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Vol. 48, No. 1 JANUARY 1, 1921 Price 25 Cents

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Index page 620

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

A gorgeous sunburst of beautiful women, intoxicating gowns and luxurious settings.
A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

CECIL B. DeMILLE'S PRODUCTION "FORBIDDEN FRUIT"

BY JEANIE MACPHERSON Presented by JESSE L. LASKY

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE - NEW YORK CITY

Good Wishes—Better Resolutions

THE RITCHEY LITHO. CORP. extends to the exhibitor, the distributor and the producer, its very best wishes for a happy New Year. Our further wish is extended for a prosperous one as well. It is a selfish wish because in an extremely large degree the prosperity of the industry in general, and the exhibitors' end of it in particular will depend upon the use of fine posters—in other words—RITCHEY posters!

Therefore—

The RITCHEY LITHO. CORP. hereby solemnly resolve to continue producing motion picture posters of a quality as fine as it is humanly possible to produce—and we take this opportunity to ask the exhibitor to make an equally solemn resolve—

To wit:—

That he shall neglect no possible opportunity or occasion to demand the full measure of prosperity to which he is entitled. A prosperity that will only come to him through a continuous and satisfying supply of—

RITCHEY posters!

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RITCHEY LITHO. CORP.

406-426 W. 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

Motion Picture News

Snapshots *Wm. A. Johnston*

William de Mille. Our hat is off! His new picture: "Midsummer Madness." A Winner! Artistically, dramatically, and from the box-office standpoint. Some pictures are reviewer pictures; some are box-office pictures. This is both. Proving it is possible. Wonder why he only started to make pictures a year and a half ago. Don't like to overestimate but think perhaps he has been waiting for pictures to catch up to the kind he evidently can make. Anyway, we call this the photo-drama of the future. Not a bit of "movie" stuff in it. No bolstering, nor artificial aids. Has all the hold on an audience, all the expressive acting, all the unity and construction of the best spoken drama on Broadway—and more than most, together with artistry of setting, the completeness of which the stage can never give. Predict a long run at the Criterion, and a big incentive to others to do likewise. Happy selection of appeal—this. Just as "Over the Hill" hits the mother-child theme, so "Midsummer Madness" goes to the heart of the almost universal husband-wife problem. And it will arouse much discussion and do a universal good.

Book by Cosmo Hamilton
Scenario by Olga Printzlau
A William De Mille Production
with Lois Wilson, Lila Lee, Jack Holt & Conrad Nagel
A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Prod. Dir. NEW YORK
ARTCRAFT PICTURES

What's in Store for Motion Picture Exhibitors the Next Twelve Months?

Great Things

PARAMOUNT PICTURES will outdazzle even their own shining past.

And figure what that past has been in the past year alone!

Think of the Cosmopolitan Production "*Humoresque*" and Cecil B. DeMille's "*Something to Think About*"; of Thomas Meighan's "*The Prince Chap*," a William DeMille production, and "*Civilian Clothes*," a Hugh Ford production.

Think of William S. Hart in "*The Testing Block*" and "*The Cradle of Courage*" and "*Sand*"!

These are all PARAMOUNT PICTURES.

So is George Fitzmaurice's production "*On With the Dance.*" And Cecil B. DeMille's "*Why Change Your Wife?*" and Wallace Reid in "*What's Your Hurry?*"

Who brought the immortal "*Huckleberry Finn*" to the screen? PARAMOUNT—it was a William D. Taylor production.

Think of Maurice Tourneur's "*Treasure Island.*" That's a PARAMOUNT PICTURE.

Think of George Loane Tucker's "*The Miracle Man*," released a year ago and still drawing crowded houses! PARAMOUNT again.

Depend on it, a PARAMOUNT PICTURE is always the best of its kind.

And you would know *why* if you realized the colossal resources behind PARAMOUNT.

PARAMOUNT PICTURES are supreme the world over.

In South America a great motion picture popularity contest was recently conducted. PARAMOUNT won with twice as many votes as the next competitor.

The largest motion picture studio in Great Britain is a PARAMOUNT studio. PARAMOUNT PICTURES are shown all over the British Isles, and all over the British Empire.

The demand for PARAMOUNT PICTURES in Asia is so great that a studio has been erected in Bombay, and an Indian Paramount Company formed.

In the whole history of entertainment there has been no success like PARAMOUNT.

The gladiators' contests in ancient Rome, the great bull fights of Spain, the out-door carnivals of Italy, all labored under the disadvantage that they could be seen by only a few thousand people at one time.

PARAMOUNT PICTURES are seen by millions throughout the world, simultaneously.

And all this vast extension of organization behind PARAMOUNT is based on one thing—the greatness of the pictures themselves, their sheer magnificence and luxury, their human touch, the rich red blood that pulses through them!

Consult the list here for PARAMOUNT PICTURES coming in 1921.

A
Maurice Tourneur
Production
"THE BAIT"
With Hope Hampton

GEORGE MELFORD'S
Production
"The Jucklins"
By Opie Read
With Monte Blue

WALLACE REID
in
"The Charm School"
A *Saturday Evening Post* Serial
By Alice Duer Miller

BILLIE BURKE
in
"The Education of Elizabeth"

A
COSMOPOLITAN
Production
"The Inside of the Cup"
Winston Churchill's great novel

DOUGLAS MacLEAN
in
"The Rookie's Return"
A Thomas H. Ince Production

WILLIAM DeMILLE'S
Production
"Midsummer Madness"
From Cosmo Hamilton's novel
"His Friend and His Wife"

GEORGE FITZMAURICE'S
Production
"Paying the Piper"
Companion piece to
"On With the Dance"

THOMAS MEIGHAN
in
"The Frontier of the Stars"
A Charles Maigne Production

ROSCOE ("Fatty") ARBUCKLE
in
"Brewster's Millions"
By George Barr McCutcheon

DOROTHY GISH
in
"The Ghost in the Garret"

CECIL B. DeMILLE'S
Production
"Forbidden Fruit"

DOUGLAS MacLEAN
in
"Chickens"
A Thomas H. Ince Production

A
COSMOPOLITAN
Production
"The Passionate Pilgrim"
By Samuel Merwin
With Matt Moore

CHARLES MAIGNE'S
Production
"The Kentuckians"
By John Fox, Jr.
With Monte Blue

ETHEL CLAYTON
in
"The Price of Possession"
A Hugh Ford Production

A
LOIS WEBER
Production
"What Do Men Want?"

DOROTHY DALTON
in
"The Teaser"

THOMAS MEIGHAN
in
"The Easy Road"

A
GEORGE MELFORD
Production
"The Faith Healer"
William Vaughan Moody's
famous play
With Milton Sills and Ann Forrest

A
COSMOPOLITAN
Production
"Buried Treasure"
With Marion Davies

ROSCOE ("Fatty") ARBUCKLE
in
"The Traveling Salesman"

A
ROBERT Z. LEONARD
Production
"The Gilded Lily"
With Mae Murray

Sir JAMES M. BARRIE'S
"Sentimental Tommy"
A John Robertson Production

Sir JAMES M. BARRIE'S
"What Every Woman Knows"
A William DeMille Production

WALLACE REID
in
"The Daughter of a Magnate"
By Frank Spearman

SYDNEY CHAPLIN
in
"King, Queen and Joker"
A Sydney Chaplin Production

A
HUGH FORD
Production
"The Great Day"
Famous Drury Lane Melodrama
A Famous-Lasky
British Production

A FAMOUS-LASKY
British Production
"The Mystery Road"
By E. Phillips Oppenheim
With David Powell

THOMAS MEIGHAN
in
"The Quarry"

A
COSMOPOLITAN
Production
"Straight Is the Way"
With Matt Moore

A
GEORGE MELFORD
Production
"You Can't Fool Your Wife"
By Hector Turnbull

A
GEORGE LOANE TUCKER
Production
"Ladies Must Live"
By Alice Duer Miller

A
HUGH FORD
Production
"The Call of Youth"
By Henry Arthur Jones
A Famous-Lasky
British Production

ROSCOE ("Fatty") ARBUCKLE
in
"The Dollar-a-Year Man"

A
CECIL B. DeMILLE
Production
"Anatol"
By Arthur Schnitzler

A FAMOUS-LASKY
British Production
"Appearances"
By Edward Knoblock

A
COSMOPOLITAN
Production
"Love Piker"

DOUGLAS MacLEAN
in
"The Home Stretch"
A Thomas H. Ince Production

A
WILLIAM D. TAYLOR
Production
"The Witching Hour"
By Augustus Thomas
With Elliott Dexter

A
COSMOPOLITAN
Production
"Proxies"

ELSIE FERGUSON
in
"Sacred and Profane Love"
By Arnold Bennett

An
INCE-VANCE
Production
"The Bronze Bell"

WALLACE REID
in
"Watch My Smoke"

THOMAS MEIGHAN
in
"Is Matrimony a Failure?"

GLORIA SWANSON
in
"Everything for Sale"

An
INCE-VANCE
Production
"Bean Revel"

A
WILLIAM DeMILLE
Production of an original script
by Edward Knoblock
Author of "Kismet"

GLORIA SWANSON
in
"The Great Moment"
by Elinor Glynn

DOROTHY DALTON
in
"The Money Master"
By Sir Gilbert Parker
A George Melford Production

A
CECIL B. DeMILLE
Production of an original story
by Avery Hopwood
Author of "The Gold Diggers"

A
LOIS WEBER
Production
"What's Worth While?"

WILLIAM S. HART
in
"O'Malley of the Mounted"
A William S. Hart Production

DOROTHY GISH
in
"Oh, Joy"

COSMOPOLITAN
Productions
"The Bride's Play"
"The Wild Goose"
"The Lifted Veil"

ETHEL CLAYTON
in
"Sham"

WRITTEN AND DIRECTED BY FRANCES MARION

PHOTOGRAPHED BY CHARLES ROSHER AND HENRY CRONJAGER

MARY PICKFORD'S

New Production – To be released January Ninth

"THE LOVE LIGHT"

A Picture that will carry to your screen all the beauty, charm and art that have made Mary Pickford the most beloved girl in the world.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

"It took a picture like 'The Mark of Zorro' to do it," says Mr. Schenck of the Marcus Loew Offices

Mr. Hiram Abrams, Pres,
United Artists Corporation
729 Seventh Avenue, New York City.

Dear Mr. Abrams;-

I have just returned to my office from a screening of Douglas Fairbanks' new picture "The Mark of Zorro", and I cannot refrain from telling you that I think it is really the most wonderful picture he has made.

We believe the picture is so big that we have decided to play this feature in our theatres a full week instead of our usual policy which has always been to play everything three or four days.

It took a picture like the "Mark of Zorro" to do it.

Best wishes and kindest regards,

Yours very truly,

Nicholas M. Schenck

A WEEK AT THE MARCUS LOEW THEATRES INSTEAD OF THE USUAL THREE OR FOUR DAYS-

DOUGLAS FAIRBANKS'

newest picture

"The Mark of Zorro"

From the "All Story Weekly" Novel "The Curse of Capistrano" by Johnston Mc Culley. Directed by FRED NIBLO

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

SAM GRAND

of the
FEDERATED EXCHANGES
OF BOSTON

BLEW INTO TOWN LAST WEEK AND LEFT THEIR

MADONNAS

FOR MASSACHUSETTS, MAINE, NEW HAMPSHIRE, VERMONT, RHODE ISLAND AND CONNECTICUT

OHIO

GEO. JACOBS

UPPER N. Y. STATE

BEN FITZER FILM CO.

GREATER NEW YORK

CLIMAX FILM CORPORATION

WESTERN PENNSYLVANIA

COLUMBIA FILM SERVICE

WATCH OUR SALES AND BUYERS

IF YOU ARE A CLIMBER

THIS TREMENDOUSLY SUCCESSFUL
GO OVER THE TOP WITH

Directed by
B. A. ROLFE

GET BUSY—DELAY WILL COST YOU MONEY!

JOHN UNDERWOOD of the FEDERATED EXCHANGES OF DALLAS, TEXAS

AFTER A WHIRLWIND CONVERSATION CHECKS FOR

AND MEN

FOR TEXAS, OKLAHOMA AND ARKANSAS

MOUNTING SURELY TO SUCCESS

CANADA

ALLAN BROS.

MICHIGAN

FIRST NATIONAL

NORTHERN NEW JERSEY

JANS FILM SERVICE, Inc.

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THE REST OF THE WISE ONES

WIRE JANS PICTURES, Inc., 729 7th AVE., NEW YORK CITY

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

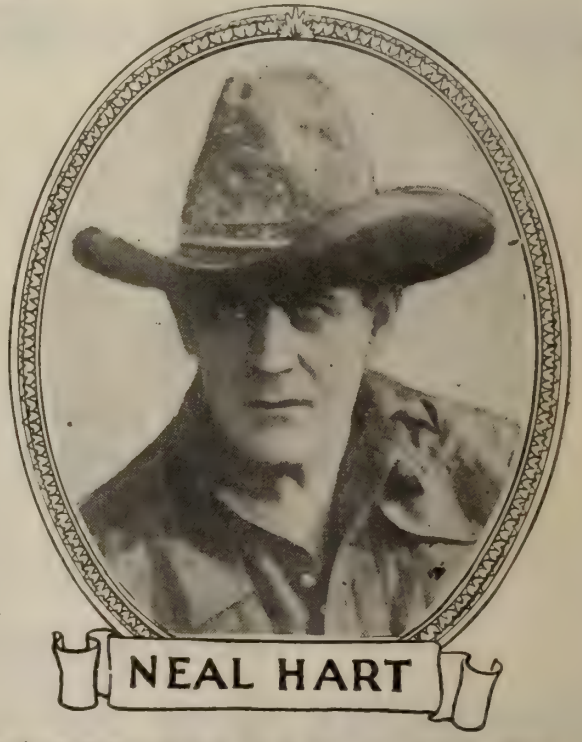
EDDY ECKELS • GEN MGR
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS EXPLOITATION SECTION

To get the REAL THING in Pictures!

FROM A PHOTOGRAPH OF THE NEAL HART EXPEDITION INTO DEATH VALLEY—*Los Angeles Times.*

Neal Hart's Party Braves Torrid Desolation of Death Valley to Film Desert Scenes for "Danger Valley."



THE Los Angeles Times has just printed a detailed account of Neal Hart's expedition into Death Valley.

"Of the thousands of motor trips made yearly there are never more than two or three which stand out as unusual," says the Times. "The one trip of the thousand was completed recently by a party of twelve motion picture actors, actresses, cameramen and assistants. In two Cadillac touring cars this party of adventurers worked from one end of Death Valley to the other, penetrating to spots in this below-sea-level wilderness that have never before been reached."

The Times goes on to relate that the occasion for the trip was the making of Neal Hart's great story, "Danger Valley," and says, "This experience was a decisive demonstration that everything in the motion picture business is not milk and honey.

"For twelve days these men and women lived on the desert, existing only on the food and water carried in the two trailers attached to the cars.

"No one in the party knew the roads of Death Valley, and when they struck out into this wilderness it was with the one desire of shooting up all unusual and out-of-the-way locations across this one hundred and fifty miles of desolate country.

"The lack of road knowledge, and the policy of following what looked to be the best trail resulted in the party becoming lost for three days. After working back and forth over the hills and through the sinks they found themselves at the very spot they had left three days before. From there they decided to travel by compass, and struck out on a straight line across the desert in the direction in which they hoped to find a town. Two days later they saw across the sagebrush a small settlement which meant they were back to civilization. Four miles from town one of the cars sputtered and died. Not a drop of gasoline in the tank!

"Neal Hart deserves credit for going into that hell hole and exposing himself to such hardships in order to get the real thing in pictures.

"When the party reached Los Angeles, covered with dust of Death Valley, they were surrounded by large crowds wherever they stopped."

"Danger Valley" is the third picture in the Neal Hart series of eight extraordinary outdoor pictures, and is scheduled for release throughout the country on January 1.

It is the only authentic Death Valley motion picture ever produced, and aside from its intensely dramatic story value, will possess an irresistible popular appeal on account of the curious dread and horror with which Death Valley has always been regarded by the public.

Exhibitors fortunate enough to have "Danger Valley" on their list of forthcoming attractions should begin now paving the way for unusual business on this great film.

HUGO BALLIN Presents
PAGAN LOVE
from the story
THE HONOURABLE GENTLEMAN
by
ACHMED ABDULLAH
Produced by Hugo Ballin Productions, Inc.
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
GABLIK
GISE

HUGO BALLIN · · · Presents

"PAGAN LOVE"

from the story

"THE HONOURABLE GENTLEMAN"

by

ACHMED ABDULLAH

Produced by Hugo Ballin Productions, Inc

The artistic genius of Hugo Ballin, coupled with his infinite understanding of human nature, has created a picture as true as it is beautiful;—a thing which compels by its very simplicity.

A perfectly balanced cast gives a most intelligent interpretation of Achmed Abdullah's fascinating story.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Producers! Distributors! Exhibitors!

Certain self-appointed individuals and interests at Washington are threatening the existence of, the future and the stability of the entire motion picture industry by means of legislation to establish what is known as

"BLUE SUNDAY"

To prove that the American people have no desire to eliminate happiness and legitimate recreation for the one day in seven which is devoted to rest and peace—that the American people have no desire to enter either a mental, spiritual or physical slavery at any man's dictation—we must submit at once a written protest of American citizens who will demand that they be not denied the privileges of the free air of God on the golf course; neither will they be denied the Sunday newspapers and magazines on their own veranda—nor shall any legislation be enacted which will deny them the privilege of silently witnessing a screen production of the master authors or artists of the world.

No legislation will ever enforce or impose
RELIGION OR BELIEF
which must and does come from the soul

Personal petition blanks for the forwarding of protests of

16,000,000

law-abiding and respectable citizens to their Congressional representatives in Washington have been prepared and are ready for

YOU

without cost or expense to yourself in forwarding the protest of your patrons to Congress assembled.

WRITE, WIRE, PHONE

FITZPATRICK & McELROY

202 SO. STATE STREET **CHICAGO, ILLINOIS**

JOIN THE
16,000,000 CLUB
TODAY

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Representatives
of

JOIN THE
16,000,000 CLUB
TODAY

Ford Motion Picture Laboratories

$4,000,000
Many Exhibitors will have a Louise Glaum repertoire week playing three of the following each two days
"Sahara" "Sex"
"The Lone Wolf's Daughter"
"Love Madness"
— and advertising that on the seventh day they will show the one voted to be the best by the audience during the week
Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ Exchange, Inc.

# of valuable newspaper space FREE

just to bring people to YOUR THEATRE--!

4,500,000 READERS

being urged DAILY by over 400 newspapers to go to your theatre and see *Louise Glaum*

in these great J. Parker Read Jr. productions:

"SAHARA", "SEX", "The LONE WOLF'S DAUGHTER"

and also one of her latest "LOVE MADNESS"

SCENE FROM "SEX"

SCENE FROM "LOVE MADNESS"

SCENE FROM SAHARA

SCENE FROM "THE LONE WOLF'S DAUGHTER"

Thousands of these readers live in your immediate vicinity-many are patrons of your theatre--many more could be.

Advertising that is worth thousands of dollars to you is being directed on that field of prospective customers.

You can obtain immediately direct returns from this advertising by booking NOW these four great J. Parker Read, Jr. productions.

For further particulars ask the Hodkinson representative in your territory.

THE W. W. HODKINSON · CORP.
527-Fifth Ave. New York N.Y.

He's ready with another box-office record-breaker!

WILLIAM FOX presents

CLYDE COOK

The man who is making the whole world laugh longer and louder than it ever laughed

in

All Wrong

A Clyde Cook Special Comedy of side-splitting errors

Directed by Jack Blystone

Fox Entertainments

The new
WILLIAM FOX PRODUCTION
BLIND WIVES
Based on the International Stage Success
"MY LADY'S DRESS" by Edward Knoblock
Author of "Kismet," "Tiger-Tiger," "One," etc.
has everything a picture should have-
Splendor, Beauty, Novelty, Drama, Romance, Thrills strikingly exemplified throughout
Offers you a real opportunity to do the biggest business in the history of your house
ANY FOX EXCHANGE CAN TELL YOU WHY

THIRD RECORD SMASHED!

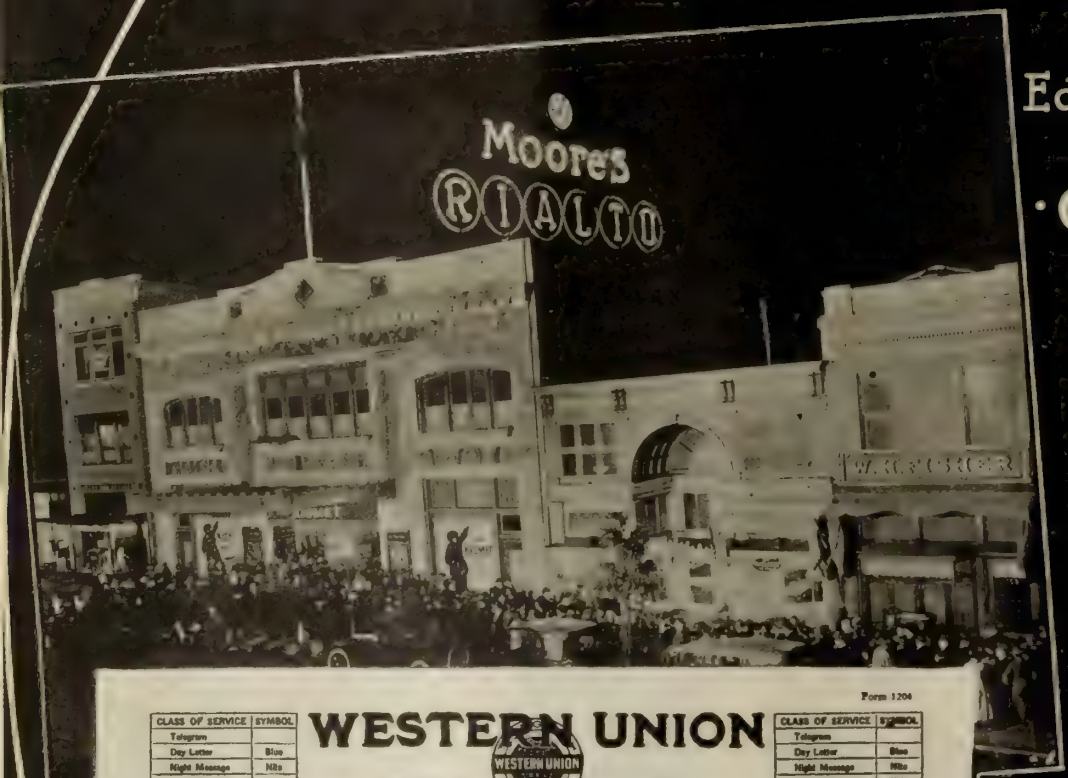
ROBERTSON-COLE'S THIRD SHOWING OF

OTIS SKINNER IN "KISMET"

The miracle of the Theatre's Art.

by Edward Knoblock

Directed by · GASNIER ·



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ROBT COLE DIST CORPN NEWYORK

POPULAR DEMAND COMPELS TO KEEP KISMET OVER FOR INDEFINITE RUN.
BUSINESS LARGEST IN HISTORY RIALTO TRIBUTE AND COMMENTS VERBAL AND
BY LETTERS FROM THE PUBLIC MEANS ADDITIONAL PRESTIGE FOR OUR THEATRE
AS WELL AS YOUR PICTURE WE ARE THOROUGHLY PLEASED

TOM MOBROE

PRES RIALTO THEATRE

1246P

R-C PICTURES

COMING!

Larry Semon

IN

"The Sportsman"

Larry Semon Comedies Now Available

The Sportsman	School Days	Dew Drop Inn	His Home Sweet Home
The Suitor	The Fly Cop	Dull Care	The Star Boarder
The Stage Hand	The Grocery Clerk	Between the Acts	Passing the Buck
Solid Concrete	The Head Waiter	The Simple Life	Well I'll Be—!

VITAGRAPH

ALBERT E. SMITH PRESIDENT

A Profit-Present for Christmas

Offered by

Mayflower Photoplay Corporation

It's a Full Stocking!

Two Allan Dwan Productions "Soldiers of Fortune" and "Luck of the Irish"—also a Chautard Picture "The Mystery of the Yellow Room"—and a Charles Miller Offering, "The Law of the Yukon" besides an R. A. Walsh Production "The Deep Purple" All released by Reelart. And First National will supply the following: Three Allan Dwan Productions—"A Splendid Hazard," featuring Henry B. Walthal, "In the Heart of a Fool," with James Kirkwood, and "The Scoffer" also featuring Kirkwood; A Sidney A. Franklin Production featuring Sylvia Breamer in the title role.

HITTING ON ALL SIX!

SELZNICK IS "BURNING UP THE ROAD"

SELZNICK PICTURES

OVER

THEY'RE S

LEWIS J. SELZNICK
Announces

CONWAY TEARLE

IN

FOUR
SPLENDID
PRODUCTIONS

Being Sold in Series

Initial Release
"SOCIETY SNOBS"
A HOBART HENLEY PRODUCTION
Ready Feb. 20

Selznick Star Series have been instrumental in putting many a theatre "over the top." Their standard of quality is high and the following of the stars is constantly growing. This makes Selznick Star Series pictures real business builders.

THE TOP!

ELZNICK STARS

LEWIS J. SELZNICK
Announces

MARTHA MANSFIELD

IN

FOUR
SPLENDID
PRODUCTIONS

Being Sold in Series

Initial Release
AN ALAN CROSLAND PRODUCTION
Ready Mar. 30

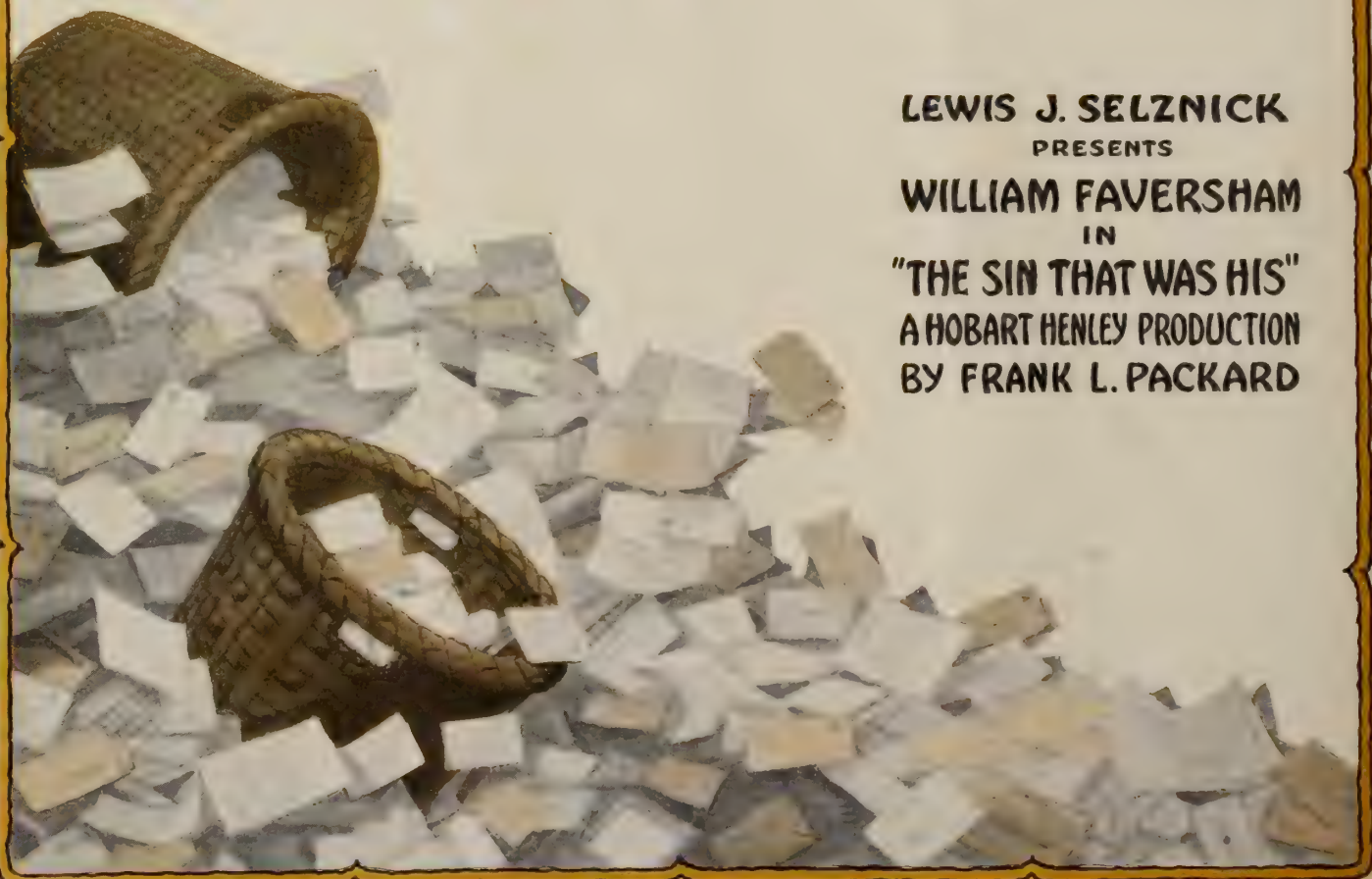
Both Conway Tearle and Martha Mansfield are widely known to the photoplay public because of extremely meritorious past performances. They will make worthy running mates for Elaine Hammerstein, Eugene O'Brien, and Owen Moore.

Bushels of Telegrams and Letters

SELZNICK PICTURES
REG U.S. PAT. OFF.

Support Our Contention That This Is

THE BIGGEST PICTURE OF THE YEAR



LEWIS J. SELZNICK
PRESENTS
WILLIAM FAVERSHAM
IN
"THE SIN THAT WAS HIS"
A HOBART HENLEY PRODUCTION
BY FRANK L. PACKARD

SELZNICK PICTURES

ELAINE HAMMERSTEIN

The Star Without a Failure

LEWIS J. SELZNICK
Presents

ELAINE HAMMERSTEIN

in JOHN LYNCH'S

"PLEASURE SEEKERS"

Scenario by Edward J. Montagne
Directed by George Archainbaud

Book the 1920-1921 Series

SELZNICK PICTURES

Encore!

Surpassing Its Original Success

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"Panthea"

By Monckton Hoffe
DIRECTED BY ALLAN DWAN

Worthy to be mentioned in any company. The master work of a truly great screen artist, made in her palmiest days during her spectacular development by the Selznick organization.

Everything new—new titles, new prints, new paper, new advertising accessories.

Betty Compson

THE rapture of first-love; the agony of disillusion; the peace that is bred of pain—all these are blended in Betty Compson's marvelous performance of the beautiful Blanche Davis in "Prisoners of Love".

in

"Prisoners of Love"

by
Catherine Henry
Personally Produced by
Betty Compson
Directed by
Arthur Rosson

Distributed by
GOLDWYN

BETTY COMPSON

IN

PRISONERS OF LOVE

PERSONALLY PRODUCED BY
BETTY COMPSON

DIRECTED BY
ARTHUR ROSSON

DISTRIBUTED BY
GOLDWYN

WHAT was the price Blanche Davis paid for her gift of glorious physical beauty.

"FEWER AND BETTER PICTURES"?

THE AVERAGE EXHIBITOR SAYS:

"WHERE ARE THEY"?

ASK THE LIVE WIRE SHOWMEN

WHO HAVE BOOKED

"HERITAGE"

ONE OF THE FEWER AND BETTER ONES

FEATURING

MATTY ROUBERT

FOR WEEK RUNS AT THE

GRAND OPERA HOUSE, CANTON	WEEK OF DECEMBER 19th
PARK THEATRE, YOUNGSTOWN	WEEK OF DECEMBER 19th
COLONIAL THEATRE, AKRON	WEEK OF JANUARY 2nd
HOFFMAN PALACE, CLEVELAND	WEEK OF JANUARY 2nd
RIVOLI THEATRE, TOLEDO	WEEK OF JANUARY 23rd

MR. AVERAGE STATE RIGHT BUYER

ASK THE LIVE WIRE EXCHANGES SUCH AS

NATIONAL EXCHANGES OF OHIO, Inc., 2163 E. 9th ST., CLEVELAND, OHIO

Who Are Booking This Super-Feature Into the Above Theatres and Are Now Placing "HERITAGE" for First Run, WEEK ENGAGEMENTS, Into the Leading Theatres of Cincinnati, Dayton, Springfield, Columbus.

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presents

"Mr. WU"

The Play in Which
Walker Whiteside
Starred for One Year
on Broadway

GABLIK STUDIOS

"Mr. WU" IS A SHOWMAN'S PICTURE

A father punishes betrayal with death----
the death of his idolized daughter

On the family of the betrayer the revenge of the crafty Oriental is swift, seemingly sure and doubly diabolical

It is founded upon the ages old principle of an Eye for an Eye

A Woman for a Woman

The Mother, trapped, knowing submission to Wu will prevent her son's execution chooses a Spartan death

Mr Wu, in a moment of serene gallantry takes from the hand of the Mother the poisoned cup of tea that will save her family's honor

If Wu drinks it the tapping of a gong will restore to liberty Mother and son

What does he do ?

Go to the local Pathe Exchange and ask the Stoll manager to show you "Mr Wu", that for yourself you may see this thrilling denouement and the fast-moving action leading up to it. Then we are confident you will agree with us that

"Mr Wu" Is a Showman's Picture

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WITH YOVR FAVORITE
MOVIE STAR
ENTERTAINMENT-
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AT 8 O'CLOCK SHARP
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HOBART BOSWORTH in A Thousand To One

Directed by R.V. Lee
Personally supervised by
J. PARKER READ JR.

J. Parker Read, Jr., has achieved, in "A Thousand to One," starring Hobart Bosworth, a melodrama that is different. Though much of the action transpires in a Western setting, neither a six-shooter nor a two-gun bad man, black curses of the "Western movie," is visible.

In his newest Associated Producers picture, this young producer demonstrates that the message of the clean, upstanding story of a moral coward who conquered an evil self may be told on the screen without a foot of hokum or a breath of bombast.

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"DINTY" with Wesley Barry

Scenario by

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Directed by MARSHALL NEILAN, who made

"Daddy Long-Legs" *"In Old Kentucky"*
"Her Kingdom of Dreams"

And his own Independent Productions

"The River's End" *"Go and Get It"*
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Photographed by David Kesson
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FIRST NATIONAL PICTURES

Scenes from "PASSION," with the famous Continental star Pola Negri, the picture which has amazed a nation by breaking the World's record for attendance at the Capitol Theatre, New York City, having filled every one of the 5,000 seats at every one of the five shows a day for two weeks, or a total attendance of 350,000 persons. A First National Special Attraction.

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

JANUARY 1
1921

An Acknowledgment

The mails and the wires have been heavy with the kind words of congratulation from the four corners of the industry to Moving Picture World since the big Christmas number made its appearance last week and, great as it was in pages, it would take an even larger edition if we were to print all of the pleasant things written and said of it.

We acknowledge with a profound sense of gratitude the cordial words of appreciation, and we desire thus prominently to express our thanks to those whose cooperation made its success possible.

The Christmas number of Moving Picture World stands as the greatest publication triumph in the history of moving pictures and establishes a new high standard of excellence. We say this not from any undue sense of pride, although we do feel gratified over the result of our effort, but rather to record the achievement in as prominent a manner as is possible.

The news of the week was not sacrificed for the special sections, and our readers have expressed their hearty approval of this attention to their interest. Our color sections were well designed and handsomely executed and those who took advantage of their opportunities found themselves in very good company.

The staff members producing this happy result are to be commended for their intelligent industry, their complete enthusiasm and their successful attainment.

The number was not a one-man book but a staff accomplishment and stands as a credit to the entire organization.

Hereafter the Christmas issue will be an annual event, and we advise you thus early in order that you may look forward to it with pleasurable anticipation.

Please accept our renewed good wishes for a happy holiday season and a prosperous New Year.

Arthur James

Are You An Organized Exhibitor?

It has taken the moving picture industry a long time to get itself into a position where a really representative organization of exhibitors could be called possible. Various causes are responsible for this condition which now happily seems in a fair way to disappear. One of these causes has been the sort of men who have assumed the leadership and who have been active in the so-called politics of the succeeding situations.

There have been unselfish men who have worked hard and earnestly, only to have their hopes of success snuffed out by the heavy heel of unscrupulous leaders who were more interested in railroad transportation, free meals and petty advantage than in real constructive work in behalf of the great body of men conducting the theatres. This was, of course, to be expected in a young industry, and with the growth of our business the horizon has constantly brightened. Today we have a great exhibitor organization representing more than three thousand theatres working, co-operating as a business organization and successful because of enthusiasm, enterprise and responsibility.

We have another exhibitor organization in Greater New York, the Theatre Owners' Chamber of Commerce, which is a businesslike, co-operative and effective body acting for the good of all its members and fully representative in that membership. Then there is the Motion Picture Theatre Owners of America, a general organization made up of smaller bodies in what may be likened to a confederation.

The total membership figures have never been shown, although Sydney S. Cohen has asserted that twelve thousand exhibitors are members. Until I have proof to the contrary I shall continue to regard these figures as expressing a great hope rather than a fact. That, however, is not the point of this plain talk, nor is the fact that I do not consider Sydney Cohen the right calibre man to permanently head this body because I fail to regard him as much of an improvement over minor leaders who have preceded him. But it is important and it is to the point that the Motion Picture Theatre Owners of America is an organization which every exhibitor in America should promptly join and by this is meant the biggest exhibitors everywhere as well as those with lesser holdings. It is the present organization with the machinery of organization available for great growth. I believe that a prompt joining and an immediate activity on

If You Are Not, Read This Carefully

the part of all exhibitors will solve all the problems of leadership, management and responsibility because I have an abiding faith in the moving picture exhibitors of the nation.

The solution of the organized exhibitor problem is to join the organization and then do whatever seems advisable to insure representative action within the organized body itself rather than in groups or guerilla warfare which works harm to all exhibitors and to the industry as a whole.

The problems which face our industry today are so tremendous that anything short of a complete and unselfish as well as a prompt co-operation of all exhibitors with each other is the gravest mistake. It is the short sighted way to business suicide to remain idle and inactive when the reformers, the censors, the tax grabbers have singled out our industry as fat picking.

One of the definite reasons why a practically complete membership is not only advisable but fully possible at this time is the fact, that exhibitors have become more aware of their responsibilities and of their dangers through the building of their business by hard work and a measure of good fortune to institutions of great importance as investments.

Tax returns show that the public pays a billion dollars a year into the theatre box offices. This does not mean that all exhibitors are rich men and in the class of the plutocrat, but it does demonstrate the absolute folly of anything short of a complete and immediate membership in one big organization to protect the great business now in our keeping.

Let the details go, look at the big part of it, join up and make what changes in personnel your full and representative majority decide is best for all.

But if you believe in the screen and your own bread and butter don't "let George do it." George can't—unless you get aboard and put your full strength into the situation.

ARTHUR JAMES.

Star Popularity Contests

Newspapers and Exhibitors Cordial in Their Support of the Great Movement to Establish Relative Standing of Players

THE National Star Popularity Contests, devised by Moving Picture World and put into operation through the cordial co-operation of the Associated First National Pictures, are now attracting the greatest attention throughout the country.

It is too early yet to begin to record the results of the national balloting, but these will be published in an early issue and continued thereafter until the close of the contests.

In co-operation with the A. H. Blank Enterprises, the Kansas City Post, the Wichita Eagle and fifteen newspapers in the state of Kansas are the newest recruits in the Middle West, and the Cleveland Plain Dealer, one of the most influential newspapers in America, will begin its contest backed by sixty enthusiastic theatres, who will use slides in co-operation with the newspaper contest. In addition, forty-one of the best theatres in northern Ohio are joining the contest plan, the Utopia Theatre, Painesville, O., and the Harris and Smoots of Mt. Vernon, with the Republican News, were the first to join.

As an illustration of the fairness of the contest in Chicago, where the Chicago Daily Tribune co-operates, the following letter tells its own story.

2017 West Adams Street,
Chicago, Ill., Dec. 14th, 1920.

Mr. Arthur James,
Editor of M. P. World,
Dear Sir:

I am enclosing the result of the Chicago Daily Tribune's ten-day contest to determine the most popular male and female stars in Chicago, and also the six leading stars of each sex. This contest was conducted in such a manner as to make any repeating almost impossible. The readers of the Tribune were warned that but one vote would be accepted from any one person during the entire duration of the contest, and that any violation of this rule would result in the illegal votes being thrown on the floor, and the guilty party being barred from any further participation in any way. Norma Talmadge won, and so did Wally Reid; but, had the contest lasted just a day or two longer, Miss Hammerstein and Mr. O'Brien would have brought home the bacon. A surprising feature of the contest is the fact that the stars of comedy were rank outsiders. Not one comedian is listed in the lucky six—and but one comedienne, Mabel Normand. Something like twenty-five stars finished around the two hundred mark; the list including such stars as Anita Stewart, Ethel Clayton, Nazimova, C. Talmadge, and many others. Dozens of stars had from one to two hundred votes, and every star was represented in the totals. One big surprise was the fact that Hobart Bosworth beat out most of the men of the matinee idol type; his selection as one of the six leading male stars is a tribute to the intelligence of the Chicago movie-goers. As you probably know, Tom Gallery is a son of a Chicago police captain, and that fact was responsible for many votes being sent in for Tom and his wife, ZaSu Pitts. Mae Tinee found a nice and effective way to put those votes where they belonged, as you will notice. Personally, I think the result of the voting gives a very good idea of Who's Who among the picture stars as far as Chicago is concerned.

Respectfully,
JOHN D. CAHILL,
2017 W. Adams Street,
Chicago, Illinois.

The Tribune result is as follows:

THE WINNERS

NORMA TALMADGE	979	WALLACE REID	1,165

NEXT IN LINE

Elaine Hammerstein	742	Eugene O'Brien	1,075
Mary Pickford	565	Thomas Meighan	544
Gloria Swanson	496	Charles Ray	305
Mabel Normand	383	Tom Moore	235
Mary Miles Minter	233	Hobart Bosworth	231

LOCAL FAVORITES

ZaSu Pitts	754	Tom Gallery	796

Are Arousing the Nation

Fifteen Newspapers in Kansas Join the Rapidly Growing List of Those Riding on the Wave of Success

In Los Angeles the Express results show as follows, with the contest continuing:

HOW THEY STAND TODAY

Charles Ray	198	Norma Talmadge	196
Douglas Fairbanks	187	Mary Pickford	181
William S. Hart	168	Elsie Ferguson	170
William Farnum	156	Pauline Frederick	136
Wallace Reid	153	Constance Talmadge	120
Harry Carey	124	Mme. Nazimova	108
Hobart Bosworth	113	Mary Miles Minter	108
Will Rogers	94	Dorothy Phillips	106
Charlie Chaplin	93	Alice Brady	92
Earle Williams	86	Clara Kimball Young	87
Roscoe Arbuckle	85	Lillian Gish	84
Tom Mix	82	Agnes Ayers	75
Bryant Washburn	77	Anita Stewart	71
Thomas Meighan	75	Gloria Swanson	68
Sessue Hayakawa	68	Louise Glaum	65
George Beban	61	Dorothy Gish	62
Harold Lloyd	56	Louise Fazenda	60
Ben Turpin	54	Betty Compson	53
Charles Murray	53	Enid Bennett	47
Eugene O'Brien	51	Doris May	38

In Connecticut, the New Haven Journal-Courier has announced the beginning of the contest on January 3, and the contest will begin on the same day in three cities of the state. In Middletown the Press will record the results.

The Journal-Courier announces its contest in the following manner:

Who is THE most popular motion picture star?

Who is YOUR favorite screen actress?

Who is YOUR favorite male star?

This momentous question, long a matter of serious debate whenever motion picture enthusiasts get together, is going to be settled once and for all by the New Haven Journel-Courier, in collaboration with the Moving Picture World, the Associated First National Pictures of America, and one leading newspaper in every city in the United States and Canada.

Heretofore, popularity contests have thrived and named certain stars as winners in various localities, but never before has an organized movement been set in motion to determine by referendum to the public in this manner just which stars enjoy the greatest national popularity.

Beginning on January 3d, the readers of the New Haven Journal-Courier will be given the opportunity, along with the millions of other motion picture goers, to ballot for two weeks to determine the most popular male and the most popular female star of the screen. The result of these votes will be printed each day in the Journal-Courier and the totals will be tabulated as the voting progresses and returns from other localities and cities are received, and distributed by the Moving Picture World and the Associated First National Pictures, the total results to be announced at the same time in every section of the country. Voting in conjunction with the Journal-Courier will also be held at the Olympia Theatre during the above-mentioned period, and returns will likewise be found there daily. Daily, commencing with our next issue, a cut of one motion picture star will be printed in these columns, together with a biography of him or her, a different one each day.

What the final results of these nation-wide contests will show no one may predict, because popular votes, as recent elections demonstrated, are very difficult things to guess about. Some say that Mary Pickford has been deposed, others say that Charlie Chaplin has migrated to warmer zones because of a frost, others say this, and others say that, but what we would all like to know is the truth about the popularity of motion picture stars.

The contest, in every instance, throughout the country, will be conducted solely on their merits, as only by finding out the real opinion of the public will the affair be of definite value.

If you haven't started your contest, start it now, but be careful to allow enough time to prepare your public for the big event.

Brady Announces Progress Made in Dealing with Industry's Problems

THE following statement was issued by William A. Brady, president of the National Association of the Motion Picture Industry, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

At the end of a week's work by the various committees appointed by both organizations to deal with all the problems before the industry, the leaders of the National Association of the Motion Picture Industry and of the Motion Picture Theatre Owners of America feel greatly encouraged by the definite progress that has been made.

Joint committees appointed by both organizations have been in frequent session during the week following the first meeting of the representatives of both sides at the Hotel Claridge on December 14.

All these committees—the committee on business relations, the committee on co-operation with Herbert Hoover, and the committee on legislation—have reported satisfactory progress. A spirit of harmony and co-operation is in the air and is being reflected in the work of the committees.

Inasmuch as none of the committees have completed the work before them, it is impossible to give any authoritative and complete statement of what they promise to accomplish. Both Mr. Cohen, Mr. Brady, and their associates, however, feel confident that the ultimate result when the committee's reports are in and have reached the final stages of adoption, will be acceptable to all branches of the industry.

Personnel of Committee

Committees of eleven appointed by President Brady and Sydney S. Cohen to confer on matters pertaining to both organizations, follow:

National Association of the Motion Picture Industry: William A. Brady, ex-officio; P. L. Waters, R. A. Rowland, E. J. Ludvigh, William Fox, William Wright, A. S. Kirkpatrick, Gabriel L. Hess, Lewis Innerarity, R. H. Cochrane, J. D. Williams, C. C. Pettijohn.

Motion Picture Theatre Owners of America: Sydney S. Cohen, ex-officio; G. G. Schmidt, A. W. Steffes, H. H. Lustig, E. T. Peter, A. Julian Brylawski, C. L. O'Reilly, J. H. Rhodes, J. C. Ritter, H. B. Varner, Joseph Hopp, Joseph Mogler.

Committee to act on Hoover proposition: Oscar A. Price, chairman; William Fox, Carl Laemmle, R. A. Rowland, C. C. Pettijohn, J. E. Brulatour, William Wright, J. R. Quirk, A. S. Friend, H. M. Berman, Lewis Innerarity, Arthur James, Ralph Kohn. Sydney S. Cohen, chairman; Leo Brecher, C. T. Sears, C. E. Whitehurst, L. Goldman, J. Evans, S. Bullock, S. I. Berman, E. M. Fay.

Committee on Business Relations, Equitable Contracts and Advance Deposits: E. J. Ludvigh, Lewis Innerarity, Gabriel L. Hess, C. C. Pettijohn, Ralph Kohn, A. W. Steffes, J. Manheimer, Joseph Hopp, E. M. Fay, Joseph Stern, L. J. Dittmar, E. T. Peters, Leo Brecher, Joseph Rhodes, L. Goldman, John Evans.

Committee on Legislation, Censorship, Sunday Opening and Taxation: N. A. M. P. I.—R. A. Rowland, William Fox, William Wright, Gabriel L. Hess, R. H. Cochrane, J. D. Williams, C. C. Pettijohn, Ralph Kohn.

M. P. T. O. of America—G. G. Schmidt, M. Pouzzner, C. L. O'Reilly, A. J. Brylawski, H. B. Varner, C. T. Sears, S. I. Berman, H. H. Lustig, J. C. Ritter, Joseph Mogler, Joseph Herman.

Sub-Committee to act on Hoover Proposition: Oscar A. Price, chairman; C. C. Pettijohn, William Wright, Lewis Innerarity, H. M. Berman, J. R. Quirk, Arthur James, Ralph Kohn. Sydney S. Cohen, chairman; C. E. Whitehurst, E. M. Fay, C. L. O'Reilly, S. I. Berman.

Exchanges Seek Evidence of Bicycling Films in Maryland and West Virginia

THE Exchange Managers' Association of Washington, D. C., is planning an active campaign to discourage the bicycling of films in this territory. Plans are being completed for the sending out of inspectors accompanied by photographers to secure evidence of breach of contracts. It is expected that the first of these inspectors will leave for certain points in Maryland and West Virginia, where, it is said, this practice is resorted to openly, as soon as certain other arrangements can be completed, probably January 1.

At the same time all traveling men will be supplied with report cards having blank spaces in which to state the name of the theatre reported upon, its location, name of picture to be shown and the date of exhibition, and other information that will enable the exchanges to keep a close watch on where their pictures are being shown. The traveling men will send in these cards from every town visited and upon each theatre in such towns.

The officers of the managers' association decline to state what is to be done with the evidence that may be secured through these channels, but it is quite likely that it will be turned over to a government agency and the offending exhibitors presecuted. Legal advice has been sought in this matter and all that is now lacking is certain concrete evidence that will be obtained by these so-called inspectors and their cameramen, it is expected.

North Carolina and Virginia are also to be visited. While these inspectors are in these various states they will place before the authorities in the counties visited information concerning checks that have been sent to the exchanges which have come back with the inscriptions, "insufficient funds," "no funds" and similar phrases which literally mean that the checks upon which they appear are no good. In some of these states the laws impose heavy penalties, and while the managers dislike taking action that may bring prison terms or heavy fines to any of their customers, they have decided that one or two cases where the offense has been willful will stop the practice for all time.

Kisses by the Peck

"Cut!" shouted the director angrily, and the hero and heroine snapped out of the clinch.

"How many times have I told you," continued the lord of all he surveyed, blowing a cloud of cigarette smoke at the "No Smoking" sign, "that prolonged osculation is obsolete. I want a sacred kiss and here you give me an infamous one. Retake! This time press lightly, don't hold it and raise the eyes and eyebrows to denote aesthetic bliss."

"Camera!" Again the heroine swayed toward the hero. He caught her adeptly and held her with his hands on her shoulders, a full twelve inches separating them. She clasped her hands and laid them on her hero's manly breast. Then he leaned solemnly over her and swiftly pecked her lips. A look of intense rapture came over her face, and she fainted into the arms of a convenient chair.

"Cut!" said the director. "Now that's more like it. That will pass Dr. Craft's Supreme Court on Morals."

Pulse-Beats in Albany, Montreal Toronto and Buffalo

Special Representative of Moving Picture World Gives Resumé of Conditions

By FRANCIS A. SAUNDERS

AT one time and another while going about the country it has been our privilege and pleasure to go inside that barrier which exists in most large sales organizations, to see what really made the wheels go round and round like the dinkus in an electric meter. And some times they have revolved as smoothly as the aforementioned dinkus, and then again we have seen some of them bumping along like a carryall hitting the thank-ye-mams in a hilly country at high speed. (By the way, have you ever had this latter thrill?)

Whenever everything is going smoothly, we have looked for both the cause and the effect, and we have found a manager who is doing some clear thinking, oodles of it. He has won the respect of his chief, by winning the confidence of the exhibitor he is serving. And when we say "serving" we mean in the fullest sense of the word "service."

By the same process of reasoning we arrive at the conclusion that where there is no co-ordination of effort, and no clear thinking—well, go ahead and write your own ticket on the inevitable result.

We have discussed their successes with them (managers and exhibitors alike) and we have heard very little of any failures. Not because the average man is somewhat reticent about any discussion of what he has not done, and so will not discuss the places where he has fallen down, but because the average district manager, film salesman, and exhibitor are of a type that does not fall down.

It really is of great significance to note the effort being put forth everywhere in Eastern Canada and New York State to acquaint Boards of Trade and Chambers of Commerce that our industry is not composed mainly of harlequins and the like. And that the film industry is the Fifth Industry of these United States. It may sound surprising to you, but we have seen exhibitor organizations a wee bit stage-frightened when about to make a call on their City Hall, or their Board of Trade, or their Chamber of Commerce.

They were not scared exactly, but were so in the habit of being considered on a par with Coney Island barkers and their ilk that they walked on tiptoe when putting forth their argument against the Sour Sunday. Or anything that would help them. It is high time that those engaged in the most wonderful business of all waked up to the potency of the kick they pack in their mits. And that they used it effectively.

While on this latter topic it might be well to recount a conversation held with an advertising man who is high in the esteem of some of the largest advertisers and users of paid space in the country. This gentleman was curious to learn the approximate cost of about one hundred feet of film to be used in one or all of the news weeklies.

We asked him why he wanted to know. The answer came back snappy and strong "because it would never again be necessary to write and place thousands and millions of pieces of copy to accomplish the result that this film would get for us in no time at all."

We told him the reasons why any exhibitor would be signing his business death warrant to permit anything of the sort to be projected on his screen; and our friend sighed unhappily, because he is a good advertising man, and is very broad in his views.

No Place for Ads

He agreed with us that the moving picture theatre is no place for the appearance of paid advertising. But you will please note that this authority went very much out of his way to acknowledge the power of the moving picture as a form of human expression.

When we all realize, like this advertising gentleman, that we are almost infinite in our power of the screen to voice the will of the people regarding the Sour Sunday, or the taxes now yoked on the industry, or the thousand and one other things very near and vital to us—then we will come to a better realization of the importance of our jobs in this great molder of public opinion.

The exhibitor is beginning to know this, and a great many of the branch and exchange managers know this. They are all fighting in their various centers for the recognition which is due them as the representatives of companies which could in many instances buy (and not notice that they had spent anything) out the largest so-called legitimate manufacturer in these cities. But at this writing the manufacturer is the big man (?) and the film man is patronized.

Think of the utter absurdity of this condition!

But as we said before, things are looking up for us now, because the standard of the entire rank and file of the industry is reaching a high level.

Albany is right on the job; Montreal is going along just as if it had never heard of the term "period of reconstruction"; Toronto is touching nothing but the high spots; and Buffalo is running the other three centers right plumb off their feet. No pessimism here, you can bet! It's eyes front all of the way and all of the time.

A dernfool optimist is a terrible thing, but a clearthinking one is a wonder. And the Northeastern wing of the American continent is organized to do things which will be helpful and constructive to the public which they serve so well.

Louisville Theatre Tells Applauding Patrons No More Screen Advertising Will Be Shown

The Majestic Theatre of the Majestic Amusement Company, Louisville, is the first theatre in Kentucky which has had the nerve to reduce its gross revenue through cutting out all screen advertising. The management of the house has finally decided, as most theatrical patrons have long ago decided, that screen advertising in a high grade theatre is an imposition on the public. Where a theatre is charging the highest rate secured in any city and showing the best pictures obtainable, it is felt that its revenue is made from the admissions and the public should not be obliged to sit through a lot of advertising in which it is not interested.

The Majestic recently announced from its screen that after January 1 no more screen advertising would be run in the house, regardless of the reduction in revenue. When this slide was shown there was much clapping and shouting of applause at every show. This leaves very little doubt of the attitude of the public, which has been fed-up on seeing grease spots removed from clothes, carpet sweepers picking up dirt, automobiles doing a mile an hour, etc.

J. E. Firnkoess, manager of the house, stated that he believes the idea was one that the public was warmly welcoming, as the old method was an imposition on the people who came to see pictures.

Industry Witnesses Most Drastic Change in Production Policy in Single Season

By JAMES D. WILLIAMS
Manager, Associated First National Pictures

FROM thirty-five reels a week to eighteen reels a year is a far drop, but they are taking it. That, to exhibitors, is the result of producer desire for independence, and this evolution of ideas, methods and ambitions for personal accomplishment by the independent stars and directors reaching to every producing industry has a very important meaning to the independent theatre owner.

Where two years ago the trade commonly accepted statements that such and such centralized producing units would provide a total of from twenty-eight to thirty-five reels of film a week, we now find the majority of producers, stars and directors making plans for 1921 with an average output of eighteen reels a year.

This is probably the most drastic and complete change in production policy that the industry has ever witnessed in a single season. It opens to debate and prediction a score of vital and purse-hitting questions of what the result will be to exhibitors and to the producers themselves. It is a big step forward in the evolution of the industry, and one which has been anticipated and discussed for more than a year.

"Supervision" Not Enough

Production standards have reached the point where the method best known as "supervised by" is no longer safe and successful. It has been a frequent practice for directors and producers who have achieved individual success to try and extend their inherent genius simultaneously to the activities of two or three separate production units, giving each specific result a general endorsement by using the phrase "supervised by." As a consequence, the pictures made under this method of general supervision instead of specific personal direction did not come up to the quality of those releases which had given the "supervisors" their reputations.

The ability to make the big, successful productions is not given to everyone any more than are the natural instincts that make for a successful and famous surgeon, or a big, popular author, or a painter of note, the common possession of the people at large who are members of these various professions. Production output for next season and all seasons to come of the competent directors and producers will be limited by their respective, personal capacities for creation as individuals, and not as supervisors with two, three or more assistant directors trying with but half success to put into their work the touch of genius possessed alone by the masters.

The thing that makes a great surgeon is the genius which enables him to perform certain major operations better than anyone else. He does not achieve his reputation and fame through the work of several assistants. He cannot impart to them the sensitive touch, the natural sub-conscious instinct which he alone possesses and which makes his work a thing far above the average. A great author could make many times more money in royalties if he could successfully impart to salaried writers whom he might employ, the ability to create, as his genius enables him to create, stories to satisfy his readers and increase their regard for his work. His literary output is limited by the number of stories he personally can write.

And so it is with the successful producer of today and tomorrow. His productions must be the result of his personal efforts and not the genius-lacking product of assistants working under his supervision.

As recently as two years ago a number of popular stars and directors whose pictures today are in greater demand than ever before, made and released an average of eight attractions a year.

Schedules Cut One-Half

Now we find their schedules of activity for 1921 literally cut in half with plans for three and not more than four pictures to be made in the coming twelve months. Compare this new rate of productions with that of five years ago. It is very significant. It means that each release from the capable, recognized production leaders will receive more time, more thought, more attention to detail and far more care in the actual course of productions, with the result that the finished attractions are bound to reveal on screen examination an unprecedented degree of entertainment quality as the result of an amazing curtailment in production volume with an equaly amazing increase in production quality.

Joseph M. Schenck will produce but four pictures next year in which Norma Talmadge will be starred, and but four pictures in which Constance Talmadge will be starred, in contrast to six productions from each of the girls during 1920. Charles Ray will make not more than four pictures during 1921, whereas previously he has made as many as eight releases a year.

Neilan and Mayer

Marshall Neilan is perhaps one of the greatest present-day exponents of limited volume and quality results. He has made but four pictures in 1920, and it is neither exaggeration nor inappropriate publicity to say that there is no director who, as a producer giving his personal attention to every detail of every release for which he is responsible, has forged ahead more rapidly or has risen to greater heights in the estimation of exhibitors and public than the man who directed "The River's End," "Don't Ever Marry," "Go and Get It" and "Dinty."

Louis B. Mayer is another producer who has deserted the folds of the six and eight a year adherents and who is going to limit his productions for 1921 to not more than four pictures, because he cannot give his personal attention to more than that number . A survey of the plans of every leading producer will reveal that the same change in policy and ideas of volume output exists generally in both the eastern and western studios.

With the reduction in the number of releases by the leading stars and producers, there comes into being a golden opportunity for the development and maturity of new producers and new stars, and new directors of exceptional ability. It is true that the increased quality of production which lessened volume will bring means that many pictures will play longer engagements than has been the average in the past, but at the same time there will be a gap to fill, and this will give the ambitious a chance to prove their competency.

Goldwyn to Produce Strong Human Pictures

By Abraham Lehr

(Vice-President in Charge of Production at Goldwyn's Culver City Studios)

In the new year we shall bend all our efforts to the making of photoplays with strong, human, appealing stories, acted by well-rounded casts of competent players. Our goal will be fewer and better pictures. We have learned that the public wants logical, sensible plots that appeal to intelligent people. Shakespeare said, "The play's the thing." That's just as true today as it was the day he uttered it.

The success of our recent releases shows us that we are on the right track and we intend to stay there. We have merely been borrowing dramatic pages from life itself.

Black Demands a Full Statement

Calls on Sydney S. Cohen to Answer Vital Questions and Calls for an Open Deal

A NEW menace from within faces the industry—a menace almost as dangerous as the proposed "Blue Sunday Law" and national censorship. Although national screen advertising was turned down by the Cleveland Convention, it is now advocated by Sydney S. Cohen and officials of the Motion Picture Theatre Owners of America. They now propose to lead the fight against adverse legislation. The menace of censorship control within the industry if enlarged upon, might control the whole industry (exhibitors, distributors and manufacturers alike). It is a menace that not only may ruin the motion picture business but cause the government to investigate such methods with very harmful effects.

Every man in the motion picture industry should rise against these men and force them either to forever give up their well formulated plans, or to resign their offices. How can we successfully fight the menace of national and state censorship when these men within the industry propose not only to fool the public with screen advertising under the guise of amusement or education, but at the same time vest control of its distribution through censorship by a self appointed committee of the M. P. T. O.?

At the Cleveland convention after my unsuccessful attempt to bring about an amalgamation of the various exhibitors' associations, and after Mr. Cohen and his associates broke their promise of fair play in organizing the joint convention, I left the floor of the convention and published the open letter which caused so much discussion and so many denials by Mr. Cohen on the floor the last morning of the convention. I am repeating some of the questions I asked them to compare with what is happening now.

THEN

(*Published at Cleveland, June 9th,* 1920)

An open letter to the motion picture exhibitors of the United States with red blood in their veins:

(1) Are you willing to be sold out under guise of an independent theatre movement by a handful of men who have carefully plotted and planned for many months to gain control of national screen advertising for their personal enormous gain?

(2) Are you satisfied to attend the Cleveland convention and be mere figure-heads subjected to and controlled by the most brazen "railroad methods" of convention procedure, whereby all committees have been appointed by the chair and all important business of the convention referred to said committees to be handled for the interests of a given few?

(3) Are you going to accept the report of a nominating committee named by the chair, or have you red blood enough in your veins to nominate and elect officials who will work for the best interests of exhibitors of the United States without purpose of personal gain from national screen advertising or other sources?

(4) I ask openly of you, Sydney S. Cohen, if you were directly or indirectly interested in the contract made with J. Brandt and Jack Cohn, whereby they were given exclusive control of the screens belonging to the Motion Picture Exhibitors' League of New York and their so-called affiliated associations in other states?

(5) Who has paid Mr. Herrington, the new chairman of your advertising committee, a salary and his expenses to travel around the country selling the industrial film idea? Whose signature is attached to the contract that Mr. Herrington still holds and how much is still owing to him for performing the above services?

(6) Sydney S. Cohen, before the assets of the erstwhile Cohn & Brandt screen "advertising monopoly" were sold, did you get bids on it from other producers of screen advertising? I am told you sold the idea of turning over the screens of our theatres for exclusive advertising privileges to the Baumer Film Co. Are you prepared to read this signed and sealed contract upon the floor of the convention?

NOW

(1) Isn't this just what has happened. Sydney S. Cohen, why the exclusive contract with the Baumer Film Co.? Will you answer?

(2) After the convention went on record against screen advertising and publishing a trade paper, how have the chosen few carried out the wishes of the assembled exhibitors on these two questions? The monthly slander sheet came first and the screen advertising Baumer tie-up was a close second and the money of the exhibitors foots the bills.

(3) The convention accepted the report of the nomination committee.

(4) J. Brandt and Jack Cohn have since sold all their interests to the Baumer Film Co. Did you, Sydney S. Cohen or others connected with the M. P. T. O., become interested directly or indirectly in the Baumer Film Co.?

(5) We now find Mr. Herrington soliciting exhibitors to show Baumer de luxe films, amply fortified with M. P. T. O. credentials of all kinds. Who is now paying Mr. Herrington his salary and traveling expenses, and I might ask who is paying the expenses of Mr. Bullock, Mr. Berman and the others soliciting advertising contracts? Is Baumer Film Co. or is it the funds of the M. P. T. O., contributed by the exhibitors over the U. S.?

(6) It was denied on the floor of the convention that such a contract existed. But didn't Baumer leave Cleveland with the contract duly signed even though national screen advertising was voted against by the convention? If not signed at Cleveland, Mr. Cohen, when was it signed? It is true the Baumer Film Co. (the de luxe reel, so-called) has an exclusive contract for two years with the M. P. T. O. and their state organization. Why don't you publish the Baumer contract in your Exhibitors Bulletin?

Black Demands Statement (Continued)

(7) Are you a stockholder in the Baumer Film Co.? Are you participating directly or indirectly in their profits?

(8) How much of the total moneys collected from the advertisers have been turned over to the exhibitors whose screens were used?

(9) How much has gone into the treasury of the New York State Exhibitors' League and who has the balance?

(10) Isn't it a fact that Cleveland exhibitors are restrained by you from showing industrial films by reason of a contract entered into by that body and yourself? Where does Henry H. Lustig fit into the national advertising proposition? Why did he refuse on behalf of the Cleveland exhibitors as late as seven weeks ago to use advertising film without your personal permission?

(11) Are you still in favor of censorship of national advertising film by a self constituted committee?

(12) Does this committee consist of Messrs. Cohen, Reilly and Berman?

(13) Isn't it a fact that the real purpose underlying your activities in behalf of the welfare of the exhibitors is camouflage and that the true purpose and intent of your visit to Cleveland is to gain control of national screen advertising?

(14) Isn't it true that the real motive back of the Cleveland convention is for the control and profit to be derived from national screen advertising, and that the independent theatre movement is secondary in consideration?

(15) Have you ever taken competitive bids from all producers of industrial film? If so, will you read them to us on the convention floor?

(16) Do you realize how much revenue you have kept from the exhibitors of the United States by preventing competitive bids for their screen advertising?

(17) Do you realize in face of your opposition and propaganda that our organization has already turned over to the exhibitors of the United States nearly $4,000? How much have you turned over to the exhibitors through your efforts?

(18) Do you believe that the best interests of the exhibitors in the United States are safeguarded by a convention with self appointed committees, whose slate was previously prepared by a chosen few? And how many of the men on the various committees are interested in national screen advertising activities?

(19) This is your last chance to rescue the convention from prelaid plans to control your screens for national advertising purposes through the so-called "Cleveland Plan," which you have already passed; thrash this out on the floor of the convention irrespective of steam roller tactics; ask for its full meaning. Then you will rescind this vote, and also elect officials who will stand for a square deal.

(7) We know that the Baumer Film Co. holds an exclusive contract with the M. P. T. O. Exhibitors.

(8) This question you can answer in dollars and cents, Mr. Cohen.

(9) How is the revenue now divided?

(10) Where did the six hundred dollars paid the Cleveland Exhibitors Association come from?

(11) I assume Mr. Cohen from your activities you believe in such censorship within the industry. If so, can the industry afford to have you identified with the attack against national censorship? Your answer now is especially important.

(12) Who now constitutes the committee?

(13) The facts seem to be proving this is true every day.

(14) Any close observer of events, since the Cleveland convention, could arrive at no other conclusion.

(15) Don't you now refuse to consider any industrial film except through Baumer Film Co.? How long do you think it will be before the government will make an investigation of this control by censorship through a self-appointed committee, thereby not only bringing disgrace upon the whole industry but greatly weakening the attack by the industry against national censorship and blue laws?

(16) If exhibitors desire to use screen advertising they can realize highest return from competitive bids.

(17) This amount has since been increased to $11,000 through our contract with the Universal Film Co., which is not an exclusive contract.

(18) What has happened since? Was I right? Every move since by Sydney Cohen and his well oiled machine has confirmed my former statements.

(19) And now, Mr. Exhibitor, after you voted against national screen advertising at the Cleveland convention, shouldn't every one of you feel that you have been sold out and publicly ask those responsible to resign?

And now, Mr. Cohen, are you willing to admit that most of the questions asked at Cleveland have since proven to be based upon facts? When you launched your screen advertising scheme, in your ad of December 6, 1919, in Moving Picture World, you stated: "This committee is not controlled by any motion picture manufacturing or film distributing organization. It will be operated for the entire benefit of the motion picture theatre owners of America," and in your ad in Printers' Ink, December 18, 1919, you stated to Tim Thrift: "Don't be misled, Mr. Thrift, when any film producer or manufacturer tells you that he has become affiliated with the Motion Picture Theatre Owners of America. This organization is not owned, controlled or influenced by any corporation of this kind on earth. The money derived will be turned over to the men who give it, the exhibitors—and not into the treasury of any film corporation."

Also, in your ad in Printer's Ink, December 25, 1919, you stated: "The services of this organization are at the disposal of any film producing company or any industry which desires wide theatrical circulation for industrial, educational and advertising motion pictures. It is not controlled or influenced in any way by any film producing company."

And after these statements can you now explain the exclusive contract with Baumer Film Co. for two years? Does not the contract between the Baumer Film Co. and Firestone Tire call for a guaranteed booking of 6,000 days at $7.50 per day? How much of this $45,000 will the exhibitors get and how much of similar or larger contracts?

The exhibitors of the United States well know the despicable attack upon

(*Continued on page* 40)

Congress Not to Alter Admission Taxes; Big Battle Coming Over Tariff Measure

(From the Washington, D. C., Bureau, Moving Picture World.)

THE Washington Bureau of Moving Picture World has been investigating the situation at the National Capital and has been assured by a number of prominent members of the House that there is no disposition on the part of Congress at present to either add to or subtract from the admission taxes. On the other hand, there are some members who, in advocating the enactment of so-called sales tax legislation, are inclined to repeal the admission taxes.

The situation in Washington is becoming a very complex one. The World's Washington Bureau is keeping close watch on developments and presents the following history of proposed legislation for the information of the trade.

Congress will change the revenue laws. That much is certain. The question is in what particulars, and this question, with the knowledge that new sources of revenue must be discovered because of loss in revenue from some of the existing taxes, is responsible for a flood of suggestions contained in bills introduced in the House and Senate by members of those bodies.

Action in the Spring

There will be nothing done before next spring in the matter of revenue and tariff and the intent of the hearings now being held by the Ways and Means Committee on the revenue laws, and which will be held on and after January 6, 1921, on the tariff laws, is the preparation of data and the securing of information that will assist in the drafting of new laws at the next session of Congress.

The present, or short session of Congress, will be concluded on March 4. The next session begins in December, 1921, but it is assured that the incoming President will call Congress back again immediately following his induction into office. This extra session will probably commence about the middle of April and continue along until the fall.

It is stated in Washington that every commodity will be subjected to duty upon importation into the United States. Even the articles now on the free list will be placed in the various dutiable schedules according to classes. This is going to result in a fight between the various interests involved of greater magnitude than ever before witnessed.

Exporters to Protest

Probably for the first time in history, many Democrats will swing from the theory of tariff for revenue only right into the protection ranks. On the other hand, there will be considerable agitation looking to divorcing some of the Republicans from the standpat, high protective tariff toward the free trade platform. The cotton farmers, the peanut growers, tobacco men, wool and cattle growers, and domestic hide and skin dealers will demand protection. The importers of competitive commodities and exporters of all kinds of commodities will oppose them.

Narrowing the subject down to the film industry, it is expected that there will be a diversity of opinion The exporters of films will protest against the policy of protection, and they will be joined by the automobile interests, steel people and others doing a large foreign business, on the ground that if we shut our doors to imports through the medium of high rates of duty on foreign merchandise, foreign countries will retaliate in a similar way.

Currency Difficulties

The complaint now is that the countries abroad cannot trade with us because of the depreciation in the value of their currency. If they cannot do business with us it will be a much longer time than would otherwise be the case before they get back to normal. They will not be able to buy American films, and this will be especially true if the foreign countries retaliate by increasing their rates of duty on films to be imported into their territory.

Exporters and importers, therefore, will line up together in opposition to increased tariff rates. Their opposition will very likely extend to all other articles in addition to films. They understand that there are many foreign countries that would like to develop their own film industries to something like our own, and a show of antagonism, such as might be evidenced by high tariffs in our laws, might result in embargoes or other retaliation against American made films. This same opinion is held by the automobile manufacturers.

There have been some statements to the effect that the proposed new tariff law will produce revenue to the extent of $1,000,000,000. Aside from a small handful of men, even the most active standpatters say the limit will be about half that amount. No law could be written that would bring in that much revenue. If the individual rates are made too high, there will be no imports and consequently no revenue.

Mobile Tax Fee

Just how much sentiment there will be from within the industry in favor of a high tariff has not been made known to Washington. Protectionist Congressmen very likely will talk increased rates with a view to bringing in more revenue. They will believe that as soon as the European nations get straightened out a bit they will begin to ship films into the United States.

Stepping outside the realm of protection, consideration must be given to the proposal that Congress enact legislation providing for the assessment of a mobile tax fee, designed to equalize the difference in exchange. In other words, in the case of Great Britain, it is urged that if an American importer buys films to the extent of 100 pounds sterling, in addition to an ad valorem duty to be based on the normal value of the pound, he should be required to pay the difference between the present exchange value and the normal value, as follows:

Films valued at 100 pounds at present rate	$385
Consolation fee difference between above amount and value based on normal pound	101
Total cost to American importer	$486

The rate of duty is to be assessed on this latter amount.

There are many opponents of this plan. This would result in a complete embargo, it is declared, on all classes of goods from abroad and would keep the rate of exchange from ever approaching normal. It is now understood that the House Ways and Means Committee has definitely descarded this scheme. It was initiated by the National Association of Woolen Manufacturers.

Future of Revenue Laws

As in the case of tariff matters, there are numerous suggestions for new revenue provisions. There is a great deal of sentiment looking to the repeal of admission taxes, but it cannot be said that this is strong enough to do so. There is, of course, the suggestion from the secretary of the treasury that they be doubled. That is unlikely just now, and added to this supposition is the knowledge that the advent of a new President on March 4 will put an entirely new complexion on the matter. The representatives of the industry will have to be very diplomatic now if they desire to steer clear of the controversies among themselves that have heretofore marked their campaigns for and against legislation.

The most popular scheme for raising revenue now in the limelight is the vehicle of the sales tax. With respect to motion pictures the plan contemplates the payment of the levy by the retailers of the country. In this category would fall the exhibitor and he would be subjected to a 1 per cent. tax on admissions and on film rentals. This means that instead of collecting from 1 to 16 per cent. from the public, the exhibitors will himself pay 1 percent. of his gross admission receipts, and instead of paying the present 5 per cent. rental tax he will pay 1 per cent. on the amount expended in rentals.

CLARENCE L. LINZ.

Black Demands Statement

(*Continued from page* 38)

me attempted by Sydney S. Cohen and his associates. These attacks were publicly answered and their star witness does not dare enter the State of Vermont because the sheriff has a writ for his arrest. They had the nerve under cover of this attack to endeavor to put on exhibitors the national screen advertising contract with the Baumer Film Co., in spite of the fact that the Cleveland convention turned it down and they were pledged not to attempt to put it over.

I want to go on record now that no advertising film of any kind should be shown on any screen without some preface as for example: "The film that we are about to show is advertising," so that the public is not fooled and the standard of motion picture entertainments not lowered. I especially want to go on record that censorship within the industry as proposed by Sydney S. Cohen and his associates, is the worst menace, from a box office standpoint, that we may have to face. If successful with advertising film through their own censorship, what is to prevent censorship of amusement film?

Mr. Exhibitor, I believe you have finally realized that the efforts of the leaders in the industry the last few years are beginning to bear fruit and that an organization with funds is necessary. If Mr. Hoover feels that the motion picture industry is big enough to be recognized, as he evidently does, why not perfect one organization that has a Hoover at its head and eliminate forever petty politics and mercenary schemes? Then and then only will the motion picture exhibitors of the United States come into their own.

ALFRED S. BLACK,
President, Motion Picture Exhibitors of America.

Motion Picture Musical Conference in New York

A motion picture musical conference is to be held in New York City, January 24-26, at which such prominent figures as Samuel Rothapfel, Capitol Theatre; Hugo Riesenfeld, Rialto, Rivoli and Criterion theatres; Edward Hyman, Strand Theatre, Brooklyn; Harold B. Franklin, Shea's Hippodrome Theatre, Buffalo; W. G. Stewart, California Theatre, Los Angeles, will be present.

Exhibitors, musicians, producers, distributors, directors and composers will be present. Charles D. Isaacson will act as chairman. Mr. Isaacson is the promoter of the Globe educational free concerts for the people. There will be special shows at the Rivoli, Capitol and Strand theatres, with a special dress rehearsal of the Chicago Opera Association. Music publishers, instrument makers and makers of musical devices will also be present.

American Legion in Capital Attacks Blue Laws

The District of Columbia Department of the American Legion has adopted resolutions opposing the Sunday "blue laws" in Washington and has appointed a committee to fight such regulations if a hearing is held before Congress.

The resolution was adopted at the annual meeting of the department and was approved by representatives from every American Legion Post in that city.

The resolution regarding the "blue law" pointed out that the Constitution of the United States guarantees freedom of conscience, and also added that "a vast majority of the people of the District of Columbia are bitterly opposed to any legislation that bears the mark of fanaticism."

The entire "blue law" fight centers on the Temple Bill now before the District of Columbia Committee in Washington which prohibits among other things the showing of motion pictures on Sunday.

A tentative date of January 11 has been agreed upon for the hearing. The National Association of the Motion Picture Industry in co-operation with the Motion Picture Theatre Owners of America is directing the movement in behalf of the motion picture industry.

Monte Blue, Billie Burke, Hope Hampton, Stars in Paramount January Releases

NO Paramount release schedule for many months has contained so many worthy productions as that of January, just announced by Al Lichtman, general manager of distribution.

For January 2 is scheduled the Maurice Tourneur production, "The Bait," with Hope Hampton. This is an adaptation of Sidney Toler's stage play, "The Tiger Lady," the scenario being by Jack Gilbert.

Opie Read's famous story of the Carolina mountains, "The Jucklins," produced by George Melford and featuring Monte Blue, is one of the releases of January 9. The picturization is abased upon the play by Augustus Thomas.

Also to be released the 9th is Wallace Reid in "The Charm School," scenarized by Tom J. Geraghty from Alice Duer Miller's story.

On the 16th comes Billie Burke in "The Education of Elizabeth," an adaptation by Elmer Harris of a story by Roy Horniman. Edward Dillon directed the picture, which is a comedy.

On the same date is released the Cosmopolitan Production, "The Inside of the Cup," based upon the novel by Winston Churchill and directed by Albert Capellani.

Douglas MacLean and Doris May in the Thomas H. Ince production, "The Rookie's Return," is one of the releases of the 23rd. This is a story by Archer McHackin, the picture being directed by Jack Nelson.

The 23rd also marks the general release of William DeMille's production, "Midsummer Madness," now playing at the Criterion Theatre, New York, and pronounced by many competent critics one of the most nearly perfect pictures ever produced. Olga Printzlu wrote the scenario, basing it upon Cosmo Hamilton's novel "His Friend and His Wife." The photography, a noteworthy contribution to screen art, is the work of Guy Wilky.

A notable cast is featured in the George Fitzmaurice production, "Paying the Piper," which is scheduled for release the 30th. The story was writen by Ouida Bergere.

Charles Maigne went to Coney Island for much of the setting and color of his special production, "The Frontier of the Stars," starring Thomas Meighan, which also is released the 30th. This is an adaptation of Albert Payson Terhune's well-known story.

Hobart Bosworth, the old "sea dog" of pictures, has given up his slicker and replaced it for spats, in "A Thousand to One," his latest production for J. Parker Read, Jr., released by the Associated Producers.

Notice to Exhibitors

Moving Picture World is co-operating in every possible way with the legislative committee of the National Association of the Motion Picture Industry because we believe from its present activities, under the leadership of a man so modest he asks to have his name left out, that it is not only honest but genuinely efficient.

If you as an exhibitor, learn of any proposed legislation oppressive to the moving picture in general or to your own section of the business in particular, write or telephone the facts to the Editor of Moving Picture World and we will see that prompt attention is given to the matter. The more prompt you are, the better.

German Film Companies Consolidate; Press and Banks Talk Trustification

Seating Capacity of Cinema Estimated at 1,423,104

Berlin, November 16.

ONE will not be accused of exaggeration in saying that never before in the history of the German industry has there been such a marked tendency for concentration and company fusions. The recent merger of leading mining and steel concerns, the contemplated combine of the Rhein-Elbe-Union Konzern and the Siemens-Schuckert groups, the 500,000,000 marks nitrate concern about to be established by the dyestuff trust, are but a few instances of the present trend of expansion.

A closer study reveals the fact that strong efforts are being made towards a consolidation of the industry at home and an extension of its sphere of influence abroad. Already the press is tentatively talking of a trustification of the German film industry, and the extraordinary interest shown by big banks and leading industrialists of the "heavy" industry form a principal topic in film circles.

Ufa and Decla to Merge?

The rumors of an imminent merger of the two leading concerns, the Ufa and the Decla-Bioskop which latter only recently combined with a Rumanian financial group for the purpose of working Rumania and the Balkan countries, will not cease, and though the respective companies are contradicting all statements published in this regard, those who claim to be "in the know" aver that the amalgamation is only a question of time.

The steadily increasing trend of association between film and press is strikingly illustrated by the Interessengemeinschaft (community of interests) between the big Scherl Publishing Company and the Deutsche Lichtspielgesellschaft and the Ufa. The Uco Film Company is another product of this kind, jointly established by the well known Ullstein Publishing Company the Decla-Bioskop, and principally picturizing the novels published by the former in book form, while another big firm of publishers, the Mosse Company is also contemplating enlarging its scope of activity.

As a case in point of the beginning trustification may be cited the Deulig Film, Ltd., which was recently established with the financial support of a group of Rhenish-Westphalian industrial magnates headed by the German "coal king," Stinnes. The history of this concern makes rather interesting reading. Being established in 1916 under the auspices of the German government as the Deutsche Lichtspiel Gesellschaft, its principal task consisted in turning out "front films" and other war propaganda films of the well known brand.

Its activity having abruptly come to an end with the close of the war, a change in the program became necessary and the production of so-called Heimat Films was decided upon—ostensively intended to featurize the beauties of German sceneries but displaying a more or less pronounced pan-German trend.

"Foehn" (The Scorching Southwind) and "Algol" were two typical examples, the former being an allusion to the Versailles Treaty. The "Messter Week," a permanent feature of their program, recently brought pictures from the battles at the Dardanelles—this at a time when everybody is heartily sick of war pictures. A special edition seems to be issued for home consumption, sailing under the flag of anti-Bolshevistic propaganda. The Deutsche Lichtspiel Gesellschaft recently absorbed the Heimlicht Gesellschaft and the Landlicht Gesellschaft, and the fact that the new Deulig concern is largely financed by Rhenish-Westphalian capitalist groups, plainly shows "whence the wind bloweth."

Of other concerns conspicuous for rapid development, the Terra Film Company deserves mention. "Quality first" is the slogan of this company, which has been negotiating for some time past with a prominent New York firm for the exchange of films. One of their latest products, "The Marriage of Figaro," starring Hella Moja, was sold to England some seven weeks ago.

Munich as Film Center

While Berlin may justly lay claim to being the center of the German film production, strong efforts are being made by Munich to oust the northern metropolis from its leading position and the formation of a big film trust in Southern Germany with its seat at Munich at the beginning of this year may properly be regarded as the first thrust at the northern hegemony. The new corporation, running under the name of Emelka-Konzern (M. L. K. concern) represents a merger of the following companies:

Muenchener Lichtspielkunst A.-G. (Filming dramas, especially those adapted from the novels of the late South-German author Ganghofer.)

Bayrische Film Gesellschaft, Ltd. (Dramas and Comedies.)

Monumental Filmwerke, Ltd. (Dramas and super-features; produced the hits: "Opium" and "Nerves.")

Moeve Film, Ltd. (Trick Films.)

Filmhaus Bavaria, Ltd. (Dramas and "thrillers.")

Neue Kinematographische Gesellschaft, Ltd. (Educational Films, juvenile films, etc.)

Sueddeutsches Filmhaus, Ltd. (Hire and distribution organization.)

The chief scenariorist of the Emelka concern—which, by the way, boasts of the largest studio in Germany, situated in the Isar Valley—is Karl Figdor, who gained prominence through his world famous episode serial, "The Mistress of the World." The two latest super-features scenarioized by the same author, "The Drums of Asia" and "The Raft of the Dead" will be screened this winter.

The trend of consolidation and concentration of the Germany film industry as depicted in the above survey is, however, by no means confined to company fusions and establishing of combines. The recently established Film Bank, with an initial capital of 1,500,000 marks, which is successively to be increased to 50,000,000 marks and in 1921 to 100,000,000 marks, the contemplated erection of a "film town" in the neighborhood of Berlin at which hotels and modern studios are to be established and rented to the smaller film companies, the plans for a foundation of a film academy for film research, study and education—these are some of the items in the program of the industry in which the tendency for trustification stands out in bold relief.

Statistics show that on January 1, 1920, Berlin registered 218 picture theatres with a total of 83,700 seats against 44,000 seats of the thirty-four theatres. Calculating on a two-shows-a-night basis and figuring the population of Berlin at 2,000,000, approximately one-twelfth of the entire population may find recreation and amusement every night at the movies. Out of the total 218 picture houses, there is but one holding 5,000 spectators.

The rest are distributed as follows:

No. of Cinemas.	No. Seats in Each.
1	1,800
1	1,600
3	1,500
1	1,200
2	1,100
1	1,000
4	800
7	700
17	500
18	400
47	300
100	200
1	100

This works out at 384 seats a theatre. Considering that there are 3,706 picture houses in Germany and using the Berlin average as a working basis the total of seats in the German cinemas would amount to 1,423,104.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. P. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
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Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

YOUR especial attention is invited to the insert of four pages in this issue which explains the movement by which the moving picture industry is to save the lives of 250,000 starving children in Europe. The movement is in all respects worthy and the honest administration of the funds is assured. By getting behind Herbert Hoover in his great work the screen will be doing a noble work and none should give anything short of whole-hearted support. The plan is well conceived and carefully spread before you. Read it and then act on it.

Alfred S. Black asks frank questions in this issue of Sydney S. Cohen and these questions require frank answers. We place one column at the disposal of Mr. Cohen for his categorical reply and we urge upon him the necessity for an immediate statement.

Our best wishes to Mr. and Mrs. Albert E. Smith. May their wedded life be long and happy.

The best friend the exhibitor has is the man who tells him the truth and this is so important that it's worth pasting in the hat.

Associated First National's great picture "Passion" is doing even more record breaking than before and it now appears as the sensation of a season of sensations. The production proved so wonderful that even the New York Times had to praise it and that's the hardest thing the Times does.

The Greenwich News and Graphic in a recent issue sets forth the statement of Rev. Dr. L. W. Barney, pastor of the First Congregational Church of Sound Beach, Conn., on the Blue Law subject. It's worth your reading:

"Rev. Dr. L. W. Barney during the course of his sermon at the church last Sunday evening denounced the action of the certain group of men, who have started the "Blue Law" movement. He declared that the present legislation was sufficient in the country, and he was not in favor of any further legislation along these lines. He explained that each human being must be his or her own moral agent and while he observed the Sabbath according to his own beliefs, he had no power to make others keep Sunday the same way as he did himself, provided these people do not disturb him or the community.

"Such laws, he claimed, would be very irksome and more sins and crimes would be committed if they were to go into effect. He showed how it would be a sad commentary on the church to force the people to go to church, and keep them away from amusements, and in his opinion, the attendance at church services would be but little affected by these laws, if enacted. He referred to this group of men back of the movement as extreme and zealous religionists and the people should not allow them to dictate to them in these matters. He did not agree with those who thought that the country at the present time was far worse in the committing of sins than it was in former days, for there was more corruption and infidelity in the old days than there is in this century."

Clip and Paste

For Newspaper and Program Convenience

Three productions are announced for January release by Selznick Pictures Corporation, and these include "The Chicken in the Case," in which Owen Moore is seen in another of his farcical characterizations; "Worlds Apart," starring Eugene O'Brien, and "You Can't Kill Love," a story of love, romance and adventure interpreted by a strong array of screen talent.

Charles Ray has added another characterization in "Nineteen and Phyllis," which will be released by Associated First National Pictures. He enacts the role of the small town dude and his trials and tribulations in trying to hold his own in the clothes and entertainment line on a salary of $18 a week against his rival, who is the only son of the village magnate.

Dame Fortune has cast a bad glance at Tsuru Aoki, the pretty actress wife of Sessue Hayakawa, for right in the middle of the picture, just a few days before Christmas, she has been stricken sick. She has been confined to her home for the last few days, but expects to be able to be on the set within a few more days. Mrs. Hayakawa plays opposite her husband in his latest story.

Elaine Hammerstein, Martha Mansfield, Owen Moore, Selznick stars, and Zena Keefe, prominent player in Selznick productions, each contributed a doll to the New York American Christmas fund. These were auctioned off at the New York Hippodrome last Sunday evening. The dolls brought fancy prices, and brought about much spirited bidding.

Victor Herbert has been engaged by Mack Sennett to write the music for his forthcoming revue to be given on Broadway, New York. Arthur Hammerstein has been engaged to work with Al Woods in the New York production. Otto Harbach will do the lyrics and the book will come from the hands of Mack Sennett himself. This quartette of New York celebrities is due to arrive in Los Angeles in January.

Louise Glaum's next picture will be from an original story tentatively called "The Attorney of the Defense," by Bradley King. J. Parker Read, Jr., is supervising this production for Associated Producers. Supporting cast includes Mahlon Hamilton, Joseph Kilgour, Claire Dubrey, Ruth Stonehouse, George Cooper and little Mickey Moore.

In Katherine MacDonald's ninth Associated First National release she will be seen with an imposing supporting cast. David Winter, who played opposite Miss MacDonald in "Trust Your Wife," will again be seen in the leading male role. Jean DuMont will be seen in an impressive underworld characterization, and Wade Boteler, who has been playing heavies with Bebe Daniels, will interpret the role of villain.

The two hundred extras who appeared in the dining room set of Sessue Hayakawa's latest picture now being filmed, were instructed to appear at the studio without their breakfast, as they would be served their morning meal on the set, since it was part of the action. And besides they got paid for eating.

With the engagement of Thomas Rickerts for the role of the priest in "Sorrentina," the cast for this new Viola Dana starring production was completed. Francis McDonald, Jackie Saunders, Fred Kelsel and Edward Kennedy make up the other important members of the cast. Mr. Rickerts has one previous engagement with Miss Dana. He appeared as the minister in "Please Get Married."

Lucille Lee Stewart and Julia Swayne Gordon have been added to the all star cast now engaged in the filming of the Walsh-Fielding Production Corporation's first feature, under the personal direction of Thomas B. Walsh, at the Glendale studios. The others include Montagu Love, Barbara Castleton, Macey Harlam, Edwards Davis and Victor Gilbert.

Just one hundred years ago James Fenimore Cooper issued his initial book, and in celebration of the centennial anniversary of America's great novelist, Maurice Tourneur is releasing the first of these Leather Stocking tales to be transferred to the silver sheet. The story, of course, is "The Last of the Mohicans." It is now making a hit all over the country, and especially with school children and "Young America."

Jazzy Music and a Lively Time Are to Be Features of T. O. C. of C. Ball

FOR the Theatre Owners' Chamber of Commerce Ball and Festival, which will be given Wednesday night, December 28, every big distributing and producing company and magazine connected with the industry has bought boxes and will be represented in full glory.

The following companies are listed as box holders: Universal, First National, Famous Players, Paramount, Fox Film, Vitagraph, Pathe, United Artists, Associated Producers, Hodkinson, Goldwyn, Realart, Select, Commonwealth, Metro, Selznick, Robertson-Cole, Equity, Ernest Shipman, Pioneer Film, Associated First National Theatres, Moving Picture World, Motion Picture News, Trade Review, Variety, Exhibitors' Herald, Dramatic Mirror, Wids, Motion Picture Journal, Joseph M. Schenck, Jules Broulatour, Arthur S. Kane, Carl Laemmle.

Prominent Ticket Purchasers

Prominent among the individual ticket purchasers are Marion Davies, Norma and Constance Talmadge, Pearl White, Thomas Meighan, Jean Paige, H. M. Berman, Joseph I. Schnitzer, P. A. Powers, Adolph Zukor, Richard A. Rowland, J. D. Williams, George Arliss, Educational Films, John S. Witty, John Zanft, Harry C. Fields, A. J. Callahan, Charles Christie, Roscoe Arbuckle, Clyde Cook, Wesley Ruggles, Whitman Bennett, E. K. Lincoln, Robert Vignola, Harry Millarde, Mary Carr, F. Ziegfeld, Jr., Billie Burke, Natalie Talmadge, William L. Sherrill, Hope Hampton, Madeline Traverse, Bryant Washburn, Maurice Tourneur, D. W. Griffith, Violet Mesereau, Tod Browning and more than fifteen hundred others.

All Night Dining

The vaudeville entertainment will begin at 9.30 under the direction of Marcus Loew and E. F. Albee, with B. S. Moss chairman, and will continue until about 11 o'clock.

Dinner will be served from 9.30 to daylight and tickets of admission will contain a coupon entitling each person to elaborate "eats" at any time, all of the restaurants on the ground floor of the Hotel Astor being reserved.

There will be fourteen attractions in connection with a great Midway Plaisance. Two bands have been engaged, one a string orchestra of thirty pieces will render dance music until two in the morning, and Whitman's band of the Palais Royal will take up the work until the conclusion.

Will Announce Winners

Probably at midnight the New York American will announce the winners of the contest now running in the Hearst papers, and will issue $5,000 in prizes to the winners on the ballroom floor.

The committee, headed by Chas. Goldrier, chairman, William Brandt and Louis Blumenthal, have left no stone unturned to make this affair memorable. It will be the first of what will become an annual event in the motion picture industry.

The police will regulate traffic after 11.30 on Forty-fifth, making the thoroughfare a one-way street for the benefit of the guests. The Hotel Astor will arrange canopies at all Forty-fifth street entrances for protection in case the night is stormy.

The ball committee is located at 1600 Broadway. Applications for tickets should be made to the Theatre Owners' Chamber of Commerce.

Maryland to Decline "Big Four" Films While Advance Payment Plan Prevails

EXHIBITORS of Baltimore and Maryland who are members of Exhibitors' League of Maryland will not book any pictures from the United Artists' Corporation after the present dates on "Suds," "The Mollycoddle" and "The Love Flower" are played, unless the company's system of advance payments is adjusted.

The vote was taken at a special meeting and luncheon of the league at the Hotel Emerson on Thursday, December 16. President E. B. McCurdy presided and the motion was made by Louis Schlichter. It followed the league's vote to join the Motion Picture Theatre Owners of America, which was urged by Thomas D. Goldberg and moved by him and seconded by Arthur B. Price. The league will now pay its per capita quota tax of $1,500, less than $150 already paid, to the national body.

It also was voted to combat those activities of the Parents' Club of Forest Park which are detrimental to the exhibitors' interests. Mr. Schlichter said he knows of one of the "reformers, a woman, who allowed a copy of 'Three Weeks' to lie around her house where her children could read it." The co-operation of the newspapers will be sought and slides used.

Slides will be used in Baltimore to further the efforts for better local schooling facilities. This will be done at the request of Mrs. M. A. Bauernschmidt, who addressed the meeting, and declared she had no patience with "reformers" and asked for the exhibitors' help.

J. J. Hartlove moved and it was voted that there be an investigation of some theatres which still charge only six cents admission to children, while theatres in the vicinity charge eleven cents. A committee will also investigate the habit of some exhibitors of distributing circulars out of the zones near their theatres.

Vignola Praises World's Big Christmas Number

New York, Dec. 17, 1920.

Editor, Moving Picture World,

Allow me to congratulate you and your associates on the Christmas number of Moving Picture World. It was splendid. I do not recall having ever seen a holiday number of any publication in this industry that had more to recommend it. Typographically I should say it was a perfect piece of work, but more than that was its contents. I shall always keep my copy of this issue.

With seasonal wishes and kindest personal regards, I am,

Cordially and sincerely yours,

Robert G. Vignola.

American Films Are the Most Popular in Finland

American films are popular in Finland, but owing to the fact that there are only about 100 moving picture theatres in the country, only one print is usually purchased, as it does not pay to buy more where such a limited demand exists, according to reports through consular connections to Washington, D. C.

The average seating capacity of the Finnish theatre is about 300, and while most of the houses are confined to the three largest cities, theatres are to be found in most of the large towns of the country.

All American films used in Finland are bought in Copenhagen or in Stockholm from the different American agents for Scandinavia. Contracts for pictures are usually made in June or July for the following season, which begins in August or September.

The subjects most in favor are well-known historical dramas.

Chief of Licensing Committee of Boston Approves Stand of National Association

THE recent action of the censorship committee of the National Association of the Motion Picture Industry in appointing a committee to confer with the producers on the subject of better titles for pictures is meeting with much approval from officials throughout the country.

The committee intends to wait upon every big producer and urge that more careful attention be given to the subject of titles. In many of the censorship fights it was discovered that opposition to the pictures in many instances was on account of the title and not on account of the picture itself.

James R. Quirk, the chairman of the committee of standards of the censorship committee, received the following letter this week from John M. Casey, chief of the licensing division of the city of Boston:

Has Received Complaints

"In Moving Picture World under date of November 27 I noticed and read an article with the heading, 'Producers asked to improve titles to silence advocates of censorship,' which, in my opinion, is worthy of serious consideration by every producer of motion pictures.

"In my official duty attached to the above office, I have received many written complaints and listened to many statements upon this very subject, and I am pleased to learn that this matter has been taken up by your association and that you have been selected to investigate it.

"That there is an opportunity for improvement in the selection of titles for films cannot be denied by a single producer or producing company, and I certainly trust that you will receive from all of them the encouragement and assistance your efforts are entitled to."

Parcel Post Claims May Be Made at Local Offices

Business men in the larger cities having claims against the Post Office Department for the loss or damage of insured parcel post need no longer submit such claims to Washington, but may submit them to their local postmasters, under orders which have just been issued by the postmaster-general.

The department has issued instructions that hereafter postmasters at offices of the first and second class, which include all of the large cities, may accept, pass upon and pay indemnity claims arising from the loss, rifling and injury of insured parcels.

Capitol Film Company May Locate at Tampa

The Tampa Board of Trade is in receipt of a letter from the Capitol Film Corporation, in which the latter intimates a desire to locate in Tampa. The governors discussed the proposition at a recent meeting, but decided to write for further information. It was not made plain from the correspondence whether the company wishes the board of trade or city to erect a studio for its use, or whether it merely desires the co-operation of the public and will erect its own studio.

Clean Pictures

Hirsute Henry, the Bowery philosopher, was talking to Itchy Ike.

"I see they're going to help people to lead clean lives by canning scenes of bathtubs in the movies," he remarked, thoughtfully. "Now, how does that work out? I don't get it. I understand, too, that barefoot girls will not be allowed to wade in brooks before the camera. Seems to me they ought to keep those scenes and add a few cakes of soap. They might get Griffith to substitute cakes of soap for cakes of ice in 'Way Down East.' Might raise too many suds, though. Beats all how these reformers figure things out!"

Pioneer Making Elaborate Preparations for the Releases of "The Mystery Mind"

ELABORATE preparations are being made by the Pioneer Film Corporation, in connection with the early release of "The Mystery Mind," a serial written by Arthur B. Reeve. The picture will be released nationally under the Pioneer banner.

President A. E. Lefcourt said one of the outstanding features will be the far-reaching exploitation campaign which will be tackled by experts under the supervision of General Manager H. H. Hoffman.

J. Robert Pauline, the well known hypotist, is the star in the film. The Supreme Pictures, Inc., has provided an all-star cast. Arrangements have been completed, it is said, for the publication of the story in instalments in newspapers. Shortly after the syndication of the story in the press, the novel will be published by Grosset & Dunlap. There will also be inaugurated, according to Mr. Hoffman, a special campaign dealing with articles on hypnotism by Mr. Pauline.

Goldburg Leaves Frohman

Jesse J. Goldburg, secretary and general manager of the Frohman Amusement Corporation, has resigned from that organization. His successor has not been named. Mr. Goldburg is one of the pioneer motion picture executives and has been connected with the various progressive movements connected with independent production and distribution. Mr. Goldburg's future activities are unsettled.

Increases Capital Stock

The Majestic Amusement Company, Louisville, Ky., has recently filed amended articles increasing its capital stock from $300,000 to $600,000, and the debt limit to $600,000. This company owns the old Majestic Theatre, and is completing its new Rialto Theatre. Louis J. Dittmar is active head of the company; R. E. Wathen, Charles H. Bohmer, W. H. Kaye, G. M. Clark, John Marshall and Laban Phelps are directors.

Charles J. Newman Killed in Street Car Accident

Charles J. Newman, the popular owner of Newman's College Theatre, San Francisco, was struck by a street car, December 9, and died two days later.

Upon taking over the theatre that bears his name he made a special bid for the patronage of college folk. He was prominent in California sporting circles, his acquaintance with noted athletes being wide, and he was fast winning the same prominence in theatrical circles.

Snowy Baker to Star

Snowy Baker, former Olympic athlete here and and millionaire sportsman of Australia, has succumbed to the lure of the screen and will shortly be seen as the star of a series of five and six-reel pictures to be known as Snowy Baker Productions.

The statement containing this announcement comes from the Selig studio, where the pictures will be filmed. Colonel W. N. Selig and Sam Rork, both veterans of film production, are associated with Mr. Baker.

New Import Ruling

A new ruling by the collector of the port of New York says that imported films must be cleared through the Customs House within forty-eight hours after their arrival at this port. Thousands of feet of film sent from the other side and now lying unclaimed, are the cause of the order. They will be sold at public auction when the stipulated period expires. Over 1,000,000 feet were sold thus the other day. The regulation affects only the one port.

Mary Miles Minter, as head auctioneer, proved to be one of the biggest drawing cards for Vanity Fair Bazaar, a society event for charity held at Hotel Alexandria, Los Angeles, December 9, 10 and 11.

To Whom It May Concern:

We beg to deny the many rumors that we have either sold or optioned the Empire and Dauphine Theatres.

BIJOU AMUSEMENT CO., Mobile, Ala.,
M. LUCKEL, Mgr.

Clara Kimball Young Relates Her Plans and Wishes All a Very Merry Christmas

CLARA KIMBALL YOUNG, the distinguished motion picture star, has renewed her contract for a period of one year with the Equity Pictures Corporation as a distributing medium for the Clara Kimball Young Productions. Miss Young made a flying trip from Los Angeles to New York in order to complete these arrangements and returned at once to California to begin work on a new production. She returned full of enthusiasm for the activities of the coming year and directly after her arrival an announcement of the output of pictures for the year was received at the New York office from the Garson Studios, Inc., 1845 Allesandro street, Los Angeles.

This announcement brings an assurance to exhibitors and the public of the desire to give only the best in picture production, and the news of forthcoming releases will be welcomed by the trade because of the unique position in the film world which these productions have come to hold. Without reaching the unnatural effects made by some stories which overdo sentiment and what might be termed "all frosting and no cake," Clara Kimball Young drama plays represent a fine optimism which is decidedly agreeable to audiences, and a definite financial value to the exhibitor, who finds them eagerly awaited.

"Hush" Completed

Harry Garson, president of the Garson Studios, Inc., announces the completion of "Hush," an original story by Sada Cowan which was under process of cutting and titling during Miss Young's stay in New York, and is now ready for immediate release under the auspices of Equity Pictures Corporation. "Hush" will constitute the first of five mammoth Clara Kimball Young features in which Miss Young will be seen at intervals of ten weeks.

It is announced that the policy of bigger and better pictures inaugurated so successfully in 1919-1920 for Clara Kimball Young productions, will be continued and expanded for 1920-1921.

In the preparation of all forthcoming productions, unlimited time and unlimited scope will be given to the making of each picture. In wealth of story, cast, direction, acting and mounting, as well as in variety of theme and general excellence, Clara Kimball Young's future pictures will be the greatest she has ever offered the exhibitor and public.

Elaborate Preparations

The combined genius and energy of the production forces of the Garson Studios is sparing neither time nor money to make these super-features the last word in box-office value and screen art. Each of the five productions will be entirely different from one another in point of these and characterization. Like all former Clara Kimball Young productions, stories will be chosen from the best dramatic material which it is possible to obtain or that money will buy. Members of the supporting casts will be picked virtually from the all-star list, for accurate and artistic portrayal of character.

Following "Hush" will be an original story by Sada Cowan, eminent authoress of "Why Change Your Wife?" the title of which will be announced later.

Harry Garson, who produced all Clara Kimball Young pictures for the past year, also directed "For the Soul of Rafael," "Midchannel" and "Hush," the three latest Clara Kimball Young films to reach the public. Mr. Garson is eminently fitted as a producer-director, owing to his penchant for the human side of stories and also for getting the comedy out of them.

Her Personal Greeting

Aside from her stellar activities, Miss Young is taking an active part in supervising the making of her pictures at the Garson Studios, selects her own cast, reads all stories submitted for consideration and personally interests herself in the details of photographing, color and developing departments of the studio.

Miss Young, realizing the approach of the holiday season, takes this opportunity of sending this personal greeting to her friends:

"I wish to extend the compliments of the season and my heartfelt wishes for success and happiness throughout the year. This has been a wonderful year for many reasons. I have lived much and experienced much. For all of which I am glad. I have been enabled to hold constantly to my ideal that we must continually grow bigger and better; bigger in our outlook and production, and better in art, appeal and presentation.

"During my personal appearance tour, while in New York, I had the opportunity to come into close touch with many exhibitors and loyal patrons throughout the East, and I was deeply impressed with the evidence of their good will, sincerity and friendship, an evidence which I could not have known while my time was devoted to the studio in Los Angeles.

"For all these things I am extremely happy. I take this opportunity to thank my public, my press and all those in and out of the photoplay field who have helped to make my year happy and successful. And so it is with all my thanks and a full heart I wish you all a Merry Christmas."

"Double Adventure," Pathe Picture, Will Play Houses Which Never Showed Serials

THE announcement of January 23 as a definite release date for "Double Adventure," the Brunton-produced serial starring Charles Hutchison, has elicited from exhibitors a response the measure of which may be gauged by early bookings, which are reported to be unusually large.

Among the houses where the picture will play as the first serial ever presented on their programs, it is said, are the Orpheum at Cincinnati, Ohio, and Barbee's Loop Theatre in Chicago. In statements regarding their decision to add a serial play to their attractions the managements of the houses are quoted as expressing the utmost confidence in the film to prove a popular success and a quality of entertainment that will be appreciated by all lovers of screen drama.

In view of contracts, "Double Adventure" is gaining in theatres where serials are the mainstay of the program and in those that never before offered them.

Keaton Starts Another

Buster Keaton and his company of fun-makers, who are making a series of two-reel comedies for Joseph M. Schenck, which are being released through Metro, do not believe in hesitating long between pictures. "The Haunted House," the fifth Keaton comedy was completed one day last week.

STOP! YOU HAVE MADE THE AFFAIR BAD ENOUGH AS IT IS"
Buster Keaton at the right in a scene from "The Saphead," which is being released by Metro

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

The Testing Block

(*William S. Hart—Paramount—5 reels*)

M. P. W.—A picture of strong appeal through the courage and deep suffering of a man of small opportunity, "The Testing Block" is so well constructed and directed that it compares favorably with any previous Hart performance.

E. H.—Beautiful scenic settings and meritorious photography. Will thrill Hart boosters.

N.—Sure-fire western with star in the kind of role that made him famous.

T. R.—It has a strong popular appeal and should prove a valuable box-office attraction to judge by the hearty reception given its initial showing at the Rivoli Theatre, New York.

W.—The real Bill Hart in another real picture.

West Is West

(*Harry Carey—Universal—5 reels*)

M. P. W.—The story interest is strong and has been developed smoothly, though without particular suspense. The general charm of the picture is in its finely photographed scenes.

E. H.—Is a Harry Carey feature inferior to his usual offerings.

N.—Very ordinary western for Carey.

W.—Incoherent and typical "movie" type picture that never reaches entertainment point.

The Coast of Opportunity

(*J. Warren Kerrigan—Hodkinson—5 reels*)

M. P. W.—The action is rapid, with the suspense fully sustained, while the entire production is full of native color.

N.—Picturesque story with Kerrigan in heroic role.

T. R.—To those who like romances where the locale is in Mexico, "The Coast of Opportunity" will appeal. The story has a punch and the interest is maintained from beginning to end.

W.—Mining romance with thrills makes fairly interesting Western.

Blackbirds

(*Justine Johnstone—Realart—6 reels*)

M. P. W.—Justine Johnstone's pensive art and grace in expressing this type of character is distinctly pleasing. Her performance in this production, no doubt, will establish her.

E. H.—The story is one of unusual worth, but the star's debut is rather disappointing.

N.—Justine Johnstone is a welcome screen figure in crook melodrama.

W.—Satisfactory offering of society crook type.

The Little 'Fraid Lady

(*Mae Marsh—Robertson-Cole—6 reels*)

M. P. W.—The production is remarkably good. The settings are artistic, the exterior locations are beautiful. The picture should give general satisfaction.

T. R.—Is an offering that lends itself to exhibitor-exploitation and will prove a boon to any box-office.

N.—Mae Marsh returns to screen ideally cast.

E. H.—A rapidly moving feature and one certain to please.

Dice of Destiny

(*H. B. Warner—Hampton-Pathe—5 reels*)

M. P. W.—The situations are tensely set forth and the interest carries from beginning to end.

E. H.—Exciting and dramatic with action that moves rapidly. Excellent supporting cast and absorbing plot. Will particularly please the lovers of the crook pay.

N.—H. B. Warner puts "punch" into strong dramatic story.

T. R.—It starts with a bang, goes rapidly through four tense reels and has an abrupt but satisfactory climax.

W.—H. B. Warner and crook melodrama make this good program feature.

The Scuttlers

(*William Farnum—Fox—6 reels*)

M. P. W.—A consistent, suspenseful and dramatically thrilling sea story.

N.—Farnum has a "he-man" role in story of the sea.

T. R.—Is not a big picture, nevertheless it is a thrilling yarn and will appeal to all those who are fond of sea romances.

W.—Some fine action with splendid sea atmosphere for five reels; last reel entirely unnecessary.

Dead Men Tell No Tales

(*Catherine Calvert—Vitagraph—7 parts*)

M. P. W.—As a story the tale is gripping to those who love melodrama, and as a stage production it offers some capitally realistic scenes aboard the burning ship with a nice handling of the masses interspersed with effective bits of individual action. The acting is sincere in its suggestion of the horrors faced.

E. H.—A forceful and compelling story of the sea, in which the burning ship is an episode made vividly forceful and caught with prime photography.

N.—Vivid, "punchy" story; production excellent.

W.—Splendid action and fine direction make this real.

The Empire of Diamonds

(*Featured cast—Perret-Pathe—6 reels*)

M. P. W.—Rarely are pictorial beauty and thrills so happily combined as in this six-part Leonce Perret production.

N.—A splendid production given mystery story.

T. R.—Leonce Perret has made a beautiful picture out of the crook story, "The Empire of Diamonds." It has suspense and some thrilling scenes.

W.—Reality of locale and many pretty shots its main feature.

Risky Business

(*Gladys Walton—Universal—5 reels*)

M. P. W.—There is a sparkle and animation every inch of this Universal production, which pictures society life in Santa Barbara.

E. H.—It is a society drama attractively set and with good supporting players.

N.—Good combination makes interesting picture.

W.—Fair picture done in a satisfactory way but lack of originality makes it ordinary.

OUR OWN MIRROR CONTEST. WHO'S IT? YES! NORMA TALMADGE!
A unique pose of this popular First National star

"Passion" Sets New Record at Capitol; Rothapfel Holds It for a Second Week

"PASSION," the Associated First National special attraction which stirred New York when it opened at the Capitol Theatre, on December 12 for an original run of one week, smashed all records of that theatre for each day of the run and was held over for an additional week. Indications are that this production, which has been termed remarkable by critics and picture fans alike, is proving itself one of the wonder attractions of the year and will set a mark for the world's largest picture theatre which will be hard to equal.

Credit goes to Associated First National Pictures for being the first to release a so-called "costume" picture which not only made more money for the Capitol than the house ever made in its history, but which also proved to be a quality production as well as a box-office winner. Many declare that First National is the first to release a "period" film that turned out not only well for the box office, but took the public fairly off its feet and brought them back in larger numbers day by day.

When it was considered that the Capitol presentation came at a time when the pessimists were in the midst of a "depression campaign" and students of the silent drama were declaring that never could a costume picture be made to please the people, the results are all the more remarkable and significant.

History of the Pilgrimage

For each day of the run, "Passion" brought more money to the box office than any corresponding day had yet done. The Capitol is the world's largest picture theatre, yet in the year of its existence there has not been a film before "Passion" which forced the ticket offices to close and discontinue the sale of tickets.

The pilgrimage started when the doors opened on Sunday, December 12, with a line that soon filled the theatre and caused many to be turned away. For the evening shows the crowds were still larger and no tickets were sold after 6.30 p. m., at which time the street was nearly blocked and police reserves were called out to keep order. A conservative estimate is that 25,000 people were turned away from the Sunday shows and that 18,000 saw the five performances. When the receipts were tabulated it was shown that the day had been the biggest Sunday in point of money the Capitol had yet had.

Monday was a repetition of Sunday, with the exception that the sale of tickets was stopped sooner. The audiences who had witnessed the Sunday presentation told their neighbors of the qualities of the production, and this, combined with the praise from the professional critics of the newspapers, helped to swell the attendance and cause additional advertising from satisfied patrons. More than 1,800 more people than had ever been in the Capitol on Monday were accommodated on December 13.

Star Especially Praised

On all sides praise was heard for the remarkable staging and the exceptional acting. Pola Negri, the star, was declared by some to surpass in her artistry any star performer appearing in pictures in this country. So great was her personal success that it was reported the second day of the run that an offer has been made her to come to America to star in American-made productions. Over night Miss Negri conquered Broadway.

Thus continued the record-breaking run of "Passion" at the Capitol. Tuesday surpassed Monday and Wednesday topped Tuesday, and on through until the close of the engagement. The rising attendance day by day clearly indicates that "Passion" is a special which will draw better after the opening day and is especially desirable for longer runs.

In connection with the exceptional record, Manager J. D. Williams, of First National, said: "'Passion' has fulfilled our expectations in every respect. We have proven that 'costume pictures,' if made correctly, will please the public and profit the box office."

"Passion" has received unanimous approval from critics and people prominent in the world of art. Dr. Frank Crane said the picture as unreeled before him fairly took his breath away. He declared it a most artistic and remarkable production. Dr. H. R. Stark, president of the Inter-Church Film Company, thought it "a great picture and a vivid and accurate portrayal of the times." Other expressions were along the same lines, Pola Negri coming in for a great share of the honors.

In its special folder of exceptional photoplays, the National Board of Review of Motion Pictures gave "Passion" the position of prominence. Three other pictures were included, one of them, "The Devil's Garden," being also an Associated First National Pictures production with Lionel Barrymore. The review said in part: "We do not remember ever having seen a cast of such a high average of talent. Even the smaller roles are portraits and our attention is often arrested by a group of a dozen figures which stand out with the clarity of a Rembrandt painting."

To Release Soon

The special report of the National Board of Review classed the production as exceptional in entertainment value and intense in its artistic value. In its general comments the report declared that "in its fidelity to the spirit of history, in its imagination and its dramatic vigor and in the quality of its acting, it must be regarded as a masterpiece. It is a screen spectacle of the first magnitude and a work of true photodramatic art. It should interest all lovers of the fine and unique in motion pictures."

"Passion" is scheduled for general release very shortly. In the meantime indications point to rapidly growing interest in the picture in all sections.

"The Killer," by Stewart Edward White, to Be Released by Pathe on January 30

THE Benjamin B. Hampton production of "The Killer," which Pathe has announced for release January 30, will bring to the screen another work from the pen of Stewart Edward White, one of the foremost modern writers of American outdoor life.

In "The Killer" he wrote a melodrama that won enthusiastic praise from the public and critics and attracted the attention of picture producers. When "The Killer" finally reached the filming stage it was with a cast made up of carefully selected players including Frank Campeau, Jack Conway, Clair Adams, Frank Haynes, Zack Williams, Frankie Lee and for the role of the jockey that most famous of all racing saddle experts, Tod Sloan.

Mr. Campeau is a veteran of the stage and screen. His part in "The Killer" is probably the most important dramatically he has had in photoplays.

LINING THEM UP FOR A PHOTOGRAPH

"Doug" Fairbanks, whose latest is "The Mark of Zorro," smiling Mary Pickford, and Paul N. Lazarus, sales promotion manager of the United Artists

Subtitles Give Clear and Concise Insight into Plot of Fox Picture, "Blind Wives"

WRITERS in the William Fox publicity department, when shown "Blind Wives" in its completed and ready-to-release form in the projection room of Fox Film Corporation, discovered in the subtitles, it is said, an element of deftness and clearness that give the key to each of the episodes which comprise the Edward Knoblock story of woman's vanity. These titles were, for the most part, taken from lines used on the stage when the play was presented in its original form as "My Lady's Dress."

The matter of sub-titles has been fruitful of so many discussions that Mr. Fox is declared to have cautioned Director Charles J. Brabin in the matter. So well are these titles distributed, and so carefully have they been phrased and allotted throughout the changing incidents—together with their striking clearness of diction—that by presenting a few examples, it is reported, the showman may gleam in advance a fairly good idea of the tensely dramatic nature of the photoplay.

The dress of a woman of fashion is basis for the entire action. Ann Morely, a leader of fashion, "dresses not to live, but lives to dress." Her husband, tired of her extravagance, closes her account at her modiste's and forbids her to buy more. "Don't you want me to have a new frock?" says Ann "Think of all the poor people it gives work to." And her husband replies: "I wish you were as thoughtful of me as you suddenly are of the poor. Are you really thinking of them—of the women blinded in making lace, the sweatshop flower makers, the birds slaughtered for feathers, the weavers who toil for a pittance—so you can join the parade with other selfish, vain women."

These sub-titles appear in the opening scenes, and then Anne's dream opens with an episode in the slums, where a crippled flower worker slaves for a pittance. An episode also reveals the tragedy of a fur-trapper's life. Sub-titles of equally illuminating text are sprinkled adroitly through the lace-making episode. The fashion scenes will be of striking interest to women, it is said.

Pathe News No. 99 Lends Brilliant End to the Tenth Anniversary Celebration

NOBODY but Bartholdi, the immortal sculptor of America's noblest and most picturesque monument, ever has enjoyed as intimate a view of the Statue of Liberty as is shown in Pathe News No. 99, which is the final issue of the period of the tenth anniversary celebration. In a most spectacular manner "Miss Liberty" becomes the heroine of the "stunt' feature of this issue of Pathe News. By special permission of the United States Army, she submitted to the attention of human pygmies who scrambled about over her classic features and made hazardous journeys among the folds of her draperies, while cameramen took closeups of the proceedings.

As never before, the statue of "Liberty Enlightening the World," from its splendid position in New York harbor, is made familiar to the masses throughout this country, emphasizing the hugeness and beauty of France's great gift to her sister republic. Men are seen climbing down the statue's arm from atop the torch, which is 305 feet from the surface of New York Bay. Several find ample room to rest in the shallow of the neck. From this flash one gains a clear idea of the immense of the statue, whose total weight is 450,000 pounds.

One high climber gets the first close view ever shown of the scroll, which is encircled by a forefinger five feet in circumference. Upon the crown there is ample room to seat twenty people, as another flash shows. Men are seen standing high above the harbor on tips of "rays." From every possible point of view, Miss Liberty is "shot"—from the top down and from the pedestal upward.

For graphic representations of world events, this number of Pathe News more than sustains the reputation which its service has earned during the ten years of its existence. In Mexico the ceremonies of the inauguration of President Alvaro Obregon are pictured. The president and members of his family are seen leaving for their home. In England, for the benefit of the War Memorial Hospital, horses with their riders are seen in daring feats of leaping through high spurting flames.

For the first time President Wilson submits his message to Congress through a representative—and it is his final message. His successor, Senator Harding, is pictured making his farewell address to the Senate. He is the first president-elect to speak on the floor of that body. A magnificent panorama of the Italian city of Naples with Vesuvius in the background is pictured by a cameraman aboard a dirigible, from which also is photographed Pompei from a height of 3,000 feet.

In the historical review, Theodore Roosevelt is seen speaking while on his nation-wide tour for "preparedness." The arrival of President Wilson at Brest, France, on December 13, 1918, is pictured. He also is pictured with King Albert of Belgium. The ending of the biggest war in history is indicated in the signing of the Treaty of Versailles on June 28, 1919.

The activity of Pathe News cameramen were modestly celebrated while the public was enjoying its first view of No. 99. Several camera "correspondents" with headquarters in other cities having reported to Editor Emanuel Cohen at the main office of Pathe News, there was a spontaneous and informal adjournment for supper and an opportunity to "fight battles over again." Every man present had one or more brilliant anniversary "stunt" to his credit. The supper party included Editor Emanuel Cohen and the following members of the home staff: A. Richard, Henry di Siena, John Bartone, Al Wetzel, Bert Green (cartoonist), H. Blauvelt and Harry Harde. From other cities were Jake Coolidge, Boston; Tom Baltzell, Washington, D. C., and C. W. Chapman, Chicago.

TOM MOORE
Starring in Goldwyn pictures the last of which is "Hold Your Horses"

Forbes Appointed Manager of Avon in Watertown

Arthur G. Forbes, of Philadelphia, has just been named as manager of the Avon Theatre in Watertown, N. Y., succeeding W. C. Mattern, who returns to the main offices of the Bardavon corporation in Poughkeepsie. Mr. Forbes has been with the Stanley company of Philadelphia, for the past six years, a concern which controls a chain of sixty-two motion picture houses in and about that city. For the last two years he has been the manager of the Stanley Theatre in Philadelphia. Ellis Linehan, who has been with Mr. Forbes in Philadelphia for the last four years, will come to Watertown as his assistant.

A new policy will be inaugurated at the Avon from January on. No picture will be presented until it has undergone a censorship of Mr. Forbes. Care will be taken that nothing is shown which is in the least bit objectionable. Pictures will be changed twice a week. The Avon was opened about a year ago.

Pathe Winners in Contest Are Frisco, Oklahoma City, Albany and Cleveland

IN one of the most sensational contests ever staged by Pathe Exchange, Inc., for its sales force, all organization records for new business and collections were shattered during the $10,000 Pearson Month competition in November, according to a statement just issued by Paul Brunet of Pathe, giving the winners in the four competing districts as follows:

Western, San Francisco, W. W. Kofeldt, branch manager.

Central, Cleveland, Paul H. Tessier, branch manager.

Eastern, Albany, B. M. Moran, branch manager.

Southern, Oklahoma City, Fred B. Pickrel, branch manager.

When the terms of the contest were drawn up, it was determined to give a full prize to the branch finishing second with the national high average, and this award was won by Seattle in the western division, Paul G. Lynch, branch manager.

Surprising Returns

The returns recorded by the winning teams and some of their competitors were startling. San Francisco, in capturing the western division prize, recorded an aggregate increase in new business and collections of 113 per cent. Seattle, which finished second, scored a 100 per cent. increase, which gave it the extra prize, equal to the award gained by each of the division winners.

In the southern territory, Oklahoma City with a 49 per cent. increase, was only two points in advance of Atlanta. Albany, of the eastern division, in once more triumphing in a Pathe contest, returned a 97 per cent. increase, while Cleveland, in topping off the central division teams, registered an aggregate improvement of 82 per cent. over the average collections and new business for August, September and October.

Winning Teams' Personnel

The winning teams were composed as follows: San Francisco, W. W. Kofeldt, branch manager; G. Glosser, booker; O. W. Helwig, cashier; H. Hendrioulle, W. C. Green, M. A. Hulling and R. Pielow, salesmen.

Oklahoma, Fred B. Pickrel, manager; H. R. Falls, booker; L. C. Sipe, cashier; P. D. Fielding, March Wood, G. Lancaster and E. S. Olsmith, salesmen.

Albany, B. M. Moran, manager; J. H. Krause, booker; Wilhemina Wenzel, cashier; J. H. Loughborough, J. L. Rose, A. R. Hummell, L. Carboni, W. L. Elliott and S. Hochstim, salesmen.

Cleveland, Paul H. Tessier, manager; O. J. Ruby, assistant manager; Henry S. Laws, booker; D. E. Pratt, cashier; L. S. Fleischer, D. Stearns, B. F. McCoy, W. H. Windsor, H. E. Smith, W. S. Ainsworth, R. A. Morrison and R. E. Flagler, salesmen.

Seattle, Paul G. Lynch, manager; L. A. Samuelson, booker; Mrs. H. E. Menogue, cashier; F. N. Haas and F. W. Normand, salesmen.

Order of Finish

The order of finish in the different divisions was as follows:

Western—San Francisco, Seattle, Spokane, Portland, Denver, Salt Lake City and Los Angeles.

Southern—Oklahoma City, Atlanta, Dallas, Charlotte, Little Rock, New Orleans, Cincinnati, Kansas City and St. Louis.

Eastern—Albany, Philadelphia, Boston, Newark, Pittsburg, New York, Washington and Buffalo.

Central—Cleveland, Chicago, Detroit, Minneapolis, Milwaukee, Omaha, Des Moines and Indianapolis.

With adverse conditions to be overcome in many territories, every member of the Pathe organization worked like a Trojan to make Pearson Month a record breaker, the slogan used throughout the contest. Industrial unrest in New England, cheap corn and wheat, marketless cotton, which might have been serious barriers to record making during November, were ignored by the Pathe sales force and overcome where they offered as obstacles to picture booking.

Concerted Action Did It

Concerted effort is what established Pearson Month the biggest in Pathe's annals. Everybody pulled together, worked day and night not only in an effort to win some of the $10,000 prize money, but to create a tribute to the director of exchanges that would not soon be forgotten. And they certainly did.

The competition was exceptionally keen, too. In three of the four divisions it was not until ten days after the close of the contest that a definite line was obtained on the winner. One of the pleasantest features of the whole Pearson Month episode—even in the estimation of the money winners—was the thoughtful and gracefully expressed acknowledgment made by Mr. Pearson, who went on record to this effect:

"My thanks are due, and are most heartily given, to every member of the Pathe organization. For, while the splendid results of Pearson Month display on their face a triumph of salesmanship resource and enterprise, yet it is undeniable that every department of Pathe Exchange contributed with tireless energy and expert service.

"The capable hands of the sales force were upheld throughout by this exertion of the quintessence of team work, which is the last analysis of perfection in organization. The occasion amounted to a test undertaken at a time when conditions were the reverse of favorable. The triumphant conclusion is thereby rendered all the more remarkable and my sense of appreciation, which I am proud to acknowledge, becomes correspondingly deeper."

What Goldwyn Will Do for Its Authors

By Samuel Goldwyn

(President, of Goldwyn Pictures Corp.)

We want our authors to give the same care to their photoplays that they give to their books and spoken plays. Progressive writers have come to realize that the screen furnishes a distinct medium of artistic expression as varied and powerful as that of the written page or the spoken play. In order to get the close supervision by the authors over their stories we are willing to pay handsomely and to give their scenarios an artistry of production of which they will be proud.

Watch the World

THE WINNERS IN THE PATHE SALES CONTEST WHICH HAS JUST BEEN CONCLUDED

Left to right: W. W. Kofeldt, San Francisco; P. S. Lynch, Seattle; Paul Tessier, Cleveland; B. M. Moran, Albany, and Fred Pickrel, Oklahoma City

Three Selznick Releases for January; Owen Moore and Eugene O'Brien in Two

THREE productions are announced for January release by Selznick Pictures Corporation. These include "The Chicken in the Case," in which Owen Moore is seen in another of his farcical characterizations, "Worlds Apart," starring Eugene O'Brien, and "You Can't Kill Love," a story of love, romance and adventure interpreted by a strong array of screen talent.

"The Chicken in the Case" is an original story written and directed by Victor Heerman and picturized by Sarah Y. Mason. Mr. Moore, following his success in the current Selznick picture, "The Poor Simp," it is declared will romp home a box-office winner in his latest starring vehicle.

In the supporting cast are Katherine Perry, Ziegfeld Follies girl and well-known beauty; in the leading feminine role Teddy Sampson, who is best known for her work in comedy productions; Vivia Ogden, Walter Walker and Edgar Nelson. The production is scheduled for release on January 10.

The philosophy that love is indestructible is given a new angle in "You Can't Kill Love," directed by Burton George. A man who has always been able to buy whatever he wanted with money bought a wife, but he proves to be a weakling and selfish. As a result, when a stronger man comes along and pays marked attention to his wife, he finds himself unable to cope with the situation. More than one-half of the production is laid amid the beauty of the Canadian Rockies, on Lake Louise and in International Park.

Heading the cast are Hedda Hopper, who plays the leading feminine role, and William B. Davidson, in the leading male part. Maurice Costello, the old-time screen favorite who marks his return to the silent drama in this production; Betty Hilburn, wistful star of "Girl of the Sea" fame; Charles Gerard, the well-known heavy; Warren Cook, Patrick Hartigan and Red Eagle are the other members of the cast. Michael J. Phillips wrote the story and it was picturized by Edward J. Montague. It is set for January 20 release.

"Worlds Apart" reveals Eugene O'Brien in the role of a young man who is spurned by his best girl because his fortune is not as great as that of his rival. Many picturesque exteriors form a striking background to the production, and one of these shows a realistic fox hunting scene in which a number of prominent society people participated. The scenes were taken at Warrenton, Va., a famous fox hunting rendezvous.

Playing opposite Mr. O'Brien is Olive Tell, who has appeared in many productions as a star in her own right. Other members of the cast include Florence Billings, Arthur Houseman, Warren Cook, Louise Prussing and William A. Tooker. Alan Crosland, who directed Mr. O'Brien in the recently released Selznick picture, "Broadway and Home," guided the latest O'Brien production. The story was written by John Lynch and adapted for the screen by R. Cecil Smith. The release is set for January 30.

Fox Has Made Plans to Furnish Showmen with Attractive Productions in January

THE provision William Fox has made for supplying picture show men with attractions during the first month of 1921 presents an attractive array of offerings, it is said, with some of the most popular Fox stars featured.

Following the release of Buck Jones in "Two Moons" on December 19, his next feature will be "The Big Punch," originally announced as "Fighting Back," a photoplay written by Jules G. Furthman, who also wrote the scenario. The date assigned to this film is January 20. Jack Ford directed, with Frank Good as cameraman.

Preparations are active for presentation of George Walsh in "Dynamite Allen." The story and scenario were furnished by Thomas F. Fallen, with Dell Henderson directing and Charles H. Gilson as cameraman.

Louise Lovely starts the New Year by presenting on January 2 "Partners of Fate," a picture made from a story by Stephen Chalmers. Bernard Durning directed from a scenario by Robert Dillon, with Glen MacWilliams cameraman.

On January 9 William Russell will start his rounds with "The Cheater Reformed," a photoplay story and scenario by Jules G. Furthman, which was directed by Scott Dunlap.

Eileen Percy's January date is the 16th, in "Why Trust Your Husband?" George E. Marshall directed. Paul Cazeneuve wrote the story. Lucian Androit was the cameraman.

Tom Mix will follow "Prairie Trails" with "The Road Demon," written and directed by Lynn F. Reynolds.

Shirley Mason in "Wing Toy" is the Fox release for January 30. This feature, directed by Haword M. Mitchell, was made from Pearl Dole Bell's story, with scenario by Thomas Dixon, Jr. Edward Dodds acted as assistant to Director Mitchell, and the cameraman was Glen MacWilliams.

Pearl White in "The Mountain Woman" will be released January 23. This feature was adapted from Charles Neville Buck's story, "A Pagan of the Hills."

Charles Giblyn directed, working from a scenario by Ashley T. Locke, while Joseph Ruttenberg looked after photography.

"Midchannel's" Success Aids "Hush," Clara Kimball Young's Second Feature

IN the short time of one week the franchise holders of Equity's fifth Clara Kimball Young production, "Hush," from the pen of Sada Cowen, have been besieged by inquiries for booking dates from their exhibitors to an extent that surpasses the interest shown in any former Young production, with the exception of "Midchannel," Miss Young's fourth Equity release.

There is an outstanding reason for this enthusiasm in the exhibitor field. It is the popularity of "Midchannel." The successful run of this picture throughout the country has been so decisive as to call for an early successor. Reports of substantial business on "Midchannel" have been coming in to Equity headquarters since its first run. The press has carried excellent accounts of its box-office record.

Simultaneous runs in two theatres in five key cities have also marked the profitable career of this Young release. It was therefore to be expected that exhibitors should be anxious to take advantage of the popularity of Miss Young and follow up "Midchannel" with "Hush."

This urgent demand for an early release of "Hush" explains why this six-reel production conceived by Miss Sada Cowen, the author of "Why Change Your Wife," was released by Equity only two months after the release of "Midchannel." Something similar happened in the case of "Eyes of Youth" and "The Forbidden Woman."

The inquiries from exhibitors, many of them of first-run proportions, as to how soon "Hush" can be shown in their houses, is the latest tribute to the power of Miss Young as a public favorite. Only one announcement of the release of "Hush" has been made to the trade. The West seems to be Miss Young's stronghold, for the Equity Productions of San Francisco and Los Angeles were the first to receive inquiries. The Middle West, the South and the East are running close in the number of advance bookings.

One of the significant features in connection with the advance dates scheduled on "Hush" is the representation of new theatres. Many new theatres that have sprung up recently are desirous of housing this Young feature.

"Kismet" Blazes New Trail Westward; Columbus Theatre Scores Big Success

"KISMET," the Robertson-Cole super-special starring Otis Skinner, continues in its nation-wide record-breaking sweep among American first run houses. From displays in eastern theatres where records were broken in such houses as the Strand theatres of New York City and Brooklyn, the Goodwin Theatre, Newark, and Moore's Rialto Theatre, Washington, D. C., the trend has been westward but the results have continued uniformly the same.

Everywhere "Kismet" has been proving itself, by the test of the box office, one of the greatest attractions of all time. The most congratulatory messages of all sorts continue to come into the Robertson-Cole offices from all parts of the United States. Clemmer and James, managers of the Winter Garden Theatre, Seattle, at the close of their record-breaking week at this new house, wired Robertson-Cole as follows:

"Kindly accept our fullest appreciation of your fair treatment to us from your home office and your branch management here, also our unlimited praise for 'Kismet,' which to date has no equal. We feel that nothing could have been more satisfactory for opening the Winter Garden. An immense business far beyond capacity is our reward."

"Cops" Kept Busy

As an evidence of the business which is being done in the Middle West, O. R. Hanson, supervisor for Robertson-Cole, reported from Milwaukee that he saw in front of the Strand Theatre, crowds awaiting admittance to a "Kismet" showing which were so large that two policemen had to work continuously to keep space open so that people may use the sidewalks.

Coming further east, J. M. Flynn, manager of the Robertson-Cole exchange at Albany, N. Y., received from George W. Davids, manager of the Stratford Theatre, Poughkeepsie, N. Y., an excellent wire of praise regarding "Kismet." In his letter he said: "Just a line to let you know that 'Kismet' broke all holiday records at our Stratford Theatre on Thanksgiving Day. It is a first-class picture and was received with most favorable comment by our thousands of patrons."

As an aftermath to the showing of "Kismet" at the Audubon Theatre, New York City, Robertson-Cole has received from Manager Ben E. Jacksen the following letter: "It affords me great pleasure to attest the tremendous drawing power of 'Kismet,' which we regard as an unusually brilliant attraction. It has proven its box-office value during its run at this house on upper Broadway. Otis Skinner, already an acknowledged legitimate artist, proved even more wonderful as a screen star. Our attendance was big both matinees and evenings, and we had the S. R. O. sign out practically all the time."

The Columbus Showing

One of the most enthusiastic exhibitors in the whole country on the Robertson-Cole super-special is Will D. Harris, of the Grand Theatre, Columbus, Ohio, who showed "Kismet" successfully after one of the biggest exploitation campaigns ever put on in the country. Mr. Harris, who wired Robertson-Cole congratulations on the feature as soon as he had screened it several weeks, wired during the week the picture was shown that he had broken his house records for Monday by $200.

Mr. Harris made his showing of "Kismet" an event long to be remembered. Not only did he exhibit the picture to the public, but enabled a number of lights of the show world to get their first glimpse of it. For instance, one night during the week he put on a special midnight performance for Ed Wynn and his company, who were playing at the Hartman Theatre. Mr. Wynn and his associates remained until 2 o'clock in the morning to see "Kismet" and went away very enthusiastic over it.

Schumann-Heink There

Chic Sale, who was playing Keith's Theatre, made a special effort to see "Kismet." Madame Schumann-Heink, who has been filling a concert engagement, stood in line for more than an hour to buy a ticket before Mr. Harris discovered her. She praised "Kismet" highly. All during the Columbus showing three policemen and two fire marshals handled the extraordinary crowds which flocked to the Grand Theatre.

Long before the trade showing had taken place, Mr. Harris had determined to secure this attraction for his patronage. As soon as the news of the release of this production reached him he lost no time in closing with David Miller, the Robertson-Cole representative in his territory for the first run of "Kismet."

Immediately he commenced a campaign of advance advertising by means of brilliantly designed lobby cards announcing the coming of the picture. They were done in a striking color scheme of orange, red and green, on which was superimposed a head and shoulder drawing of Otis Skinner. Three weeks in advance of his opening, Mr. Harris commenced his newspaper showing, carrying a three-inch advertisement for the first two weeks and daily reading reminders of the coming of this classic of the screen art.

Doubled Newspaper Display

For the week preceding the opening he doubled both his newspaper space and his usual display of paper, and fairly flooded the town with "Kismet cards" and lithographs. On the Sunday of the opening he displayed to the town, and the state in general, two of the most artistically conceived full-page advertisements ever used in Ohio to herald an opening.

Mr. Harris procured two original drawings, one of which, from the pen of Corinne Snyder, was reproduced in black and white on full pages of the Columbus Dispatch and the Columbus Citizen, the others from an original design by Kehrer, the artist of the Ohio State Journal, was given a full page display in three-color work in the dramatic section of that paper. So impressive was the newspaper showing that hundreds of copies of the three Columbus papers were ordered and sent to the various sections of the country by the distributors, to serve as examples for a national advertising compaign on "Kismet."

Nor was the work of appropriate presentation neglected. To properly frame the Oriental atmosphere of the picture itself, Mr. Harris had built a special setting for this one week's presentation. At the back of the stage rose the domes and minarets of the Mosque of the Carpenter's itself. Framed in the massive doorway of the mosque was the picture screen. On both sides of the stage the grim walls of the courtyard rose, while over them could be seen in the distance the towers and minarets of the city of Bagdad.

Across the entire front of the stage, filling the whole proscenium arch, were two immense gates, or Oriental design, bearing the word "Kismet." As the showing commenced, the deep tones of a heavy gong boomed forth, and as the dim blue light slowly brightened the huge gates swung open disclosing the interior of the courtyard of the mosque, and slowly lighting up the sitting figure of "Hajj," the beggar.

Harem Dancing Girls

The rosy light of dawn began to flood the stage. With its growing illumination came a troop of harem dancing girls, whirling blithely on to the music of the theme song of the picture, Guido Diero's "Kismet." As they swung about the courtyard a Turkish woman entered and in a powerful contralto began the rendition of that melodic chant, "Allah's Holiday." With her departure the harem girls once more swayed into the measures of an Oriental dance, which finished in a whirl of color from concealed fires that sprung up at the last measures of the dance.

Then, as the girls turned to leave, they were intercepted by the ragged figure of "Hajj," the beggar, whining his eternal cry of the brotherhood of mendicants, "Alms! for the love of Allah! Alms!" In a short but impressive recitation the actor then touched the high lights of the amazing career of the Beggar of Bagdad, concluding as the lights faded down and projection began, with the words that introduce the story on the screen, "Behold the story of Hajj, the beggar, and his day of days, which the poets call 'Kismet.'"

PAGE MR. GROOM!

Pretty scene from Eugene O'Brien's latest Selznick release, "The Road of Ambition"

Farnum Scores in "Scuttlers'

One pre-release showings and the early reports following its regular issue, December 12, William Farnum seems to have scored again for William Fox in his newest photodrama, "The Scuttlers." Not since he appeared in "Wings of the Morning" has Mr. Farnum gone to sea with his supporting company to tell his screen story; and in "The Scuttlers" he is declared to have brought home another equally potent money-maker for picture showmen.

Mary Pickford's Next Has Unusual Cast; Artists in "Love Light" Talk Italian

A DECIDEDLY unusual, yet particularly clever, cast of players will support Mary Pickford in her next United Artists' production, "The Love Light," which has been announced for release by Hiram Abrams, president of the corporation, for January 9.

Entirely new faces will be introduced to picture fans, for in this thrilling production which had its locale in Italy, Miss Pickford was so particular about the characters to be portrayed that she chose practically all of the principal members of her cast while abroad, having them transported to Hollywood especially for this one production. Moreover, every member of the cast was required to speak Italian, which materially adds to the expressiveness of pantomime.

Raymond Bloomer, Miss Pickford's leading man, although he has played many roles in America, was secured by Miss Pickford in France. Mr. Bloomer had just returned from playing an engagement in one of the leading theatres in Rome. In addition to his successes abroad, Mr. Bloomer appeared on the speaking stage in America in support of John Barrymore in "Richard the Third" and appeared in "Fair and Warmer." He also appeared in Italy with Lina Cavalieri.

Fred Thompson is one of the two Americans appearing in the picture and will be remembered as the chaplain of the 143d Field Artillery, of which Miss Pickford was godmother. Jean De Briac, who plays Antonio Carlotti, was born in Paris and for two years was leading man for Sarah Bernhardt. When secured by Miss Pickford he had just finished an engagement with an Italian picture company where he was seen as leading man with Rita Jolivet and F. Bertini.

Albert Prisco was born in Italy and has spent practically all his life on the stage. He comes from a family of actors, his father being a member of the great Solvini company. Mr. Prisco has been in pictures for some time but recently appeared on the stage with Louis Weller in "Discovering America," and with Blanche Bates and Robert Edeson. He has written a number of scenarios and has translated a number of plays from the Italian and appeared in them as star. Jeanette Prisco, his wife, who is seen in this production, is of Russian descent and has had considerable stage training.

Everly Dumo, who plays the role of Maria, was brought up on the stage in Italy and for a number of years was the best known Madonna type for artists in Italy. She appeared with Miss Pickford in "Poor Little Pepina" and then returned to Italy for a number of engagements. She has written several scenarios, "Broken Wings" and "The Fight Into Egypt," being among the most prominent successes. She has appeared with Norma Talmadge, Anita Stewart and Alice Brady.

George Ridgas is another importation, for, while he was engaged in Italy, he was born in Greece where he was a member of his father's company, having played "Romeo and Juliet," "Redemption" and "Ghosts" on the Greek stage. His first picture work was in "La Boheme."

Edward N. Phillips, now known as "Phillipi," is the energetic young American who made himself up as an Italian and was clever enough to deceive both Miss Pickford and Miss Marion as to his nationality. Phillips appeared in "The Copperhead" with Lionel Barrymore and was also seen in "Seven Days Leave" and "The Wanderer."

The photography of "The Love Light" was done under the direction of Charles Rosher who has been responsible for the beautiful work in all of Miss Pickford's recent productions, and in this picture he had the co-operation of Henry Cronjager.

Will Rogers, Discovered by Rex Beach, Proves His Stellar Worth to Goldwyn

EVERY year, one or more screen actors and actresses join the company of those favored few whose names frolic in frisking electric lights above picture theatres. Nineteen hundred and twenty has added the name of Will Rogers to the handful of stars the mention of whose name is sufficient to draw full houses to any theatre. In commercial terms, this means that Will Rogers has become a sure-fire financial investment for the theatre that books his pictures.

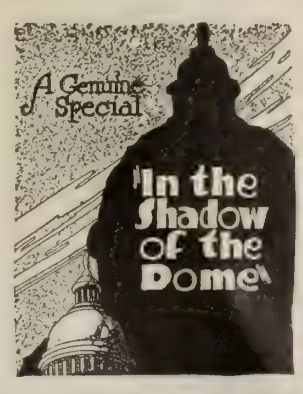
Not long ago, Rex Beach called the attention of Samuel Goldwyn to the unusual screen possibilities of Will Rogers, who was then in the Ziegfeld Follies. Since then, Mr. Rogers has more than lived up to the promise Mr. Beach saw in the cowboy comedian. His work for Goldwyn during the past year has stamped him as a comedian with a method all his own, whose art is so unconsciously finished that nobody really knows whether he is acting or just being himself.

In this connection, a woman picture fan, after seeing Will Rogers in 'Jubilo" and "Almost a Husband," his first pictures of the past year, wrote an enthusiastic letter to the Goldwyn company advising it to give the public more Will Rogers. In her letter she asked:

"Is Will Rogers a great actor or just a real human being? It is hard to tell from his pictures. I believe the truth is that Mr. Rogers is both. His complete naturalness when before the camera is not balked by the medium through which it is presented. The camera seems to catch the very essence of Will Rogers' characterization and transmit it to the spectator. On the other hand, his deep understanding of the roles he has played could not have been transmitted to his public, were he not a consummate actor. Never does he get out of character; from the beginning to the end of an interpretation, Will Rogers is always the man he is playing."

The remarkable public acceptance of all Rogers' Goldwyn pictures during the past year is demonstrated proof that the public is not beauty mad and that male screen favorites need not be of the matinee idol type. Will Rogers writes jesting beauty hints about himself, although he would be helpless if he tried to explain away the fascination of the personality that made "Water, Water, Everywhere," "The Strange Boarder" and "Honest Hutch," the successes they became.

It doesn't matter whether Will Rogers is a lazy country yokel, as he was in "Honest Hutch," or an industrious citizen, as in "Jes' Call Me Jim," he injects into his characterizations that indefinite personal magnetism that has made him one of the best steady box office names the screen knows. His latest picture, "Guile of Women," presents him in the role of a Swedish immigrant who has come to America to seek his fortune.



A David G. Fischer Production

Book "The Brute Master"

"The Brute Master," the J. Parker Read, Jr., production, in which is seen Hobart Bosworth and Anna Q. Nilsson, is proving to be one of the most successful pictures on the Hodkinson release list.

TOOT! TOOT! MOSQUITO ON THE TRACK!

Harold Lloyd taking his leading lady, Mildred Davis, for a ride in his new Pathe comedy called "Number, Please"

End of England's Financial Depression to Come in Two Months, Says Major Holt

ON the best of authority it is stated that the next two months will see England safely through her period of financial and industrial depression. This prediction is read from that most reliable of economic barometers, the motion picture industry. It is voiced by Major A. P. Holt, chairman of Pathe Freres Cinema, Ltd., who arrived from London last week for a personal conference with Paul Brunet on matters intimately affecting the film situation at the present time on both sides of the Atlantic.

"The speedy return of normal financial conditions in England, which cannot be delayed beyond another eight weeks," said Major Holt, "makes us hopeful soon of effecting some such needed reforms in our methods of film distribution, which are a holdover from the time of the beginning of the war. I refer to our pernicious system of booking attractions eighteen months in advance. When the war broke out, British exhibitors became frightened, foreseeing, if not a film famine, at least costly delay in securing the class of product that would keep their patrons satisfied. So they ordered long in advance of needed delivery—and the practice has since been continued.

Distribution a Problem

"This is especially hard on the distributor, who frequently sees no return for product ordered and sold until many months afterward. In the meantime many of these attractions have become passé, which decreases their value to the exhibitor through the natural dissatisfaction of his patrons. It also postpones action on fresh product. All around, the money loss has been considerable. I have gone into the subject exhaustively with Mr. Brunet and also with Elmer Pearson, director of exchanges, and have hopes of restoring the practical basis of distribution to English exhibitors which prevailed before the war, together with improvements which progress in the industry has brought about in the United States.

Impressed by New York

Major Holt also is a director of Provincial Cinematograph Theatres, Itd., a corporation owning and operating a large number of the leading picture houses in England outside of London. He declared himself very much impressed with the number and palatial character of leading picture houses in New York City.

"In London, among theatres devoted to motion pictures," he said, "we have nothing approaching these structures, with their admirable equipment to supplement the screen attraction with orchestral music, staged performances and scenic effects. Such houses are lacking in London mainly owing to prohibitive ground rents. In our provincial cities, however, as in the larger cities off the United States, many fine picture theatres exist or are in process of construction. Some time next June our company will open one in Brighton, which now is being completed at a total cost of $1,500,000. It will be equipped with a fine stage and accessories, and a large orchestra will accompany all of the screen performances.

"It may interest you to know that a highly profitable feature in conjunction with our provincial picture theatres is the cafe conducted for the convenience of the theatre patrons on the premises. These places, where well-prepared light meals are served at popular prices, not only are self-supporting, but are the means of sending many individuals and family parties direct to the theatre box-office whose patronage otherwise would be missed."

Nonconformists Favor Films

Referring to the condition of picture patronage throughout the English provinces, Major Holt spoke of a situation in the Midland counties that has been noted in different parts of this country. In those counties there is a large population composed of nonconformists—that is, members of church organizations which have broken away from the established Church of England. As in this country, these people are inclined to frown upon dancing, card-playing and the theatre as "works of the evil one." It appears, however, that motion picture shows are not listed under this head—with the result of a steady and profitable nonconformist patronage.

"We exhibit the entire Pathe product," said Major Holt. "But, owing to the unfortunate prevalence of the two-feature program—which we are endeavoring to have discontinued—there is a regrettable lack of opportunity to exhibit many desirable short subjects. The staple picture in England is the heavy melodrama. Our people do not care for comedy drama. 'Passers By' and 'Half a Chance' are examples which are most acceptable. We await with most agreeable anticipation the Rudyard Kipling screen versions of several of his masterpieces which he now is preparing for Pathe production and distribution, with the technical co-operation of Randolph C. Lewis."

Kipling Painstaking

Major Holt referred to a meeting with the English author and Mr. Lewis shortly before sailing for this country. He reported the latter as being delighted with the pains taken by Kipling to insure accurate Anglo-Indian detail in the screening of his work. Mr. Lewis mentioned a characteristic incident which pictures Kipling making a careful sketch of the interior of a British-Indian officer's bungalow in order properly to emphasize "the grease mark on the wall made by the pukkah cord in the hands of the native employed in fanning his 'Sahib.'" The absence of this ever-present grease mark would, according to Kipling, be severely criticised by every picture patron who had ever lived in any part of British India.

Report Big Demand for "The Blue Moon"

The rapidly increasing number of bookings on American's production, "The Blue Moon," testify to the cumulative popularity of this "Flying A" Special. The screen version of David Anderson's popular novel which started its first runs to big business has since been in constant demand by the high-class theatres in large cities.

"The Blue Moon," which is a tale of the flatwoods, of Indiana, a locale, which it is said, is new to the screen, has a unique plot, with an element of suspense and a baffling and mystifying series of incidents characterizing it and lifting it above the usual Specials.

A few of the bookings just received are the Palace of New Orleans, La., the Odeon of Ft. Worth, Texas; the Washington of Dallas, Texas; the Dreamland of Columbus, Ohio; the Elite and the Orpheum of Kalamazoo, Michigan; the Victory of Tacoma, Washington; the Peerless of St. Louis, Mo., Poli's of Worcester, Mass., the America of Laramie, Wyo., and the Whitehouse of Milwaukee, Wis.

GROUP PICTURE TAKEN AT THE NORTH CAROLINA THEATRE OWNERS ASSOCIATION CONVENTION ON DECEMBER 6
Sam Spedon, who died suddenly soon afterwards while attending the Atlanta exposition in the interests of Moving Picture World, may be seen standing eighth from the right

Musical Score for Every New Picture Is Aim of Synchronized Music Company

A COMPLETE musical score for every new feature, with melodies which run parallel to the course of the action and which are arranged to suit any rate of projection, is the promise of a new corporation known as the Synchronized Scenario Music Company, with headquarters in Chicago at 64 E. Jackson Boulevard. A. L. Abrams, president, has enlisted the talents of three well known musicians, accomplished in the art of selecting picture music, by appointing on his professional staff Carl Edouarde, music director of the Strand Theatre, New York; James C. Bradford, formerly writer of musical synopses for Famous Players, and C. J. Briel, composer of the musical score for "The Birth of a Nation."

An arrangement has been made by the company with each leading producer, whereby one of these three musical directors is privileged to see an early preshowing of each feature. With the aid of a clerical assistant and a timekeeper, he records whatever particular melody strikes him as appropriate and the exact running time of the scene. Full allowance will be made for the variance in the rate of projection at the different theatres. Whether the speed rate is nine minutes to a reel or fifteen minutes, the music can always be adjusted, by a process of omitting, including or repeating certain clearly-marked passages.

Sixty music books a month is the aim, as this number covers the combined output of features of the biggest producers. Each director will see about five productions each week and his name will be signed to each musical score that he compiles. For a time he will devote himself to the productions of one producer, and then to give that producer the benefit of a change he will shift with one of the other directors, who has been engaged in selecting music for a different brand of pictures.

"By giving pictures the benefit of the musical knowledge of such men as Mr. Edouarde, Mr. Bradford and Mr. Briel, we are doubling the popularity value of pictures," Mr. Abrams said. "A theatre's standing is determined largely by the quality of its musical entertainment. With the improvement of this part of the program, the class of picture theatre patrons has changed until now about one-half the seats are often filled by music lovers for whom the screen has only a secondary interest. Exhibitors who complain against the expense of this item, perhaps do not realize to what extent their music affects the box-office.

"Popular music will be our specialty. We are assured that it is that type of music which the public likes and wants. Our directors will choose the latest compositions, the ones that are being played, sung and whistled everywhere, and will use grand opera and classic selections to only a limited degree. People always prefer familiar tunes to unfamiliar ones. The average person who goes to grand opera, even, gets far more enjoyment out of hearing something that he has heard before than in being introduced to entirely new music.

"Music has to be drummed into us in order for us to appreciate it. By attaching a certain theme to a character in the pictured drama and by repeating that with each reappearance of the character, the audience is sure to get more out of the entertainment than it would out of listening to an indiscriminate colection of refrains."

The music which the Synchronized Scenario Music Co. will publish is to be bound in book form, and can be furnished for a single pianist or organist or for an orchestra, regardless of its size. These volumes will be distributed through state rights agencies. Plans have been made for establishing an agency in about thirty exchanges throughout the country. Work will start about February 15.

Metro Tips Exhibitors Concerning Novel Ways to Exploit Film, "Polly with a Past"

TO assist exhibitors in adequate exploitation of "Polly with a Past," the David Belasco play by George Middleton and Guy Bolton, starring Ina Claire, Metro has devoted a considerable portion of the press book supplied with the superspecial to stunts and various advertising features.

The very nature of the title and story of the production is such that when the exhibitor may have exhausted the material prepared by Metro it will be an easy matter for him to devise his own, it is declared.

"Polly" Suggested

It so happens that the Metro trade-mark is a parrot, and the title of "Polly with a Past" gives the exhibitor an opportunity to use the word "Polly" as a trade-mark of the production in all of his advertising displays. The colorings of these birds will make a most effective display and one that will be sure to attract attention. The book also points out a number of street stunts that will draw attendance, and some excellent tie-ups with local shopkeepers.

Year Run In New York

When the play was produced on the stage it ran for an entire year in New York, with Ina Claire in the same role that she enacts on the screen. It was adapted for the silver sheet by June Mathis and directed by Maxwell Karger. It is a six-reel super feature, in which the star, in addition to her clever impersonation of the principal role, wears many beautiful and costly gowns.

Church Shows Picture Free

The churches of Watertown, N. Y., are taking a greater interest in the possibilities of the motion picture, and to that end the Brotherhood of the Asbury M. E. Church brought "The Stream of Life" to Watertown and presented the picture free of charge at the church auditorium.

The idea is to present pictures of this type to citizens of Watertown from time to time. There has been some talk there of a more rigid censorship, and it is possible the present movement is intended to present pictures showing the good that can be accomplished by pictures of the right sort.

VIEWS TAKEN FROM TWO NEW PICTURES THAT ARE BEING RELEASED BY HODKINSON

1—J. Warren Kerrigan swinging in his picture, "The Coast of Opportunity." 2—Joseph J. Dowling in "The Spenders." 3—Claire Adams and Niles Welch in "The Spenders"

Strand Books Associated Exhibitors' "The Devil," Starring George Arliss

ASSOCIATED EXHIBITORS announces that "The Devil," starring George Arliss, to be distributed by Pathe Exchange, has been booked by Moe Mark for a pre-release showing at the Strand Theatre in New York City, and that he has also closed contracts insuring presentation of the picture in several other houses in which he is interested.

The world premiere of the picture will take place at the Strand Theatre beginning the week of January 16 and plans have been completed by Joseph Plunkett, managing director, for its presentation on a magnificent scale.

One of the most elaborate prologues ever arranged for the Strand has been put into rehearsal by Mr. Plunkett and a special exploitation and advertising campaign is being arranged by the management. Both Mr. Mark and Mr. Plunkett are enthusiastic about the picture and their opinion is shared by the few big exhibitors who have been permitted to view the production.

Praised By Mr. Mark

"It is not the policy of the Strand Theatre to indulge in extravagant claims for any picture before it has been shown to its clientele and has had its approval registered at the box office," said Mr. Mark in signing the contract, "but in the case of 'The Devil' I want to say that I regard this picture as the very finest photo dramatic triumph of the year.

"That is just exactly what Associated Exhibitors has achieved. It has succeeded in turning out the very best piece of dramatic entertainment which it has been my privilege to see this season. I am absolutely certain that it will be one of the biggest public favorites. The work of Mr. Arliss is wonderful. His portrayal on the screen of the character in which he appeared for so long a time on the stage is a masterpiece in dramatic art. I am glad to congratulate the Associated Exhibitors on this exceptionally fine production."

Special Prologue and Music

Mr. Mark is giving his personal attention to the forthcoming presentation at the Strand.

Mr. Plunkett, the managing director, is equally enthusiastic, and promises the New York public a great surprise and a real treat in the prologue and musical introduction and accompaniment to the picture. He is of the firm belief that the photoplay will equal if not eclipse the great success of the stage play in which Mr. Arliss enjoyed one of the longest runs in theatrical history.

In New York City the stage play enjoyed the unique distinction of being produced simultaneously by rival managers and played to crowded houses in two theatres all winter. Harrison Grey Fiske and Henry Savage both bought rights from the author, or his agent, only to find that the play had not been copyrighted in the United States and neither had any special privileges over the other.

Sensation Abroad

Fiske's version of the play ran at the Belasco Theatre with Mr. Arliss starring, and Savage's presentation was at the Garden Theatre with Edwin Stevens playing "The Devil." They both had notable casts. "The Devil" was first shown in Budapest and then in Vienna and created a sensation. The following season it was shown in the theatres in every capital in Europe. It created as big a sensation when it reached this country, and after its long run in two theatres on Broadway, it was shown in all the principal cities throughout the country.

The most satisfactory feature of the Associated Exhibitors production, from the standpoint of all who have seen the picture, is that the producers, Harry Leonhart and Andrew J. Callaghan, were able to get Mr. Arliss to consent to perpetuate on the screen his masterly interpretation of the character of Dr. Miller.

Mr. Arliss had been approached several times in the last four or five years, but had steadfastly refused to appear in pictures. A final successful appeal to him was made on the ground that he should utilize the screen to preserve for all time his exceptional characterization.

The measure of the result is to be seen not alone in the action of Mr. Mark in seeking the picture just as soon as it was completed, but in the enthusiastic indorsment which the picture has received from the other big exhibitors who have seen it.

Special arrangements are being made for exceptional presentations at Shea's Hippodrome at Buffalo, at the Kansas City theatres of Sam Harding, at J. H. Cooper's magnificent new house in Oklahoma City and at a house to be selected by Mr. Libson in Cincinnati. Negotiations are under way in other leading theatres and in several cities long runs are planned. It will go from the Strand in New York to the Strand in Brooklyn.

A notable fact in connection with the production is that the motion picture follows the stage version which enjoyed the greatest popularity with the American public. The Stevens version of the play was the farcial delineation of the character, but Mr. Arliss' presented the bantering, cynical devil. He was the well-groomed, well-mannered drawing room character with his discret smile and his clever, crafty suggestions which made him plausible and fascinating.

It is this attractive magnetic character that James Young, director of the picture, has put upon the screen. He has emphasized not only in the cast but in the whole tenor of the production the ultra cleverness of the character, and has built around it a spirit of warm social life. The play is expected to register as the most successful work of Mr. Young's long career as a director.

GEORGE ARLISS
Playing in Associated Exhibitors' picture, "The Devil," for Pathe Release

All Star Cast

The cast is virtually an all star one. Sylvia Breamer will appear in a feature role, Lucy Cotton plays an important part, Edmund Lowe is seen as the artist while Roland Bottomley has the part of his gay friend. Mrs. Arliss will also be seen for the first time on the screen.

It is generally agreed by those who have seen the picture that it is one of the most beautifully staged plays ever shown on the screen. Clark Robinson, the architect and technician of the production, and Charles O. Seesel, art director and interior decorator, are both distinguished for their work in recent productions. Mr. Robinson built and Mr. Seesel supervised the decorating of the beautiful acts in "Way Down East," "On With the Dance," "The Right to Love," "Dr. Jekyll and Mr. Hyde" and other notable photoplays.

Two especially large and magnificent sets are said to be the most elaborate ever constructed in the East. The art work on these sets was by Frederick E. Triebel, one of the foremost sculptors in America and the only American member of the Royal Academy.

Realart Films Shown at Six Cleveland Theatres

Cleveland's many admirers of Mary Miles Minter, Realart star, were recently given an unusual opportunity to see their favorite on the screen. The occasion was the week of November 24, when six different theatres presented Miss Minter in Realart productions.

At the Mall and Alhambra she appeared in her latest picture, "Eyes of the Heart." She was also seen in "Jennie Be Good" at the Lake View Tuesday and Wednesday. In "Sweet Lavender" she came to the Nemo Tuesday and Wednesday, to the Union on Thursday and Friday, and to the Denison Square on Thursday. "A Cumberland Romance," another of Miss Minter's Realart pictures, was shown at the New Palace.

Betty Blythe Has Been Signed by Thomas H. Ince

Betty Blythe has been signed by Thomas H. Ince for the leading feminine role of the C. Gardner Sullivan story, tentatively titled "Mother," to be directed by Fred Niblo. Miss Blythe was signed by Ince immediately upon her completion of the star role in the "Queen of Sheba," the Fox spectacle.

Among the current releases in which Miss Blythe is featured is First National's "Nomads of the North," "The Truant Husband" and Robertson-Cole's "Occasionally Yours."

In addition to Miss Blythe the cast is composed of Lloyd Hughes, Joseph Kilgour, Claire MacDowell and Betty Ross Clark. Charles H. Kyson is art director.

The picture, it is said, offers a rare fund of advertising possibilities which are being developed by Publicity Director Hunt Storberg.

Mayflower Corporation to Spend $500,000 in Production of Its Picture, "Aphrodite"

ONE of the early super-features to be made by the Mayflower Photoplay Corporation in 1921 will be "Aphrodite," according to General Manager John W. McKay, who stated that the film rights to this spectacle along with the screen privileges of several other big offerings had been obtained some time ago when Mayflower was assembling its production plans for 1921.

Preparatory work in connection with the filming of this feature is already under way, Mr. McKay stated, and within a short time he expects to be able to announce the leading members of the cast, negotiations for whose services are now under way. Although the Mayflower manager said that for the present he preferred not to say who will direct this picture, he intimated that it would be one of the cleverest men in the business. As to whether it is a person now connected with the Mayflower organization must remain a matter of conjecture until after the first of the year.

Mr. McKay stated that the company producing "Aphrodite" would be divided into three units, each working separate and apart from the other in three different studios, but all under the supervision of the director in chief. The studios that Mayflower have negotiated for are the Paragon, Solax and Biograph. The same working arrangements will be adhered to that prevailed during the filming of "Idols," Walsh's second independent production which First National expects to release shortly after the holidays.

Hurrying Productions

"The reason for dividing up the work in making this picture," Mr. McKay explained, "is so that the utmost speed may be maintained. Because of the great number of sets required and the limited capacity of the eastern studios it is necessary that this method be pursued."

The scenario for "Aphrodite" has been in process of preparation for the past two months by Val Cleveland, author of "The Scoffer," an Allan Dwan production, which is credited by the press with being one of the most powerful, if not the most powerful, picture of the year. It is expected that the script will be finished and ready for the director by January 1. The work has been delayed somewhat by the fact that Cleveland was forced to finish a Pathe Serial for which he had previously contracted.

Will Be Sensation

It is predicted by Mr. McKay that "Aphrodite" will be one of the sensations of 1921. The production will be lavish in every respect, it is said, and no expense will be spared in procuring talent or in building sets. The Mayflower general manager intimated that this picture might be the only one, other than those already contracted for with Tucker and Walsh, that the company would finance next year. Present plans are to spend half a million dollars in the preparation of this special offering.

Pathe Has Acquired New Outdoor Dramas in "Holman Day Series" Starring Edgar Jones

READERS of outdoor, red-blooded stories who have read many stories by Holman Day, the Maine writer, will soon see his works recreated upon the motion picture screen.

A contract has been arranged by Pathe Exchange, Inc., which, in its first announcement of the New Year, tells of the acquisition of "The Holman Day Series." This series is to be composed of two-reel productions starring Edgar Jones.

For twenty-five years Holman Day has been writing. A considerable number of his stories have already appeared in motion picture form. Every one of the Holman Day series will be produced in the country wherein the author found his atmosphere and his characters. The Edgar Jones Productions, Inc., has established headquarters at Augusta, Me.

Exhibitors who have found a strong demand among their uatrons for outdoor stories, will have an ideal selection in the Holman Day series, it is said.

Children's Party to Be Given by J. L. Plunkett

About 3,500 poor children of New York City are to see Charles Ray in "Nineteen and Phyllis" at the Strand Theatre, Wednesday morning, December 29, as guests of Joseph L. Plunkett, the managing director. The kiddies are being recruited principally from the East Side by the Evening World, and will be chaperoned by Sophie Irene Loeb, one of the special writers on the staff of that paper.

Mr. Plunkett has arranged a special entertainment to precede the showing of the picture. Miss Loeb is arranging to distribute gifts of candy to the children.

This is Mr. Plunkett's annual week-after-Christmas party, and it was largely with it in view that he changed the date of the Ray picture, a First National attraction, in which the star is presented by Arthur S. Kane, from the week of December 19 to that of December 26.

Out in Los Angeles a number of children are to attend a Christmas morning party at which Charles Ray, himself, will play host.

American Specials Are Having Great Success

The success of recent "Flying A" Specials is, it is said, bearing out the American Film Company's policy of giving unlimited time to its production. Mr. Hutchinson, president of the company, says: "American forgets about release dates and makes photoplays instead. If it takes one, three or six months to complete the production we devote that much time to it, rather than rush a play in the making, and put an unfinished product on the market."

The glowing reports coming from exhibitors in all parts of the country indicate the enthusiasm with which such productions are received, it is reported. The majority of these photoplays are screen versions of popular novels by well-known authors.

Louisville Exhibitors Pessimistic of Future

It is admitted by some exhibitors that the outlook for 1921 in Louisville, Ky., is not so good as it was a few weeks ago, due to the fact that numerous industries are down, or running part time, or with limited forces. More men are out of work. Again wages are slumping off and there isn't much prospect of any decline in picture prices. Living costs have dropped about 35 per cent., but wages are dropping almost as fast.

Another thing that will probably make for slower returns among the downtown theatres in 1921 is the fact that within a few weeks there will be additional theatres in operation, and a considerable increase in seating capacity in the downtown district, which will scatter the business to a greater degree.

It is said that, with the conditions changing, exhibitors will have to give the public greater consideration than has been shown in the past few months. Much comment has been heard concerning the alleged methods of some houses in standing people in line unnecessarily for the purpose of kidding the public into thinking the show is a wonder, and forcing good business later in the week.

The "try to get in" idea has been worked to death in some cases, it is claimed. In one house it has been a regular habit on Sundays to hold a crowd in line for fifteen minutes or more before the end of the feature, not admitting persons as others walked out. This would result in a crowd lining up on the sidewalk, and while it scared some people off at the time, they would come back later in the week, and a rush on the house was considered good advertising.

Allan Dwan Reveals His Positive Side and Talks About "The Forbidden Thing"

By EDWARD WEITZEL

IT isn't always wise to form an opinion of a man until you know the positive side of his character. When Allan Dwan was in New York last month he let it be known that any information from any source as to what the public wanted in the nature of film fiction would be thankfully received. At a luncheon given by him to the trade press he invited his guests to throw the light of their experience and belief on the subject and expresses his gratitude for the cheerful and varied response which greeted his appeal for aid.

A few days later over a mid-day meal, which was breakfast on one side of the table and lunch on the other, he confided to me that he had pursuaded Helen Rockwell to forsake the highly honorable position she has won as a reviewer and join the staff of the Dwan Production Company.

"I want to make use of her close observation and critical insight developed by reviewing every kind and grade of picture, but I expect her woman's intuition to aid me the most," he explained.

"On the theory that if a screen story pleases the women, it isn't necessary to worry about the opinion of the men?" I asked.

"Why call it a theory when we know it to be a fact?" queried director-producer Dwan.

On the Outside Looking In

Six years of reviewing have implanted a few active, and at times acute, convictions in my mind as to what the public does **not** want, chief of which is bad technic in the telling of a good story.

"This," I confided to the quietly running dynamo of a man opposite me, "is the unforgivable sin of the director and the main cause of most failures in the movies."

Director Dwan did not appear to be overwhelmed by the importance of my discovery.

"Now you are on the outside looking in," said he.

"But isn't it true that technic is something that can be learned, and that faulty workmanship is no excuse to offer for a poorly told story?" I demanded.

"My host still refused to get excited and calmly ordered more toast Melba before replying:

"That's gospel—so far as it goes; but you are still outside of the studio and it's what goes on inside that determines the fate of a picture, so far as the director is concerned."

"You mean by that——?"

"There are unavoidable hindrances constantly springing up during the making of a picture that often develop into positive stone walls, and climbing over them leaves unsightly marks. It isn't necessary to enter into details, but the producing director or director-producer, if you prefer, is the natural protest against certain of these conditions. With everything depending upon his judgment and under his sole dictation, including the money risk, he has no excuse for not doing all that is humanly possible toward applying the best technic at his command; but every picture presents its own problems and the unexpected is always popping up to complicate matters."

Work-a-Day Worries

"For instance?"

"The illness of a member of the cast, the failure of a novel mechanical device, the idiosyncracies of the average human principally. Technic, once learned, stays put: the ordinary, work-a-day worries of existence take on a new importance when it comes to making a picture."

"Why in the picture more than in anything else?"

"Because the camera records everything that comes within its range of vision with relentless fidelity and we cannot guage the full effect of the hundreds of different "shots" until a picture is completed. The artist in oils or crayon can step back after each stroke, note the progress of his work and correct and improve it as he goes along. The stroke of a brush enables him to change the expression on the face of a character study. The director's medium is a collection of human beings with wills and concepts of their own and there is no replacing one of them without prohibitive expense, once he or she is brought well into the story.

"You mean, making all the scenes in which he or she has appeared over again?"

"Exactly. After a director has procured a story that's square with his conception of what the public wants he's got to do his level best and down a steady stream of opposing circumstances, if the picture is to turn out as he wants it."

The Positive Side of Allan Dwan

The room where we sat was crowded with guests but none of them could have told by the tone of Allan Dwan's voice or by the expression on his face that he was discussing anything of great moment to himself. There is more than a suggestion of aggressiveness in the keenness of his glance and the set of his head on his square shoulders, but it is the aggressiveness of a man who has fortified himself by wide study and thorough preparation and who attacks the task before him with a quiet determination that inspires respect and confidence among his production forces.

Decidedly the positive side of Allan Dwan is a thing to be reckoned with. He neglects nothing that has a bearing on his calling, has his facts where he can instantly lay hands on them, and when he asks the opinion of others as to what the public wants he is in a position to estimate their advice at its true value.

No man has ever solved the "public" problem completely, and no man knows this better than Allan Dwan.

ALLAN DWAN

Something About "The Forbidden Thing"

Switching the conversation to his first contribution to the Associated Producers, Inc. list of releases, I asked the director-producer how he came to select a New England story.

"Was it because the locale of 'The Forbidden Thing' has been so litle used?" I inquired.

"Partly," he replied; "but principally because of its strong clash of wills, the tense struggle between good and evil that runs through it. The men and women in a New England fishing village are simple folk and the finding among them of so unexpected a character as the Portuguese woman Glory Prada, lends the charm of novelty to the plot. Mary Mears, who wrote the story, understands the advantage of setting widely differing personalities and races in conflict, and it would have been impossible to bring together two women of greater contrasting aspirations and appearance than the swarthy favorite of the dance hall and the New England bred Joan with her high ideals and her calm deep nature."

"Helen Jerome Eddy must act the part to perfection. I haven't seen the picture but I do not know of any screen player who is better adapted by training and also by natural gifts to embody such a role. I have watched her progress closely ever since her early Lubin days. Where there is so much mere surface cleverness, it is gratifying to find a finished delineator of the strong under currents of existence."

Allan Dwan showed his satisfaction at this recognition of Miss Eddy's ability by a broad smile and a slow nod of his head.

"I had her in mind for Joan all the time I first read the book," he said.

The Ever Present Vamp

"Tell me something of the story, if you don't mind," was my next request.

The director of "The Forbidden Thing" waited to light a cigarette before going on with the conversation. An orchestra in the corner strove vigorously to drown out the hum of voices that kept up an incessant but subdued babel of sound from all parts of the room. The air was filled with jazz and tobacco smoke. I wondered vaguely what a woman of Joan's type would think of it all, if she stepped suddenly into a gathering of this nature, a scene so at variance with her own mode of living.

The voice of director Dwan brought me back to the topic under discussion:

"Joan," said he, "is engaged to Abel Blake, a man reared in the strict tenets of the New England moral code. While Joan is away on a visit to her uncle, who is ill, Abel goes to a dance hall in the village and meets the Portuguese woman who comes between him and Joan and brings about the tragic cross purposes which almost wreck both of their lives."

"So the small town siren is quite as deadly as her sister of the big burgs," I remarked.

"That's why we are interested in her," said Allan Dwan. "It was possible to banish the witches from New England but not the vamps. 'The Forbidden Thing' proves they are not confined to Times Square by any means."

SCENES TAKEN FROM "THE TRUANT HUSBAND," RELEASED BY HODKINSON

"Don't you know that you can't propose in the water?" asks the lady at the right. In this picture Francelia Billington and Mahlon Hamilton are featured

Missouri Theatre Has Check Room for "Kids" While "Mother" Sees the Show

ST. LOUIS mothers are taking advantage of the opportunity to go to the movies provided by the management of the Missouri Theatre, one of the largest motion picture houses in the United States, one of the principal features of which is a nursery, where recalcitrant youngsters are "checked" while mother sees the show.

Figures show that the nursery is not merely an ornament to the showhouse, but that it has been put to practical use by a large number of women. There are many amusing things occurring daily in connection with the handling of the youngsters.

It has long been a recognized fact that the reason many mothers stayed away from the movies was because of "baby," whose cries so disturbed the rest of the patrons that she had to take the child home.

It has also been found that many mothers put this nursery to strange uses. Some check the youngsters at the nursery at 1 p. m. and leave the theatre, returning at 5 p. m. after an extended shopping tour. They willingly pay the extra admission price for the few valuable hours.

Regular "Customers"

Some of the "kids" have become regular customers, appearing at least once every week. With these, Mrs. Mary Kennedy, matron of the nursery, and herself the mother of four youngsters, has become a favorite.

The greatest number of children received in a single day, was on Thanksgiving, when 17 youngsters were taken care of.

The conduct of many mothers in bringing the children in, and without ceremony leaving them in care of the matron, occasioned this comment from Wesley Taylor, the capable negro porter, who sometimes is pressed into service as "assistant" nurse: "Some of 'em sure act like they want to get rid of the kids, they just lay them on the crib and leave."

Mrs. Kennedy said she never cares for less than ten children on Sundays. These range in age from four months to five years. Most of them readily adapt themselves to the amusements found in the nursery, she said.

Metro Buys "Home Stuff"

"Home Stuff," an original story by Agnes Johnston and Frank Dazey, has been purchased by Metro as Viola Dana's next starring production following the completion of "Sorrentina."

Miss Johnston Signs Contract

Coincident with this announcement by Bayard Veiller, director of production at Metro's West Coast studios, came the statement that Miss Johnston, whose work for the screen has made her name familiar to picture-goers the world over, has signed a contract to write a series of stories for Metro.

"Home Stuff" was selected for Miss Dana by Mr. Veiller because it is a thoroughly human story, especially adapted to the requirements of the player.

Sarah Y. Mason Renews Her Contract to Write Selznick Continuities

Sarah Y. Mason, continuity writer for Selznick Pictures Corporation, has renewed her contract to write exclusively for that organization. Miss Mason is one of the youngest and most promising scenario writers in the industry. To date, while in the Selznick employ, she has picturized for the screen, "The Poor Simp" and "The Chicken in the Case," both Owen Moore starring vehicles. At present she is working on a forthcoming Elaine Hammerstein production.

SARAH Y. MASON

Who has renewed her scenario contract with Selznick

McConnell Finishes Story

Guy V. McConnell, author and playwright, has just completed the story for the first photoplay in which Ruth Clifford is to appear in the first motion picture to be produced by the Porto Rico Photoplays, Inc., under the direction of Eugene Farnsworth.

A Romance

The play will be entitled "Peaks of Gold" and it is a romance of the Caribbean, in which part of the action is to be pictured on Porto Rican soil. Arrangements already have been made for the entire company to be in Porto Rico so as to commence the work of production not later than January 15.

Hodkinson Goes on Trip

W. W. Hodkinson is making his first trip in the field since the founding of his present organization three years ago. Conditions have been such heretofore that Mr. Hodkinson has been unable to get away, but as matters stand now, as he explained in a statement made before his departure, he feels that his organization is so welded together that for the time being at least they can dispense with his actual presence.

And so he is taking this opportunity of meeting the various component parts of his organization, who would not otherwise be given a chance to know the type of man for whom they are working.

Clean Films to Be Survival of Fittest, George Beban Tells Picture Audiences

THE day for better and cleaner photoplays has arrived. Public demonstration has more than proved this. So claims no less an authority than George Beban, who is about to begin a coast to coast tour, making personal appearances in conection with his new picture, "One Man in a Million," and who, during his talk from the stages of the biggest picture houses will make a plea for the uplift of pictures and the curtailment of sex and vice productions.

Advance publicity on the "sexless film product," which Mr. Beban has derived has caused no little stir throughout not only film circles, but men and women in private life who, with their children, are regular patrons of motion picture theatres. During the past few weeks Mr. Beban has received letters and telephone messages and had conversations, asking just what his motive was in denouncing the problem photoplay of today. Several well known film executives have gone so far as to intimate that the cleaner and better amusement presentations would suffice for the two and three dollar attractions, but not for the general motion picture theatre public. To which Mr. Beban answers: "Since when has the price in a man's pocket governed the measure of his intelligence?"

During the booking tour that Mr. Beban and Sol. Lesser made, which extended from Los Angeles to New York and which took in every important exchange centre throughout the country, they screened Beban's latest film product, "One Man in a Million," for the benefit of local exhibitors who contemplated booking the dual attraction of the film and Beban's personal appearance. In nearly every instance local censor representatives were present during the advance exhibition and Mr. Beban claims that in no manner, during the entire tour, was mention made of any suggestiveness or the possibility of any eliminations throughout the entire 5,600 feet of footage.

To further prove that a clean, wholesome love story will "get over" with the so-called "hard-boiled" exhibitors as well as the general public, Beban further claims that they (Lesser and he) arrived in New York City with a full 100 per cent. booking record.

A few catchlines of Beban's talk on the better picture movement are as follows: "I have never made a vice and sex photoplay and never will be a party to the making of one." "I aim to produce pictures that your son and your daughter, your sweetheart, mother or sister can witness and come out of the theatre with their minds clean!" "If the time should arrive when I am called upon to make problem plays then I will quit making motion pictures and drive a truck."

Mr. Beban commences a twenty-week personal tour with "One Man in a Million" the first of the year, opening at the Branford theatre, Newark, N. J., and working westward to the west coast. This tour will take until early in May to complete atter which the star will resume his work at his Hollywood studios.

McCormick Indicates What Is to Be Policy of New Ambassador Theatre in Los Angeles

TO afford the motion picture the utmost in presentation, to give to the screen a spirit in harmony with today in America rather than to be bound by the traditions of opera, symphony and ballet—in fact to Americanize motion picture presentation—were among the high lights in the objectives set forth by S. Barret McCormick, recently appointed director of presentation for the New Ambassador Theatre which will shortly be opened as an integral part of the Ambassador Hotel, Los Angeles. The occasion was a send-off dinner to Mr. McCormick at the Hotel Astor, New York, on Saturday, December 11.

In addition to the Ambassador Mr. McCormick will have the management of the big New Kinema now in course of erection in Los Angeles. Both theatres form part of the circuit controlled by Sol Lesser of Associated First National.

Mr. McCormick gave an indication of what was sought to be effected at the Ambassador. He said: "The purpose will be to give to Motion Pictures the utmost in presentation through all the media that lend themselves and possibly to develop new methods. One purpose will be to give to motion picture presentation a spirit that is in harmony with today in America and today in the world of the motion picture rather than to be bound to the traditions of opera, symphony and ballet—yet using all these media together with such other as may from time to time develop.

"While primarily the principal Associated First National attractions will have their world premieres at the Ambassador, representation will be afforded to other producers whose works are worthy of the high ideals and aims of its founders and management."

Among those present at the dinner were editors of the trade press including Messrs. W. A. Johnston and R. Welsh of the Motion Picture News, Lesley Mason, Exhibitors Trade Review, Harry Poppe, Exhibitors Herald; J. D. Williams and H. O. Schwalbe and Associated First National department heads. Arthur James, of Moving Picture World, sent a telegram expressing regret because of his inability to be present.

Gerety Joins Hodkinson

T. W. Gerety has been recently added to the publicity and advertising department of the W. W. Hodkinson Corporation.

Mr. Gerety is a man of wide advertising experience, having begun his work with the J. Walter Thompson Company, after which he was made assistant to the vice-president of the Hawley Advertising Company, which position he resigned to enter Uncle Sam's service. He was lieutenant of field artillery during the war, and after his discharge became assistant advertising manager for a large textile company. He later joined the Selznick forces. He has but recently become a member of the Hodkinson staff.

"JUST THINK! WHEN WE WERE TWENTY-ONE," SAYS H. B. WARNER IN HIS NEW PATHE PICTURE
These scenes are taken from "When We Were Twenty-one," in which the star is supported by Claire Anderson

Twelve Current Goldwyn Films Include Some of Finest in Company's History

THE dozen pictures for current showing released by Goldwyn are put forth as the strongest group of releases in its history. Several of the pictures are held to be in advance of Goldwyn's previous highest achievements in the distinctive qualities which make for great pictures.

Heading the list is "Godless Men," a Reginald Barker Production based upon Ben Ames Williams' novel of adventure on the sea, "Black Pawl." This production was praised in Los Angeles by reviewers and the public. Its success at the California Theatre was so pronounced that at the end of the week it was transferred to Miller's Theatre, where Goldwyn's "Earthbound" had its long run in Los Angeles. Russell Simpson, James Mason, Helene Chadwick, John Bowers, Robert Kortman and Alec B. Francis have the principal roles

Another Reginald Barker Production in the twelve is a picturization of Graham Moffatt's Scotch comedy, "Bunty Pulls the Strings." In the cast are Leatrice Joy, Russell Simpson, Cullen Landis, Casson Ferguson, Raymond Hatton, Josephine Crowell and Edythe Chapman.

In the list is Betty Compson's first production, in which she appears as a star and her first picture since her great success in "The Miracle Man." It is regarded by those who have sen it as a sure-fire box office and audience drama. Supporting Miss Compson in "Prisoners of Love" are Roy Stewart, Emory Johnson, Ralph Lewis, Clara Horton, Claire McDowell and Kate Toncray.

Will Rogers is represented by "Guile of Women," from a story by Peter Clark MacFarlane and directed by Clarence G. Badger. In this production Rogers is seen as a Swedish sailor. In the cast are Mary Warren, Doris Pawn, Bert Sprotte, Nick Cogley and Lionel Belmore.

Mabel Normand is seen in "What Happened to Rosa" from a short story in the Metropolitan. The picture was directed by Victor Schertzinger and is said to contain all the joyous fun which has made Miss Normand popular. Hugh Thompson plays opposite her. Doris Pawn, Tully Marshall and Eugenie Besserer have important roles.

Tom Moore's picture is from a story by Rupert Hughes and is called "Hold Your Horses." It tells of a timid Irishman, a New York street sweeper, who, as a result of the little authority vested in him rose to be master of his home, of his ward, of his city and of a society woman whom he later married. Naomi Childers, Sylvia Ashton and Sydney Ainsworth have prominent parts. E. Mason Hopper directed.

Frank Lloyd is represented by two productions, "A Voice in the Dark," from Ralph E. Dyar's stage murder mystery, and "The Great Lover," a picturization of Leo Ditrichstein's stage success, written by himself and the Hattons. In "A Voice in the Dark" Ramsey Wallace and Irene Rich have the leading roles. Other parts are played by Alec Francis, Gertrude Normand, Alice Hollister, Ora Carewe, Alan Hale, Richard Tucker and William Scott.

"The Great Lover" is said to be given a masterly interpretation by John Sainpolis, assisted by Claire Adams, John Davidson, Alice Hollister, Mme. Rose Dion, Lionel Belmore and Richard Tucker.

"The Concert" is an all-star production of Hermann Bahr's stage comedy success in which David Belasco starred Leo Ditrichstein. Victor Schertzinger directed Lewis S. Stone and Mabel Julienne Scott have the leading roles. In the cast are Myrtle Stedman, Raymond Hatton, Gertrude Astor, Russ Powell, Frances Hall and Lydia Yeamans Titus.

The first of the Messmore Kendall Productions, "The Song of the Soul," from William J. Locke's novel, "An Old World Romance," starring Vivian Martin is included in the dozen. Fritz Leiber, the Shakespeare actor, plays opposite the star. The picture has been received with marked favor by the public.

Pauline Frederick is starred in Channing Polloc 's adaptation of an O. Henry story, "Roads of Destiny," directed by Frank Lloyd and supported by Richard Tucker, John Bowers, Hardee Kirkland, Willard Lewis, Jane Novak, Maude George and M. B. Flynn.

Jack Pickford appears in a screen version of George Ade's stage comedy success, "Just Out of College," directed by Alfred E. Green. Molly Malone plays opposite him while others in the cast are George Hernandez, Irene Rich, M. B. Flynn, Edythe Chapman, Otto Hoffman, Maxfield Stanley and Loretta Blake.

David Blyth Appointed Realart Manager at Kansas City, John S. Woody Announces

DAVID R. BLYTH, formerly assistant manager at Realart's Detroit office, has been appointed manager at Kansas City, according to an announcement by John S. Woody, Realart's general manager. Mr. Blyth assumed his new duties, December 20.

Mr. Blyth became connected with Realart, October 4, 1920, as a salesman at the Detroit office. He was made assistant manager early in 1920.

"Promotions such as this mean an advance all along the lines," said Mr. Woody. "Others must be selected to fill the vacancies caused by these advancements. To do this we are constantly choosing men within the organization who show by their industry, loyalty and energy that they are the class of men Realart requires for positions of responsibility and trust."

Mr. Blyth has had a varied experience in the motion picture field, both as an exhibitor and as a salesman. His first experience in motion pictures was in handling productions on a state rights basis. Later he served as salesman with Fox and Metro and as manager with the old Tri-State Film Exchange, Four Square Pictures and United Exhibitors Booking Corporation—all in Michigan.

Mr. Blyth also understands the film business from the exhibitors' angle, having had experience in this work in Detroit, where he operated three theatres of his own.

Willat Film Almost Ready

"Partners of the Tide" which was formerly scheduled for release on the Hodkinson program January 19, has been put back to February for the simple reason that the taking of this picture has proven to be a task of greater magnitude than was anticipated. Irvin V. Willat, his staff, and his company have been busily engaged in the making of this picture for many weeks and it is confidently expected that Mr. Willat will achieve some extraordinary results, for it is the type of story to the handling of which his talents ideally adapt him.

The play was written by Joseph C. Lincoln. It is a story which deals with the life of the hardy mariners of the Atlantic seaboard.

"'N I TOLD YOU, YOU WERE WRONG—DIDN'T I? HUH?"
That's the question that Owen Moore is asking in his new Selznick picture, "The Chicken in the Case"

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Coffin Stunt Builds Up C. L. Yearsley's Graveyard

Most exhibitors recall the idea devised by C. L. Yearsley, of the First National, of offering a prize to anyone who would sleep in a graveyard to advertise "The Greatest Question." It made a lot of talk everywhere and a lot of money where it could be tried.

E. Metzger, of the Strand, Creston, Ia., is always on the lookout for novelties and for "The Splendid Hazzard" the Alan Dwan-First National release, he revamped the Yearsley idea.

He utilized an undertaker's shop and displayed a coffin covered in black crepe. The window was draped wholly in black and a white lettered sign read:

"The Management of the Strand Theatre offers $20 to any colored person who will dare

THE SPLENDID HAZZARD

of sleeping in this casket overnight and braving the perils of a ride to the cemetery in it in the morning."

You could not have hired a darkey to pull that stunt for a million dollars, and yet not one of them would confess to fear. Each one had some perfectly good reason for his refusal.

Made Town Talk

Mr. Metzger knew this, and he knew that the colored population was all working for the whites. He started the stunt a couple of weeks ahead, and soon there was not a white man in town who was not swapping stories of the darkies' refusal to take up the offer.

"The Splendid Hazzard" got more word of mouth advertising than any picture Mr. Metzger ever put over, and if you live in a city where there is a large brunette population it will work well for you.

It is not the stunt itself which counts, but the talk it makes that counts. It is the excuse which gives point to the display. Every white employer of negro labor had a different story to tell and was eager to tell the world.

Truck Perambulator Is Worth $330 to Exchange

Some people say that exploitation does not pay. Others can tell you different.

For example the Philadelphia Paramount exchange booked "What's Your Hurry?" at the Queen, Wilmington, and put it in on percentage because the house felt that the rental was too high.

Took a Trip

Eli M. Orowitz took a boat trip nd hooked up a Mack truck with a striking cutout, making that the foundation of an extensive campaign. When the run was ended the house owed the exchange $330 more than the flat rental. Now try and tell that exploitation does not pay.

Incidentally, if you do not know how to brace a cutout, you can get the idea from this cut, which shows how the 1x2 inch stuff is used to stiffen the corrugated board or other material. Ordinary building lath will do in a pinch.

Exploitation Idea Brings Papers to Realization of Opportunities

PERHAPS the most unexpected result of the exploitation of pictures is the effect it has had upon the newspapers. Primarily the object of exploitation was to sell the public on the larger pictures through a more intensive campaign than is comprehended in the term advertising. The results have been far reaching.

More Than Year

It is little more than a year since exploitation was first generally employed to supplement straight newspaper and poster advertising. Interest in the picture has been very materially increased, and business has been held up. Now Oscar Doob, of the Famous Players-Lasky Chicago office, points to another result.

He deals only with the situation in Chicago, but the same condition holds good wherever exploitation has been consistently employed.

Took Little Notice

Up to a year ago few of the Chicago papers gave more than passing notice to the picture. Recently the American has put over in conjunction with Roche and Doob a "What's Your Hurry?" automobile slogan campaign and hooked up 200 local houses to an election returns stunt. Other minor stunts have been worked. Today the American devotes a full page section to the motion pictures every Saturday and gives plenty of space through the week in its additions.

The Herald-Examiner has come in with a contest to share in the popularity of the picture and the Tribune has another. Even the conservative News gives columns where it used to devote inches and the Post and Journal are more generous with their newspaper space.

Sold on the Idea

The papers have been shown the importance of the picture. Where they have cooperated, they have had a very definite proof of the value of the idea. They know that the stunts have brought them circulation returns from the people interested in pictures. It has been demonstrated to them that the picture has an actual news value to a majority of the readers.

Buys the Paper

The circulation manager finds the exploitation men willing to give as well as receive. They can put over their schemes through the theatres as the theatres profit from tie ups.

Exploitation has sold the press as well as the public and now the press is selling the public, too. The papers have been brought to a realization of the big opportunities.

THIS TRUCK WAS WORTH $300 TO THE PARAMOUNT EXCHANGE

The Philadelphia exchange booked on percentage, and Eli Orowitz dropped down to Wilmington, and, with this truck perambulator, built up business for the Queen, and the exchange share was $300 more than the rental price

Selling the Picture to the Public

Costume Concern Helped Advertise "Mark of Zorro"

One exploitation stunt which other cities cannot get, but which was worked for the opening of the New Mission Theatre, Los Angeles, with Douglas Fairbanks, was a display by the costume company which supplied the costumes for "The Mark of Zorro."

These costumes were displayed in the window of the concern, which is located near the new house, and about two dozen stills showed the scenes in which the costumes were used.

It was just one of the schemes used to put over the handsome new house, which had to give midnight shows on Saturday and Sunday to accommodate the turnaway from the last regular show.

Many of the exploitation stunts planned were not carried out because they had more business than they could handle for the town turned out solid, at prices running from fifty cents to three times that sum. All of the employed were in Spanish dress and flower girls distributed bouquets to the ladies.

ANY COSTUMER CAN WORK THIS STUNT WITH YOU

You don't have to have Doug's own togs. Any costume place has Spanish costumes. Dig them out and put them in the windows. If you have no local costumer hire a rig from the nearest city and show it as Fairbanks' own.

Cut Out the Devil to Pitchfork the Patrons

The Gem Theatre, Salt Lake used a cut out of the 24 sheet for the lobby and got an exceptional display for this Pathe release. Pathe posters seem to be especially well planned for cutouts, as a rule, but this works exceptionally well and is too good a bet to be overlooked.

The Gem shows a very pretty lobby, with pillar picture frames and a montage of easels, but we like particularly these back wall spaces lettered in white. Few houses have these, but they are a good stunt and should be incorporated into all plans for new houses, where it is possible to work this style of lobby.

Did it Again

The tie-up between Goldwyn and the American on the Peter Rabbit Club and the Edgar comedies brought so much press work that Harry Lorch, who handled the last free showing, persuaded the American to do it all over again and let the kiddies see "Edgar the Explorer" with Mabel Normand in "What Happened to Rosa" thrown in. The kids crowded Barbee's Loop Theatre, and the American gave several columns of good publicity and everyone felt happy. About the time all the Chicago kids get the Edgar habit hard the free shows will be stopped.

Marriage License Blanks Overprinted for Feature

If they don't watch the Brooklyn City Hall Eddie Hyman is liable to convert it into a poster stand. Building up his warning for "Dangerous Business," which he planted up against the counter of the Brooklyn Marriage License Bureau, he reproduced the regulation affidavit form for license to marry and had these overprinted in red with a smashing

Before signing
The Fateful Permit
see
Whitman Bennett's
"The Truth About Husbands"
A First National Attraction
at the
Strand (Signature Cut)
Week of Dec. 19

This smeared the entire sheet below the top lines, which permitted the recipient to gather what the blank was. They were exactly like the application blanks filled in by all the foolish who want to get married.

These were broadcasted in the letter boxes and attracted far more attention than any circular could have done because of the official appearance of the sheet.

SET THE DEVIL AND THE TICKET SELLER TO PAY

The lobby used for this Pathe release was a real stand-out at the Gem, Salt Lake City, and they made use the cutout and the lower half and that has many to go in the good old hard sense.

Got Out Special Extra for Wes Barry's "Dinty"

Better than the red ink overprint was the special extra gotten out by the Des Moines theatre for Wesley Barry in "Dinty."

After the regular run a special front-page plate was put in and with three of the regular pages it was run off as a special with "Des Moines Special" instead of the regular newspaper head. The scream was a cross-line "Newsboy in Rescue."

Where the house paid for the stuff we think a full-page advertisement at the back would have been better than a filled plate, but the front page got over big.

Selling the Picture to the Public

Hyman's Novelties

For the holiday week bill at the Mark Strand, Brooklyn, beginning December 26, the program opens with an orchestral-vocal novelty, the first number of which is Richards "Christmas Chimes." As the selection begins the curtains of the production stage part to disclose a bronze bell from which a dozen pigeons are released as the bell starts swinging. Chime effects off stage. This is followed by Sullivan's setting of "Onward Christian Soldiers." Katherine Stang plays Ruff's Cavatina" from the production stage. Bond's "My Soul" is then sung by a soprano seated with the orchestra, and this gives place to Verdi's Pilgrim's Chorus from "Lombardi," played by the orchestra, concluding with the Hallelujah chorus with the Strand ensemble of eight voices. Lights: Dark blue flood to "Hallelujah" chorus, then changening the magenta.

EDW. L. HYMAN

"Snow Flake Valley" is a novelty dance by two girls, dressed in white. They carry white muffs with poinsettas, the only touch of color. The flowers are illuminated by red bulbs when held close to the face. Neutral blue backing: white gauze in front of dancers. Falling snow effect. White lights from sides. Music is Delibes "Pizzicato."

"On board the U. S. S. Idaho" is preceded by a prologue with a bass singer as a sailor standing on a wharf singing "Three for Jack." Water backing and wave light effect. Orchestra in purple, singer in steel-blue spot.

The prologue to "Nineteen and Phyllis" shows a garden set with tenor and soprano in a swing, singing a duet from "Sometime." Stage in red and amber, dimming at close as tenor pulls down a small curtain in front of swing, then strong white light from rear to show silhouette embrace against curtain.

Following the feature, Katherine Stang plays two numbers on the concert stage; "Gypsy Airs," by Sarasarte, and "Songs My Mother Sang to Me," by Vorah. Singer in lemon spot for first number and white for closing selection. House lights match.

"In Dixieland," a scenic, is followed by an ensemble number with a Mississippi river drop, Levee front and an illuminated boat crossing the set. Eight singers in negro dress sing "Old Folks at Home," "Swing Along," "Old Homestead" and "Dixie." Lights dim throughout. No lights from front of house to obviate use of make-up by singers, who are too much in the shadow to need cork.

Philadelphia Revelers Saw Goldwyn Prune Born

Over in Philadelphia the Cheese Club is called the Prune Club. If you don't know what a Cheese Club is, it doesn't matter much, but it is a bunch of newspaper and theatrical people who meet for purely frivolous purposes.

The Prune Club gave a bal masque last week, and W. R. Ferguson, Goldwyn exploitation man, and Felix Mendelssohn, the Philadelphia exchange manager, got invitations for all local exhibitors and their wives and pulled off some special stunts.

At midnight the stage was cleared and a Japanese magician drew a picture of a prune on a paper in a large frame, then the paper burst and Adelaide Young stepped forth as "The Goldwyn Prune"; which isn't altogether a polite name for Goldwyn pictures. The original "Zip" from a local museum was introduced as a prototype of "Tarzan" and other freaks were hooked up with Goldwyn exploitation.

The souvenirs were prunes, distributed in small envelopes, some of which called for other souvenirs, but everyone got a prune which Joseph Cancello of 130 Dort St., sells for 17 cents a pound in 25 pound lots and Sara Jones wore the costume of "Madame X."

It was very much Goldwyn and very much prune and very much enjoyed, which seems to be all that was necessary. Anyhow it gave Goldwyn a boost with all the exhibitors and their wives among those present.

New Kind of Postcards Devised by Fox Staff

Something new in postcard stunts has been devised by the William Fox staff for the run of "Over the Hill," which is apparently trying to see how many New York theatres it can play in. It keeps jumping around as old contracts come up to take the house it is occupying, but they always manage to find a home for it, and it does not seem to make much difference where it plays. The crowd follows.

The cards are in a set of four, handsomely done in art green with this message written on the correspondence half of the front:

Dear ——

We are here enjoying "Over the Hill" hugely. The acting in it is marvelous. It is simply wonderful and you must be sure to see it. Wish you were here now. .....

This is in handwriting with dotted lines for the name of the sender and recipient. They are distributed generously to visitors, and most patrons send out a few, partly because they are free and partly because they endorse the message. Thousands are sent out weekly, and as the theatre population is largely a transient one, the recommendations are going all over the country.

But three cards are shown in the cut. The set consists of four.

Undated Twenty-four Again Teases a Town

Unless you have tried it you can't realize how an undated 24-sheet will interest a small town. William Epstein, of the Strand, Laredo, Texas, did it recently with just one 24-sheet for Anita Stewart in "Human Desires."

He got the most desirable stand in town, just across from the post-office, and stuck up the big sheet without a house strip. He let it stand there for nearly three weeks before he hooked in with the strip three days before showing.

Bets Were Made

The wise ones figured that the First National posted the bill in the expectation of getting the Laredo houses to bid for the attraction, and they made bets as to which house got it. The others just wondered, but they wondered a lot, and it has been long since a title stuck in the Laredo memory like "Human Desires."

The stunt has been worked repeatedly, particularly in Pennsylvania, where it has been very successful in a number of towns around Philadelphia. If you have not yet tried it, beat the opposition to it. But give it time to work. Two weeks is the minimum and three weeks is not too long.

FOUR OF A KIND MAKE FULL HOUSES FOR FOX

A set of four postcards are given patrons of "Over the Hill" in New York to be sent their friends, and the messages have gone all over the country, supplying exceptional advance advertising. The cards are unusually good

Selling the Picture to the Public

Used Free Show to Get Patrons for Serial Run

H. A. Albright, of the American, Butte, contents that there is nothing like a free show to get a serial off to a big run. The cut shows a portion of the crowd which stormed the gates when he announced a special showing of the first episode of "The Phantom Foe." It's just a sample copy and he had plenty more like them.

The program consisted of a Baby Marie Osborne feature, a Lloyd comedy and the serial, and Mr. Albright figures that he will get all of the crowd back fourteen times, at least, and they will bring their friends, for the children were in the majority, and they make the best serial pluggers.

HOW H. A. ALBRIGHT PUT OVER "THE PHANTOM FOE"

He knew that if they saw the first chapter they would want the other fourteen, so he made it his treat for the town; and this shows part of the crowd—only part.

Mr. Warr Has Discovered That Exploitation Wins

W. E. C. Warr, of the Warr theatre, Wareham, Mass., has discovered that exploitation pays.

He ran the theatre to keep some money working. If he got a fair return on his investment, he figured that it was all right. He used no newspaper advertising, did no exploitation and ran pictures at small rentals because he did not see the need for paying more.

Then came D. W. Morrow, a salesman out of the Boston Paramount office. He sold Mr. Warr "Treasure Island" and promised that S. G. Sladdin, the Boston exploiteer, would come down and help put it over.

Sladdin came down with the bells on. Four hundred was a banner Saturday at the Warr. Sladdin helped make it a thousand on the day. Then he helped put over "The Right to Love" for two days to 600 and it would have gone to a thousand but for a thunderstorm on the second day. The week-day business used to be around 100. Even 600 was 400 better than good.

Sold on Exploitation

Now Mr. Warr is sold on exploitation. He took a page in the Buzzard's Bay paper to tell of the new service, and he got out a circular letter announcing the coming attractions. He ordered more paper and he is not going to be satisfied with 6 per cent. on his investment any more. It will give him more money to worry about, but he is willing to be worried.

Sells Norma Talmadge Costume for a Charity

Someone out in Cincinnati has hit on a scheme which, if persisted in, will have all of the film stars looking like Mack Sennett bathing girls.

Recently Norma Talmadge donated one of the gowns she wore in "Yes or No" to a free nursery charity in Cincinnati. The dress was displayed in the window of a leading shop together with an oil painting of the star and the announcement that the dress would be sold to the highest bidder.

Post Took Charge

The Post took charge of the publicity and of course as much went to the First National star as to the charity, and there was plenty enough for both. The paper ran a daily story and there were crowds before the window all day long.

It's a great scheme, and it brought a large sum to the charity, but if it keeps up we shall have to start a free dress fund for picture stars. Just watch.

ANNETTE KELLERMAN COULD NOT DO THIS TALMADGE STUNT

Norma Talmadge donated one of the gowns worn in "Yes or No" to be sold to the highest bidder for the benefit of a Cincinnati charity. The newspapers gave it a big whoop, and it did good publicity

Four Good Names

When "Jim the Penman," the Whitman Bennett production to be released by First National, is put on the screen, exploiters will have four great names to work with for the cast includes Lionel Barrymore, the son of Maurice Barrymore, Doris Rankin, a daughter, and Arthur Rankin, a grandson of McKee Rankin as well as Charles Coghlan, a nephew of the late Charles Coghlan. These three names used in conjunction with a play famous thirty odd years ago, should bring out the old-timers and let loose a flood of memories. Play them up strong and try to get the dramatic editor to give his reminiscences of this famous trio of stars, not forgetting Charles Coghlan's sister, Rose, perhaps better known than himself.

Try a special told-timer's night.

Selling the Picture to the Public

Finds that it Pays to Entertain Conventions

Ole Nelson, of the Majestic, Grand Junction, Colorado, finds that it pays in direct returns to entertain the visitors to conventions in his town.

Grand Junction is centrally located and many gatherings are held there. No matter how large or small the affair may be, announcement is always made that free matinee tickets may be obtained by the delegates from the secretary.

In any event it means a line in a live news story to the effect that many delegates visited the Majestic to see a named film, and sometimes it carries a big smash.

Recently there were some 500 teachers attending a convention. Most of them went to see "The Jack Knife Man" and then they passed a resolution thanking the theatre and warmly endorsing the film.

With the O. K. of 500 teachers, the mothers in town felt that they must send their kiddies and the matinee business for the "King Vidor" production was unusually large, and the beneficial results held over into the weeks to follow.

It helped the First National attractions wherever the local paper penetrated, but Nelson got his, and that was what he was after.

Makes Special Display for Its Lobby Pictures

Getting away from the other houses, the newly reopened American Theatre, Denver, in a search for something different, hit upon the scheme of using tinted solar prints for its lobby displays instead of the usual stills.

Oil paintings are available only for a limited list of features, so the American makes its own enlargements and has them tinted, using scene stills for this work. As it is a thoroughfare house, the lobby works hard, and by making it different from the competition, they create the suggestion of individuality.

For the reopening attraction they used Charles Ray in "Forty-five Minutes from Broadway," though this attraction had played both first and second run, and by hitting up scenes from the play with clever captions, they made new business. The captions are almost as important as the stills, for they work them out until the legend gves snap to the picture.

This Window Shows an Unusual Arrangement

This is about the last of the "Humoresque" windows we shall show unless it offers something out of the ordinary, as does this window planned by Harry Swift, the Albany Paramount exploiter for the Amsterdam theatre.

He tied up three music stores in a page hook-up, and this pleased the Evening Recorder so much that Swift got the run of the paper for his press dope.

But the big point is the fitness of this window. It uses the "This violin is a duplicate of the violin used in Humoresque," first done in Chicago, and there is a card for the Victor record, and another appeal for the musical education of the child, which is really the strongest hook-up for this play.

The foundation is a cutout from the twenty-four sheet, worked up with cards, stills and a display of violins.

Farrar Shows Other Angle of Exploitation

Steve Farrar, of Eldorado and Harrisburg, Ill., shows the other side of the exploitation idea.

Steve had opposition in both towns, but through shrewd showmanship he now has the opposition and runs against himself. Lately in a personal letter we asked if he never did any exploitation and he replied that he had the town coming to its full capacity.

He can figure on so much business each week. He plays fair with his patrons, if he is a trust magnate, and he gives them the best he can get. He draws from the town about all the money it can afford for amusement. He figures that if he exploited one picture, it would be at the expense of some other film, and as long as he gets the money anyhow, he does not care whether he gets it in a bunch for one or two nights or has it spread over the week.

This policy works only in towns where there is no opposition and the business has already been developed to the limit, but Steve's impressions are of interest as applied to those towns.

Steve made the late George Bleich his pattern and he gives his patrons as much without opposition as they could get with a stiff fight. No opposition could live in either of the towns. They belong to Steve as surely as Uncle Tom belonged to Legree —but Steve doesn't crack the whip.

Getting Good Music

A good pianist at $40 is better than a poor pianist and a bad violist at $20 each. You are getting only a piano instead of a piano and violin, but you are getting music instead of jingle, and it will pay you a better return unless most of your patrons are deaf.

One person who can play pictures is far better than two who cannot or who do not care.

Blind Classified Ad. Got a Special Notice

Harold Wendt, exploitation man for the Rivoli, Toledo, knows the value of the dog story, and he put a good one over the other day at the cost of a classified ad. It ran:

Wanted: A left-handed horse; one that is accustomed to doing everything backward. Do not want a jack. One with some intelligence, that can be taught tricks preferred.

The foreman sent the proof up to the editor, who liked the idea and ran a story on how people used the want columns of the paper to get the unusual. Then Wendt came forward with the claim that Tom Mix in "Untamed" had the only left-handed horse in existence, and the editor laughed and ran the story. It had become news through his own making, so he could not well do otherwise.

You can get a lot of extra space with dog stories if you are careful in your work, but few theatres seem to use them.

Memory Tests Used to Boom Sunday Concerts

Offering $5 for any song, popularized in the past quarter century, which Henri Keates, the house organist, cannot play from memory, is one of the stunts used by Noble, of the Liberty, Portland, for his special Sunday noon concerts.

Keates will play the chorus of any song named, or pay the five if he fails, but if he does not know it, the person calling for the song must himself get out into the aisle and sing the chorus. To make things interesting and to inject a little comedy, a couple of "plants" were hired for the first concert, but they proved to be unnecessary, and two five dollar bills were passed out, though one man could only whistle the air.

This was first worked in conjunction with Norma Talmadge in "The Branded Woman" which broke the house records.

THIS WINDOW RATES CLOSE TO ONE HUNDRED PER CENT.

It is not as pretty as many window displays we have shown, but it has all of the essentials of a good window, a strong attractor in the cut-out, an ample detail as to time and place of showing, and it does the store real good

Selling the Picture to the Public

Big "Earthbound" Stunt Extended Run Two Days

Getting a two-day extension of a run is not much in some places, but when Colorado Springs makes it eight days instead of six it means more than two weeks in a larger place.

J. E. Tompkins, of the Liberty, put over the Goldwyn to a finish and after running a six-day week had to get an extension of two days to accommodate the crowds. It is a record for the house and town.

He started in early with teasers on the "No sin—no future life" idea, changing copy daily and using about two threes.

6,000 *Novelties*

Then he got 2,000 stickers printed in red with merely the title in a vertical comet, the title running down the tail. These were put on windshields and other conspicuous spots and the local company which gives most of the merchants delivery service used them on all packages distributed during several days, so that no home escaped. Building on this, 3,000 cards were printed up in blue with the title in white gothic letters on one side and "Life After Death" in blue on white on the other. These were scattered by cigar stands, restaurants, hotels and the like. One thousand blotters were placed in offices and distributed in the schools, and a special advance showing was made to a select list.

Around the Globe

In the lobby a globe with four legends slowly revolved. It was not a very good globe, but it moved and that counted. Two floods, which will be noted above the corner frames, lighted the device at night. The lobby panels were deep blue with the earth and stars, the title and stills. Apart from the floods on the globe all of the lobby was in dark blue. It was a complete campaign and it worked as nothing had worked before.

NO WONDER IT'S "EARTHBOUND." IT'S TIED TO A MOTOR

The Princess, Colorado Springs, hit up the run of this Goldwyn feature from a six-day week to an eight-day record, and this revolving globe in the lobby helped not a little to put the story over so well

Here's a Sample of the Way Japan Shows Posters

Harold Neides, formerly booker for the Goldwyn Los Angeles exchange, has sent in a picture of the front of the Apollo, Kobe, Japan. He had some trouble shooing away the natives while he shot the front, but you can get some idea of how it looked. The attraction was Mae Marsh and Tom Moore in "The Cinderella Man." Lettered cards below the posters supplemented the poster message.

The advertisement in the English newspaper appears to have been translated from the Japanese without any effort to make it colloquial, for it reads:

"A great picture by a great author with a great star! An interesting plot. It's a Goldwyn Remarkable Production. 'The Cinderella Man,' a six part drama featuring Tom Moore (You'll smile with him. You'll like him in this wonder). Mae Marsh (the quaint actress! She will enchant you in a role as a dainty rich girl). It's a big production filled with tremendously interesting situations and moments that grip and hold you to your seats. A bright big drama from Oliver Morosco's famous stage success by Edward Childs Carpenter, well known dramatist and novelist. Special music by the splendid Apollo Orchestra. The picture is excellent and you have to book your seats in time."

But they pull a good business, and the picture is as new over there as it was here when it was first released.

HOW THEY DO IT IN KOBE FOR GOLDWYN PICTURES

The front of the Apollo Theatre, Kobe, Japan, snapped by Harold Neides. The posters are for Mae Marsh and Tom Moore in "The Cinderella Man." The placards below the stands tell more about the offering

Denver Paramount Man Puts Over Xmas Party

Fred V. Green, Denver Paramount exploiteer, hooked the Post and the Rialto, Princess and Queens theatres to a drive for a Christmas party for poor tots.

The three houses had "Idols of Clay," "The Testing Block," and "Sins of Rozanne" respectively, and each gave a "potato" matinee for the fund the Saturday morning before the holiday, rolling up a big supply of fruits and foods which was further increased by contributions from affluent citizens.

With the material thus obtained baskets were made up for the poor and about 3,000 will profit from the enterprise.

As an advertising stunt it brought in an immense amount of pure reading matter in the leading paper, but after the start Greene forgot all about that angle in his eagerness to roll up a record contribution.

The stunt is an old one, but it always works and works strong, and it accomplishes a practical good.

To the Motion Picture Industry!

and This Means Every Man Jack of You

Producers
Exhibitors
Advertising Men
Publicity Men
Exchangemen
Salesmen
Ticket-Sellers
Ticket-Takers
Operators
Ushers
E-V-E-R-Y-B-O-D-Y

Put Your Shoulder to the Wheel!
There's a Task to Be Done!

THIS MESSAGE CALLS FOR ACTION — READ—THEN *SIGN ON THE DOTTED LINE!*

HERBERT HOOVER

Humanitarian, International Statesman,

Has asked the Motion Picture Industry

To Save 250,000 STARVING CHILDREN

THE HON. FRANKLIN K. LANE

Proven Friend of the Motion Picture Industry, Is

TREASURER OF THE HOOVER MOVEMENT

From the fullness of his knowledge, resulting from important service abroad during the late World War, Mr. Hoover is passing on to the American public the grave necessity of stretching out a helping hand to innocent sufferers from the Holocaust of Hate.

He pleads in the name of charity first. Three million, five hundred lives will be snuffed out before another harvest is garnered unless aid is rushed. Ten Dollars will save a life!

The movement is of almost equal importance because of its relation to international affairs. Starving millions on one side of the Atlantic mean disordered millions on the other.

Think of this as a charity of necessity!

THIS MESSAGE CALLS FOR ACTION — READ—THEN *SIGN ON THE DOTTED LINE!*

THE INDUSTRY HAS PLEDGED ITSELF,

The National Association of the Motion Picture Industry
and Motion Picture Theatre Owners of America
Acting as Spokesmen.

JANUARY 26th

Has Been Designated

MOTION PICTURE DAY

NINE BIG WELFARE ORGANIZATIONS

Covering Every Community in the Country

WILL HEARTILY CO-OPERATE

The American Relief Administration, the American Red Cross, the American Friends' Service Committee, the Jewish Joint Distribution Committee, the Federal Council of Churches of Christ in America, the Knights of Columbus, the Young Men's Christian Association, the Young Women's Christian Association, and the Literary Digest Appeal have been enlisted in the tremendous drive for funds which is to be made on Motion Picture Day.

These organizations will work out the details for the work of mercy in conjunction with each and every motion picture man who gets in touch with them.

There will be speakers of prominence to help arouse interest. There will be a general plan of operation suggested in Motion Picture Trade Papers later. Any plan which may be devised to collect plenty of money will be considered a good plan.

There are 250,000 Lives to Save. There Must Be Ten Dollars for Every Life. Our Goal Is Two Million, Five Hundred Thousand Dollars.

**THIS MESSAGE CALLS FOR ACTION —
READ—THEN *SIGN ON THE DOTTED LINE!***

THIS BIG PROJECT DEMANDS YOUR SERIOUS ATTENTION —

The Motion Picture Industry is essentially "of the people"—or of the masses. Figuring only in the most practical and sordid way, it would be good business for the motion picture industry to spend Ten Dollars to save the life of any child. The per capita expenditure for motion pictures these days is a lot higher than Ten Dollars in seventy years, the normal lifetime.

In a higher plane, what industry owes more to the people—and to the children? It's the genuine heart-tug between motion pictures and the people that has resulted in the tremendous development of our business. We're the people's dearest friend—it's their right to come to us for help.

And from still another angle—and you motion picture folks everywhere ought to give this a lot of thought:—The time is at hand when the motion picture industry ought to welcome any opportunity to prove its tremendous strength, either for public welfare or for its own protection.

(Signed) WILLIAM A. BRADY,
President, N. A. M. P. I.

"THE INVISIBLE GUEST"

is an interesting, entertaining, and highly convincing tabloid feature (150 feet in length), which has been prepared for use in motion picture theatres to tell the Starving Children story to the public. Prints are available through the various distributing companies for the territories designated:

COMPANY	DIVISION OF DISTRIBUTION
SELECT	Boston, Indianapolis, Charlotte
PARAMOUNT	New York, Des Moines, Atlanta
ROBERTSON-COLE	Albany, Kansas City, Milwaukee
UNIVERSAL	Los Angeles, Oklahoma City
GOLDWYN	Detroit, Omaha, Denver
VITAGRAPH	Buffalo, Dallas, Salt Lake City
PATHE	Pittsburgh, San Francisco, Portland
METRO	Philadelphia, St. Louis, Washington, D. C.
FOX	Cincinnati, New Haven
REALART	Cleveland, Seattle
FIRST NATIONAL	Chicago, Minneapolis, New Orleans

Emergency Prints at the Following Cities:—Butte, Spokane, Wichita, Sioux Falls, Fort Smith, Memphis—from the Universal Film Mfg. Co.

Get a Print Now and Run It at Every Show From Now Until January 26.

We're with you in the drive for the Starving Children of Europe and the honor of our industry. Count on us for full support.

(Owner or Manager).....

(Theatre).....

(Address).....

Mail this coupon to
Hoover Relief Motion Picture Division
West 49th Street, New York City

HERE'S THE DOTTED LINE—
Sign NOW!

Selling the Picture to the Public

HOW THE BROADWAY, CHARLOTTE, N. C., PUT OVER "PASSION"

It got the picture ahead of New York, and it made just as big a hit there as it did at the Capitol in the big town, where it was the first picture to be held a second week. This First National is going to be a clean-up

Big Lobby Display Put Over "Passion" in South

Charlotte, N. C., had an early chance at "Passion" the big First National special, and the Broadway theatre made an intensive use of lobby display as shown in the cut on this page.

There is no use trying to play "Passion" unless you are willing to tear things up by the roots and sell it big. Letting it go by itself just because it is something big is like using a five-ton truck to deliver a pint of milk. It will work, but you could deliver half a carload with the same power.

"Passion" should sell itself anywhere, but you cannot make the most money unless you give it the booming that will sell it from the jump. Make it your aim to get in the largest possible crowds for the opening and you will not have to worry about the rest of the week. The Broadway used plenty of exploitation and is glad. They carried it away from the house and all over town, and Broadway, Charlotte and Broadway, New York is making the same big response.

Five Signs and Four Stills in One Window

Harry Swift, the Albany Paramount exploiteer, gave Schenectady a rest last week and went over to Gloversville—where the gloves come from—to put over "Treasure Island," which is just happening in the sticks.

That's one of the things about Paramount exploitation. The men do not confine their efforts to the Keyhole cities (which are entered from the key cities), but work the small towns, knowing that if they can sell all their clients on the exploitation idea they will be better able to sell their clients on the exploitation idea they will be better able to sell them film.

Swift went over to the Glove Theatre and dumped a couple of loads of sand into the lobby, adding black flags, cutlasses, treasure chests and other pirate paraphernalia. Then he hooked up the big jewelry store with five signs and four stills. The best card read:

"Our treasures are not buried. They are on display. See 'Treasure Island' at the Glove, Dec. 2, 3, 4."

Three other signs referred to the jeweler's treasures and there was a larger sign for the house alone, along with four stills and a display of jewels, daggers, and a gauntlet. It made a pretty showing and sold like a war extra.

Dolled with Feathers His Advertising Cards

Fine feathers make fine birds.

Basing his stunt upon a saying as old as the kinks on Mahomet's beard, John P. Goring, exploitation representative for the Kansas City territory of Famous Players-Lasky Corporation put over a novelty for "Behold My Wife" when the George Melford special played the Regent Theatre, Wichita, Kans.

An oblong card with black type on a red background furnished the medium. Two holes were punched in the card and through these a long feather was inserted. Then the cards were passed out by the hundreds.

Two cuts showed Mabel Juliene Scott in her respective parts in the picture: first as the Indian squaw, then as the cultured noblewoman. The feather figured in both—hence the connection. The card advertised the picture, the theatre and the time. It was snappy, interesting and it pulled.

After people had finished reading the material they pulled out the feathers and made plans for next year's hats.

Watch The World

THIS BIG HOOK-UP SOLD A SMALL TOWN ON EXPLOITATION

Harry Swift, the Albany Paramount exploiteer, tied up a jeweler for "Treasure Island," at the Glove, Gloversville, and got five signs and four stills in the window, which is close to a record display for one window

Selling the Picture to the Public

Used An Old Idea to Sell a New Picture

William Friedman, of the Metropolitan, Cleveland, used an old idea with big success recently when he displayed two cuts with the text between:

MARRIED LIFE
Not a War Picture
A First National Attraction
Metropolitan—now.

There was not much in this to sell. The cuts did the work. One of them showed a man in pajamas chucking a very Frenchy maid under the chin while his wife loomed in the offing. The other showed an obviously married pair emerging from an avalanche of boxes while the wife presented her spouse with a bill a couple of feet long.

The cuts were snappy and unusual. Friedman did not get them from the press book. He wanted something with the indefinable snap of Paris, so he got a copy of "La Vie Parisienne" and another of "La Sourie." He picked out these two cuts, and we'll bet he pasted the rest up on his office wall.

It just backs up what this department has said time and again. You can get all sorts of good cuts, frames and borders from the foreign newspapers, and often save a big artist's bill while obtaining something more distinctive than American artists can draw.

Your local dealer can obtain these publications for you. If he is too lazy, write the nearest branch of the American News Company or Brentano's, New York

Look at This Lobby if You Kick at Coal Bills

Look at this lobby if you are stormbound and worrying about the heat question. It is that of the Colonial theatre, Commerce, Ga., dressed up for "Go and Get It."

Just think of having growing plants on the ticket shelf and no glass barricade, just an open counter with a ticket seller in a summer shirtwaist. Wouldn't it make you jealous?

The display is not pretentious, compared to many lobby showings for this First National, but it brought home the rent and the salaries and something to put in the bank to stay there, and that is all the most elaborate showing can do.

Works His Cutouts in Progression to Front

The showing of Annette Kellerman at the Rivoli, Portland, gave John C. Stille, the manager a new idea in handling cutouts and similar displays.

The lobby is rather narrow and has been kept clear of all advertising matter, but the Kellerman sheets struck Mr. Stille as being something different, and he made cutouts for this passage and placed them two weeks before the opening.

Results Were Good

The results were so good that now he has a regular progression for his advertising matter. The immediate show is advertised outside the house, the underline is shown in the exterior lobby and the following attraction in the inside lobby and even in the foyer, where he can get paintings.

He takes three chances at a patron instead of only two and he finds that it does not hurt the lobby to moderately advertise against the walls.

Just because the lobby is narrow is one reason why displays should be used. The audience cannot get away from them.

Advertising can be overdone, and an overloaded lobby is repellant, but it does not pay to go to the other extreme, either, and be too darned dignified.

BUT WHAT THEY SAVE ON COAL THEY LOSE ON FANS

This is the way the Colonial, Commerce, Ga., has the lobby shielded from the winter winds. Look at the potted plants on the ticket shelf. And look what they did for "Go and Get It." They got it! They'll say they did!

Davis Says Program Is the Best Advertisement

Harry E. Davis, of the Bijou-Dream, Milton, Pa., says that the weekly program, mailed out, is what brings in the money to him.

You can judge the age of the house by its name, for the Keith Bijou-Dreams were current fifteen years ago, so Davis called his house the Bijou-Dream back in 1906. The name is about all that is left of the old house, for it has been remodeled to keep it up to date and it is one of the nicest little houses in the state.

Davis has fought down a lot of opposition, and he has done it with good shows and his programs. He credits these with keeping him on the map and giving him his present virtual monopoly.

But he contends that the program must go to a mailing list and not merely be handed out at the door. That only confirms the regulars. The mailing list reaches everyone and if a man stays away one week for any reason he still has the program to gain his interest for the next week's shows.

And he believes in brands and trademarks. He finds that the First National cut against an attraction name will work just as hard as a star name, so he uses small trade-mark cuts. He also plays up well-known authors, and each issue has a modest brag for the house. He sells the theatre along with the show.

Dog Story Aided House to Put Over MacLean

A newspaper story appearing in the Trinidday, Colo., Picketwire, under Balboa date line (by mail) announced that "Mr. Doug MacLean, well-known movie star, was taken into custody last evening and had an uneasy hour at police headquarters before he was liberated.

"MacLean," the story continues, "who came to the Grand Hotel for a lengthy rest after completing his picture, 'The Jailbird,' was placed under arrest because the laundry mark on his collar was the same as the mark on a collar which torn from a thief. Had it not been that the real thief was captured at the very time that the movie star was trying to establish his identity and innocence he would have undergone the unpleasant experience of being a Jailbird in reality."

The story provided splendid publicity for the opening of "The Jailbird" at the Strand Theatre, Trinidad, the exploitation campaign for which was engineered by Fred V. Green, Jr., exploitation representative for the Denver territory of Famous Players-Lasky Corporation.

Be Generous to Reporters

You are never wasting a ticket you give a member of the press. Don't feel that you have done all you can when you take a couple of passes around to the dramatic or photoplay editor. Just remember that you need as many friends as you can get on the newspapers. See that the editors, the copy readers, the make-up man, the foreman, the compositors and the reporters get tickets. They can all be useful to you and you cannot tell when the cub reporter will not be in a position to do you more good than the boss himself. It uses up a lot of passes, but bread thrown upon these waters comes back buttered and with a thick coating of jam.

Selling the Picture to the Public

An Outsider Discusses Indianapolis Theatres

Circle advertising seems to have taken a dreadful slump since S. Barret McCormick went away from Indianapolis. McCormick got out clean-cut stuff, but a recent display for "The Scoffer" is mostly a blob of black ink and some white spots. It runs 175 lines across four, but size does not count. It would have been better to have taken half the space for a type display which could have been read. McCormick never used hand lettering for small masses. He kept in type, so that it could be read. The Ohio is doing much better work, running 200 lines and making them count. There is no comparison between these two spaces. The samples come from a friend of the department who is interested only

THE CIRCLE AND OHIO ADS. INDIANAPOLIS

as a buyer of amusement, and he comments: "Of course the Circle leads them all, but the Ohio is running a close second and is gaining all the time. It is a comparatively new theatre, but was not doing very well until they raised their price of admission and started running first-class film."

There is a pageful of sermon in that last remark. The people are willing to pay for the best if they are given that grade.

The writer goes on to say: "The third house is the Colonial, which I do not go to unless I want to see the feature very much. It is a fair-sized old 'legit' house, completely converted, and the atmosphere is all right except that the doorman is the only attache that wears a uniform. But that is only a detail. What I do not like is the music. They have two sets of musicians in opposite boxes who play jazz constantly, regardless of what may be on the screen. The scene may be a tragic one, but that makes no difference to the fellow in the left-hand box, who may be standing up singing about his 'Bimbo on the Bamboo Isle.' It's all the same to him."

That condition is atrocious in these days when music has come to be an essential part of the picture program. The advertising seems to match this misguided management, for the space is all hand lettered and the star and title are in a black letter that even the yap houses discarded some years ago. They take 165 lines across four and get all the advertising value of a good two fives.

The Alhambra cuts down to 125 lines across three, but gets much more out of the space because it letters the title and sets the rest in ten point Roman, keeping to clean open spaces except for a reverse signature. Of the four houses only the Alhambra and Ohio use stuff which would pass muster.

The smaller houses do much better in this respect, possibly because they cannot afford art work. At any rate you can read what they have to say and are impressed by the stuff you read. Even "Mister Smith" has dropped the distinctive style and become commonplace, though the work is about the best of the smaller houses, clean-cut and readable.

Start the New Year Right

Used Hundreds of Hearts for Constance Talmadge

Leo Valdez, of the Rialto Theatre, Laredo, Tex., gives a great deal of thought to his lobby displays because he knows that they bring him business. He plays to a mixed business, the Mexicans favoring his house, and he knows they are to be attracted by bright colorings and novel ideas rather than newspaper advertising. For Constance Talmadge in "The Love Expert" he obtained several hundred heart cutouts on red and draped these in the lobby. Naturally the crimson dots gave a brightness to the lobby that was backed up by the paper supplied by Associated First National, and they walked in on him until he had to ask them to stop. A lot of them did not know what a love expert was, but they knew that the hearts must stand for a love story and that was what they were after, so they went in for it to the extent of their purses. Some houses sell best on their lobbies and others on newspaper work. It is a problem each manager must solve for himself. Mr. Valdez has found that a good, colorful lobby will sell better than large newspaper displays, so he does not use the papers heavily. In a recent issue it was told how he had to reach some of his patrons through a publication printed in Mexico City, which is the champion long distance press work on record.

Poorly Chosen Type Spoils Providence Ad

Taking a cross page 130 line space, the Strand, Providence, loses some of the effect through a poor choice of types, for which the compositor is probably to blame. This is for Justine Johnstone's first play and the idea seems to have been to keep the title small to play up the new star. This is the

A PROVIDENCE CROSS PAGE

right idea, but the types have been very poorly chosen and star and title are kept so small that they look weak and ineffective. Big type suggests a big feature and the reverse also holds good. With so much space at command, a larger letter could and should have been used to convey the idea of importance. This is suggested to some degree by the use of a half-page space for the announcement, but the type, particularly that for the title, kills a large portion of this suggestion. A better display would have been to have hooked up "this girl" with a fist pointing directly to the portrait cut. Then the description could have gone below in a comparatively small letter with "Justine Johnstone" as large as possible and with a second fist pointing to the name just as the other pointed to the cut. The double use of the fists not only commands attention, but better carries out the idea. Then "Blackbirds" could have been put into an extended letter dropped down the

THE HEART DECORATIONS IN THE RIALTO LOBBY

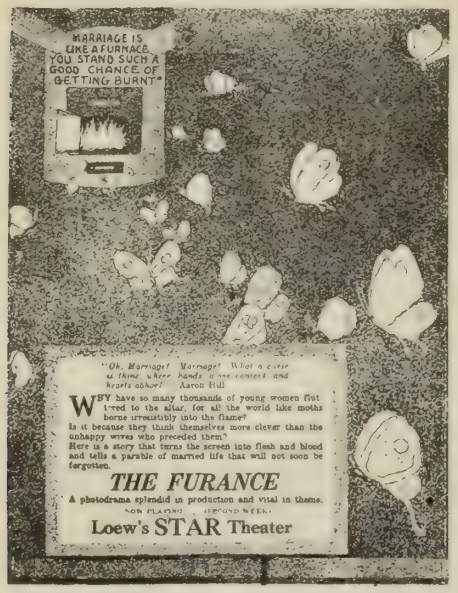
Selling the Picture to the Public

page by breaking the story of the play so that part runs above and part below the title. As it stands the space is very weak and does not suggest something out of the ordinary.

—P. T. A.—

Rochester Produces an Odd Art Advertisement

Loew's Star, Rochester, turns up an odd looking advertisement for "The Furnace." It is 120 lines by three and carries comparatively little text. At first glance it looks more like a stove advertisement than a theatre announcement, but a second look tells the story, even if the compositor transposed a letter and got it "furance."


MARRIAGE IS LIKE A FURNACE. YOU STAND SUCH A GOOD CHANCE OF GETTING BURNT"
"Oh, Marriage! Marriage! What a curse is there where hands o'erconvert and hearts abhor!" Aaron Hill
WHY have so many thousands of young women flut tered to the altar, for all the world like moths borne irresistibly into the flame?
Is it because they think themselves more clever than the unhappy wives who preceded them?
Here is a story that turns the screen into flesh and blood and tells a parable of married life that will not soon be forgotten.
THE FURANCE
A photodrama splendid in production and vital in theme.
NOW PLAYING (SECOND WEEK)
Loew's STAR Theater

AN ODD ROCHESTER DISPLAY

The point is that the advertisement gets the second look because of the odd combination of butterflies and a furnace. They are supposed to be moths, but they look more like butterflies, and wonder causes the space to be read. The text on the furnace reads: "Marriage is like a furnace. You stand such a chance of getting burnt." That's all right, but it's like a furnace because you have to keep on shoveling coal if you want it warmed up. Odd displays like this are good only now and then, but then they are very good. The Loew manager in Rochester seems to be a live wire, for this is by no means his only good example.

—P. T. A.—

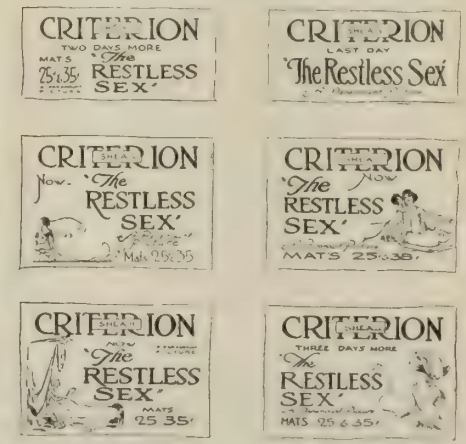
Small Town to Work in Big City Program Style

Opening the Sedler Theatre, East Pittsburgh, Louis Sedler writes that while the town is small, it's a live one and they are going to give it a big city show. It is sixteen miles from Pittsburgh and on the "main line" of the Pennsylvania. The house started off with "The Revenge of Tarzan" with a prologue, which it is announced will be made a regular feature with a weekly change. As the film feature is changed daily, we presume that it will be more of a presentation than a prologue in the proper sense. Mr. Sedler should follow the Hyman program, for here he will find many good ideas. He has an eight-page program with plenty of commercial advertising, but does not use enough house stuff. Half a page or a page chat weekly about the house will mean a great deal, particularly to an enterprise just starting. One important line in Mr. Sedler's letter runs: "The box office results have proven that our experiment is worth while, and that the people in the little town are anxious and willing to pay for the best features with music and other incidentals, just as they are in the city." This is Something to Think About for the small town man who finds that straight films are not drawing as he thinks they should. One or two interpolated musical numbers or dance productions with local talent will go far toward keeping up interest and the receipts.

—P. T. A.—

Makes Change of Text for Small Daily Ads

For several years past we have shown samples of Harold B. Franklin's ads for the Hippodrome, Buffalo, but seldom his daily stuff, but he sends in a display for "The Restless Sex" at the Criterion, the new house, which are pretty to look at. It will



FRANKLIN'S DAILY ADS

be noted that the design is changed for each day. The spaces are twenty lines, single, the first four days of the week with fifteen lines on Friday and Saturday. These drop the cut and run just the title and "A Paramount Picture." Starting on Thursday he uses "Three days more," then "Two days more" and "Last Day," to emphasize the dying of the engagement. In so small a space not much can be said, so he does not try to give details. The pictures are supposed to be sold on the Sunday ads and the Monday criticism. The rest is merely reminder, and with the Shea houses this suffices. All of the Shea houses now carry the paneled "Shea" over the title of the four houses except the vaudeville house, which is known simply as "Shea's." In a recent advertisement Mr. Franklin announced "Heliotrope" as "this is the first time in any theatre," which should be sufficiently emphatic to convince the most exacting. No one can expect to see it sooner than that.

—P. T. A.—

Gets Pretty Display in Full Page Space

Harry W. Irons, of the Franklin, Saginaw, sends in a very nicely laid full page for "Something to Think About." Because he had a full page to work in, he did not try to tell a bookful. He kept the space open and pleasing to the eye and set his lines in clean type instead of puzzling hand lettering, making a single striking cut the attractor and telling it with type. We do not believe that many will read the Detroit criticisms, and we do not think that

HARRY W. IRONS' PRETTY PAGE

Mr. Irons supposed they would be read. They are there to impress the man who is looking at the page. He takes it for granted that they are good, or they would not be printed. He takes it on trust instead of wading through the small type. If he does read, so much the better. He will be more than ever convinced, but there is enough copy without that to more than sell the play. There is nothing sensational about this make-up, but it is one of the prettiest full pages we have seen in months and it is worthy of study.

—P. T. A.—

It's all right to say that you don't believe in advertising, but that won't keep off the sheriff when he comes around.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

In the Independent Field

By C. S. SEWELL

Jans' "Madonnas and Men" Booked for Week's Run at Newark Strand

Fred Falkner, looking for a strong attraction with which to combat the opening of the two big new theatres of Newark, N. J., as well as the offerings of the other first run houses of the down-town section, has arranged for "Madonnas and Men," the big special produced by Jans Pictures, Inc., to be shown at his Strand Theatre the week of January 9th.

Mr. Falkner was enabled to get valuable first hand information from the run of "Madonnas and Men" in Detroit where his people, who live in that city, saw this picture at Kunsky's Madison Theatre and guided by the report which he received from them, he immediately secured this Jans picture for his Strand Theatre.

With the possible exception of those which have been given Broadway runs in New York, it is claimed that no attraction has been able to show the tremendous box office receipts immediately at its presentation in the outlying cities of the country that this one has.

Not only was the Detroit a big success, but Toronto came across so strong that the engagement was extended to three weeks and as a result of the business done there, the production was booked for thirty weeks from coast to coast, commencing at Quebec, to Vancouver, British Columbia; the time given being in the road combination houses controlled by the Eastern Canada Theatres Co.

Mr. C. E. Whitehurst of Baltimore, after hearing of the business done by "Madonnas and Men" secured it for the Christmas week.

Eckels Is Better

Eddy Eckels, president and general manager of Independent Films Association, is recovering from an attack of pneumonia that confined him to his home for ten days.

Birdwell Buys Equity Feature

Louis Baum, sales manager of Equity Pictures Corporation reports the sale of Iowa and Nebraska rights on "Keep to the Right," starring Edith Taliaferro, to C. C. Bridwell, of the Reelcraft Film Company of Davenport, Iowa, who plans to open his campaign in the two states with a presentation at one of Omaha's first-run houses, and will secure the co-operation of churches and welfare societies.

The theme of the picture is in keeping with the new year spirit and Mr. Bridwell is sending out holiday messages along this line. Window cards and cards for lobby display have been prepared by Equity for use of exhibitors during the holiday season, also heralds and throwaways, all with appropriate holiday greetings.

Snappy Exploitation Designed for Equity Film "Midchannel"

The Equity exploitation staff has prepared an effective exploitation campaign for Clara Kimball Young's fourth production, "Midchannel," for use of exhibitors. There is an attractive four-inch ad, a combination of art and layout, and others of small size built around silhouettes of such structures as the Court of St. James, with effective wording.

Another series is built around the sea element in the picture, one showing a ship being dashed by the waves, the wording comparing to that of marriage, others bear messages of interest to young married couples. There is a liberal use of white space in these small ads bringing about a striking contrast. This matter is being used with good results by exhibitors in their newspaper work and also in circular matter.

Make 1921 Your Banner Year

A HAPPY NEW YEAR with every one of the three hundred and sixty-five days filled with prosperity for all of you is our wish. May each day in 1921 bring to those in the independent field greater success than the preceding one; and it is our belief that it will.

It depends on you, Mr. Distributor and Mr. Exchangeman, as to whether the new year will be one of progress or one of retrogression, as to whether the gains of the past year are to be consolidated and greater advances made in keeping the independent field in the forefront of the industry.

As we have stressed on a number of occasions, this will depend largely on the quality of the productions and the dissipation of the idea that the state-right market is a dumping ground for inferior productions. The fallacy of this view is shown by the booking of a number of independent productions of the **better quality** in first-run houses.

For instance, the New York Strand, acknowledged to be one of the country's foremost theatres, during the current week is showing a state-right picture, George H. Davis' production, "Isobel or the Trail's End." Another significant omen is the acquisition of a number of productions of high calibre.

Another healthy sign for the future year is the formation of a number of new concerns to produce or distribute through the independent market, and the enlargement of existing exchanges, together with the opening of new ones, some of which are in virgin territory, as, for example, the new Southern Film Exchange in Charleston, West Virginia.

Altogether indications point to a banner year in the state-right field during 1921. C. S. SEWELL.

American to Handle "Ireland in Revolt"

Just as we are going to press a telegram from Chicago announces that S. S. Hutchinson, of the American Film Company, has acquired the sales rights to "Ireland in Revolt," in six reels, photographed by Edwin F. Wiegle, official war photographer of the Chicago Tribune.

American acts as sales agent only and the picture will be placed on state rights market through American representatives in Pathe exchanges. The Chicago Tribune will cooperate in the exploitation.

A full story regarding this production appears on page 85 of this issue.

Opens Exchange in West Virginia

The Southern Film Exchange has opened offices in Charleston, W. Va., and will distribute high class state right attractions in that state. E. R. Custer, general manager, was formerly Paramount sales representative and also manager of Metro's Cincinnati exchange for two years.

Quarters have been secured in the Kanawha County Bank building. Several productions of merit have been contracted for. However, General Manager Custer intends visiting New York within a few weeks to line up additional independent releases.

Pat F. Liddy, manager of the Plaza Theatre, and Phil C. Jacks, local capitalist, are associated in the enterprise.

Reelcraft Changes Its Release Dates

The Reelcraft Pictures Corporation has advanced the first release date on three new series of releases scheduled for the month of January as follows. The Reelcraft Scenic Nature Beautiful series will be ready December 25. The Paragon single reel slapstick series featuring George Clarke in a weekly release will be advanced to January 2, while the Bud and His Buddies series of single reel comedies will be released on January 7.

The above advancements were made necessary by the withdrawal of the single reel reissued Christie comedies, featuring Betty Compson and Billy Rhodes, from the Reelcraft schedule.

In the Independent Field

Urban Reports a Successful 1920 and Outlines Plans for 1921

The Urban Popular Classics, which embrace all releases of pictures produced by Charles Urban for the Kineto Cmpany of America, have enjoyed a remarkable growth during the year which is now drawing to a close.

There are now completed more than eighty Kineto Reviews, more than fifty Movie Chats, more than forty Science Series and a considerable number of other completed subjects which ultimately will be classified in an Art Series, a Travel Series, an Industrial Series, a Military Series, a Costume Series, a Custom Series, a Religious Series and so on until all pictorial classifications are covered.

Exhibitors are already familiar with the Movie Chats, because these have enjoyed an extensive popularity in higher-class theatres. For instance, they are to be seen regularly in such theatres as the Rivoli and Rialto in New York.

During 1920 Mr. Urban arranged for distribution only for the Movie Chats. In the coming year, he will also launch the Kineto Review and possibly still another series.

Both the Kineto Review and the Movie Chats are single reel subjects, "one-reel features" they are often called. The difference between them is one of variety. The Kineto Reviews devote the entire length of the reel to the consideration of one subject; the Movie Chats treat of more than one subject, the variety ranging anywhere from three to twenty different subjects.

The Urban Science Series comprises scientific pictures popularly treated.

While the Kineto Review has not been placed for general distribution, Mr. Urban has tested it out successfully in two, the Capitol in New York and the Mark Strand in Brooklyn.

The Urban Science Series average about one-third of a reel and in many cases are incorporated as a part of the Movie Chats.

The year 1921 will not only see a great expansion in the distribution of the Urban Popular Classics, but also in their growth. In time they will comprise a collection of more than 1,000 reels, because their value is not only for the theatre, but of permanent interest that will always be of interest to students.

Russell-Griever-Russell Will Handle Output of Coast Producer

Russell-Greiver-Russell, of Chicago, have completed negotiations with a well known coast producer for the production of pictures to be distributed nationally by them, including five-reel features, special productions, comedies and other films. This move brings under Russell-Greiver-Russell control, the work of several of the most prominent directors, stars, and technical experts on the west coast.

Bernard D. Russell, the coast representative of Russell-Greiver-Russell, says:

"The producing organization is second to none on the coast, and has long been known for the pictures it puts out. Work of several of the popular and better known stars comes to us through the step we are taking. It is said that the arrangements entered into will mean that Russell-Greiver-Russell will step into the front rank as a producing-distributing organization."

William D. Russell, president of the company says:

"Within a short time we will have ready a series of pictures incorporating the work of high class stars who now are appearing in pictures put out by some of the best known producers. Not only will we control several series of star pictures, but this agreement likewise brings to us for distribution the brand of comedies already established, and several other interesting films."

Buyers Visit Arrow

Arrow records the following state rights man as visitors during the past week. H. A. Kyler, of the Supreme Photoplay Service of Denver; Harry Charnas, of the Standard Film Corporation of Cleveland; J. L. Friedman, of the Celebrated Players Film Co. of Chicago; W. G. Underwood, of the Specialty Photoplays Co. of Dallas; S. V. Grand, of the Federated Film Exchange of Boston; C. T. Moorehead, of the Morart Film Co. of Baltimore, and A. F. Solomon, of the Interstate Film Service of Chattanooga.

Bert Lubin Back from Tour in Interest of "Honeymoon Ranch"

Bert Lubin, who recently went on a tour of the independent exchanges in the interests of "Honeymoon Ranch," and to make preliminary marketing arrangements for the release of a series of western features, returned to New York this week very optimistic as to the future of the independent field.

"The bad business talk as regards moving picture theatre patronage is 'hokum,'" said Mr. Lubin. "The fact that the Capitol and the Strand are chalking up new attendance records every week proves that. And the photoplay houses everywhere are doing the same thing. The people are cutting out the more expensive forms of amusements and are now attending the movies instead.

"'Honeymoon Ranch' has sold phenomenally well. I have been assured by most of the buyers that they are ready to take my second picture, 'Crossed Trails,' as soon as it is ready for release. I am going right ahead to make preparations for a series of pictures, and I know they will sell."

Arrow Prepares Striking Posters for Series of Sport Pictorials

Arrow officials call attention to the unusual posters which they are applying on their short subjects and particularly on Sport Pictorials, a series of one-reel productions produced by Town and Country Films under the editorship of Grantland Rice. As much care and attention is given to the preparation of these posters as any special feature.

As an illustration, the poster on "Girls Will Be Boys," one of the latest releases on Sport Pictorials, is reproduced herewith. These posters are made by the Ritchey Lithograph Company, and are said to be most effective box-office aids. The Arrow advertising department claim that the time is past when "any old kind" of a poster will do.

Work Started on "Gasoline Alley"

Work on the animation of "Gasoline Alley," the new animated cartoon to be presented by Russell-Greiver-Russell about the middle of January, has been started. Five scenarios are now in the hands of the animators. The first one will be ready for showing the early part of February.

An extensive publicity campaign going direct to automobile owners in the country is being mapped out as a preliminary to the first release.

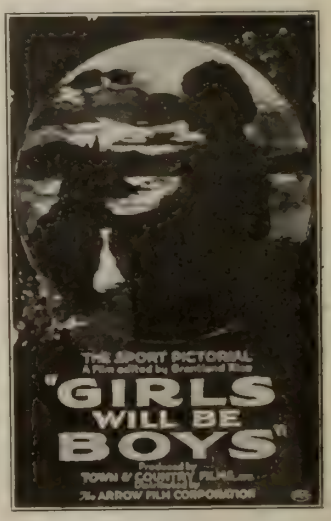
Latest Hallroom Comedy Is Titled

"A Dog-Gone Mix-Up" is the title of the fourth of the new series Hallroom Boy Comedies, released by C. B. C. Film Sales Corporation. The comedy was directed by Herman C. Raymaker, under the supervision of Harry Cohn, and is said to be one of the greatest hazardous stunt comedies ever filmed.

Sid Smith and Harry McCoy do some wonderful work on the roof of a high building and upon a flagpole surmounting this roof, and upon a narrow board spanning a twenty-foot gap between two buildings.

Haines Makes Hit on Speaking Stage

Robert T. Haines, featured player in "The Victim," a feature offered by C B C Film Sales Corporation, has scored another dramatic hit with Ben Ami in "Samson and Delilah," now playing the Thirty-ninth Street Theatre, New York.



A NEAT POSTER

Arrow is releasing the Sport Pictorials edited by Grantland Rice

In the Independent Field

Heavy Bookings on Doraldina Film

Illinois exhibitors are heavily booking "The Woman Untamed," featuring Doraldina, the famous dancer, according to a statement from Harry Weiss, president of the Superior Screen Service of Chicago, who controls the rights on this picture for the state of Illinois.

Bookings are coming in very fast and the keen interest that exhibitors are showing towards the picture are said to forecast a new booking record in that territory. This is accounted for by the initial showing at the Star Theatre in the Loop, Chicago.

More for Reelcraft

Eleven completed productions have been received during the past week by the Reelcraft Pictures Corporation for its exclusive Short Subject program.

Four single reel cemodies featuring Billy Franey, under the direction of Glover Jones, titled "The Dancer," "The Tourist," "The Hunter" and "The New Member." The single reed comedy unit in which George is featuring completed "The General" and "The Instructor," made under the direction of James Howe.

In the Bud and His Buddies series, featuring Bud Duncan, "Puppy Love," "The General Store-General" and "Chicken Hunting" have been received.

For the Royal Comedy series "All Balled Up" and "The Palm Missed," in which William and Gordon Dooley are featured, have been finally cut and edited.

Celebrated Buys Central Rights

"The Servant in the House" was screened for the first time in Chicago at the Film Exchange Building last week by J. L. Friedman, president of Celebrated Players Film Corporation, which independent exchange has just purchased the rights for the Central West territory, and received praise from exhibitors and press representatives. It is based on a stage play written by Charles Rann Kennedy.

Ben Wilson Leaves

Ben Wilson, producing a series of five-reel western features starring Jack Hoxie for the Arrow Film Corporation, returned to the Coast this week after having completed several important deals in the East.

Comedy Completed

Arrow announces that the latest Muriel Ostriche comedy has been completed, and that work is now being done on the cutting and assembling of the print, and that it will be ready for screening in the very near future.

Mary Pickford and Other Stars in Current "Screen Snapshots"

Mary Pickford and Owen Moore in a scene from a single reel drama made ten years ago is one of the interesting features in Issue No. 16 of "Screen Snapshots," the "News Reel of Filmland" produced by Jack Cohn and Lewis Lewyn. Constance Talmadge at work in the studio and getting a lunch for Sister Natalie, Director Kirkland, John Emerson, John Halladay and Publicist Buelah Livingston is also included in this issue, with Tom Mix, his leading lady, Kathleen O'Connor, and his favorite horse in special stunts. Francis Ford, Billie Rhodes, Marian Sais and Jack Hoxie, in a specially staged comedy scene; also Lew Cody, Mae Allison, Muriel Ostriche, Rubye De Remer, Helen Doroline, Carl Laemmle and the Christie Beauties, in a varied assortment of subjects of interest to the fans.

Rollo Closes Successful Tour for Clark-Cornelius Pictures

S. J. Rollo, secretary of the Clark-Cornelius Corp., just returned from a sales trip, during which he closed with ten territories for "The Devil's Angel," starring Helen Gardner. In the majority of these territories he also sold "Love's Battle," "The Fourth Face," also the Tom Moore dramas and the Wallace Coburn westerns.

Among the exchanges whom he sold were: Boston Photoplay Co., Boston, Devil's Angel, "Love's Battle" and "The Fourth Face" for New England; Merit Films, Inc., Detroit, "Devil's Angel" for Michigan; Middle West Film Amusement Co., Cincinnati, "Devil's Angel" for Ohio and Kentucky; Pearce Films, New Orleans, "Devil' Angel" for Louisanna and Mississippi; Wassman and Stephens, Atlanta, "Devils's Angel" for North and South Carolina, Florida, Alabama and Tennessee; Empire Film Company, Chicago, "Devil's Angel" for Northern Illinois; W. I. Film Service, Indianapolis, "Love's Battle and "The Fourth Face" for up-state New York; Royal Pictures, Inc., of Philadelphia, "The Devil's Angel" for Eastern Pennsylvania.

The tour proved very successful.

Urban Announces Series Showing Simple Scientific Experiments

Charles Urban has received from Prof. F. Percy Smith, of London, a consignment of negatives which are said to embody a novel idea in films and which will perform for the screen a function similar to that of the popular science magazines.

These pictures will be released under the general title of "Science in the Home" and will illustrate the possibility of experiments at home. All will be clearly explained, and it is said that all the materials employed will be such as can be found in any household, so that any youngster witnessing the films can go home and try these experiments themselves.

It is announced that Professor Smith has been careful to avoid showing any experiments that might cause trouble at home, and in his titling Mr. Urban adds words of caution wherever they may be necessary.

This series will be ready for distribution in the field at an early date.

Sherman Moves to Larger Quarters

Sherman Productions Corporation has moved its New York office to larger quarters in the Fitzgerald building at 1482 Broadway. M. E. Mazur, special representative in the East, has been placed in charge of the New York office during the absence of President Harry A. Sherman. Mr. Sherman is expected to return to New York some time this week after a business trip through the Middle West.

Sale Announced

"Dangerous Love," the western feature of C. B. C. Film Sales Corporation, has been sold to Independent Film Service of Dallas, Texas.

Legend Star in West

Edna Shipman, the star of Legend Film Productions, Inc., has left New York for a flying Christmas visit to her parents in Los Angeles. She is accompanied by Edna Alexander, another Legend player. Little Miss Shipman's trip will combine business with pleasure, as a number of special exteriors for a forthcoming Legend production will be filmed during her stay on the Coast. Interiors will be shot immediately upon her return to New York. Meanwhile, the initial Legend specials, "A Million—More or Less" and "Wanted—a Girl," are being made ready for early release.

Bromberg Buys

Arthur C. Bromberg Attractions, 73 Walton street, Atlanta, Ga., has purchased the Hallroom Boys Comedies for Tennessee, Georgia, Florida and Alabama from the C. B. C. Film Sales Corporation of New York.

Alexander Engages Four New Salesmen

"Eddie" Bell and Abe Levy, of the Special Pictures Corporation, Jerry Wilson and Arthur Gershwin, of the New York Independent Sales, and Matty Cahan, formerly with Select, have resigned their positions and joined the sales force of the Alexander Film Corporation.

The latter Corporation having recently taken over the entire output of the Triangle Film Corporation, which includes 150 features and 52 single and two-reel comedies for distribution in Greater New York and northern New Jersey.

Price to Hold Trade Showing of "Your Daughter—and Mine"

C. B. Price, president of Pricefilms, Inc., is preparing to give a trade showing of his latest production, "Your Daughter—and Mine," immediately after the first of the new year, to be held in one of the big hotels with an invited audience, including many from prominent women's organizations. The play, Mr. Price feels, is one that will appeal to women generally, as it discusses the sex standard in a new light.

The picture is in six reels, cut down from eight reels, in which length it was originally made. No particular star has been employed, but a cast was secured that would permit of the best and strongest interpretation of this famous play, which was written by Stanley Houghton and produced on the legitimate stage by William A. Brady under the title of "Hindle Wakes." In the play form it was also strongly endorsed by the Drama League.

Dorothy Dalton and James Kirkwood Play in George Melford Production of Noted Sir Gilbert Parker Story

IN keeping with the Famous Players-Lasky Corporation's new policy of using as many stars as possible in Paramount pictures, Jesse L. Lasky announced at Hollywood last week that George Melford in his production of Sir Gilbert Parker's story, "The Money Master," will have James Kirkwood featured in the leading male role, playing opposite Dorothy Dalton. Other well-known players who will be in the cast are Ann Forrest, Fred Huntley, Charles Ogle and Edward Sutherland. One of the most important roles will be played by either Raymond Hatton or Harry Duffield.

The appearance of Mr. Kirkwood will mark his return after an absence of several years to the Paramount organization, with which he was associated as an actor and as a director. His screen career dates back to the early Biograph days and he has always had a big following among picture fans. His recent appearance include leading roles in the Allan Dwan productions for Mayflower, "The Luck of the Irish" and "In the Heart of a Fool."

In producing "Thes Money Master" Mr. Melford will work hand in hand with the distinguished author, who has come to America to write for Paramount pictures, for when the actual work of "shooting" is begun, Sir Gilbert will be constantly at the elbow of the producer, suggesting and advising and at the same time gaining a closer view of the technicalities of motion picture production.

"I can hardly overestimate the advantages of such an arrangement in the production of a picture," says George Melford. "It is a mutual advantage, too,. What Sir Gilbert can supply from his profound knowledge of the construction of fiction stories, his historical knowledge and so on, I am able to meet with an understanding of the photoplay gained from a good many year's experience. There is no question of the great benefits that must come from this plan. Indeed, every one benefits—actors, author, director, exhibitor and the public. It is the greatest step forward possible, in the making of the much desired "better pictures.'"

Sir Gilbert Parker and Mr. Melford are now at work on the script and the planning of sets.

AMID LOVE'S STREAM
Blanche Sweet in "That Girl Montana," released by Pathe

Mark Larkin Leaves Mayflower Company to Handle Mary and Doug's Publicity

ANNOUNCEMENT is made from the offices of the Mayflower Photoplay Corporation that Mark Larkin, who for the past year has been director of publicity and advertising for that organization, will leave for the West Coast shortly after the first of the year to take active charge of publicity for Mary Pickford and Douglas Fairbanks. Until the time Larkin assumed charge of Mayflower's press and advertising department, he was in the employ of Miss Pickford as her personal publicity representative, so in making this change he feels that he is going back home.

Larkin will probably return to the West Coast immediately after the first of the year along with Hiram Abrams, head of the United Artists, and Dennis F. O'Brien of the firm of O'Brien, Malevinsky and Driscoll, who handles the legal affairs of both Mr. Fairbanks and Miss Pickford.

The post of publicity director for these two stars is admitted to be one of the most important positions of its kind in the industry. Never before has the task of handling personal publicity for two stars of their magnitude has undertaken by one man, but because of his previous experience in the Pickford organization and his wide acquaintanceship in the Fourth Estate, Larkin is believed to be fully qualified to fill the place. Negotiations for the deal were made by Bennie Zeidman, manager of the Mary Pickford Company, and Dennis F. O'Brien, representing Mr. Fairbanks.

"We regret very much to lose Mr. Larkin," said John W. McKay, general manager of the Mayflower organization, "because we consider him one of the very best men in his line in the business. It was because of his excellent record with Miss Pickford, during which he designed the famous Pickford Liberty Loan poster and was responsible for making Our Mary 'America's Honorary Ace' and 'Little Sister of the Navy' that he was engaged by Mayflower. While with our concern he continued his splendid work by putting over the National salesgirl beauty contest. This one feature won for R. A. Walsh, Miriam Cooper and Mayflower 100,000 inches of space, most of it front page, in papers of the United States, Canada and the Hawaiian Islands. Now that Larkin is leaving, we wish him every success in his new venture."

Give Cast of Moore Film

Production Manager Myron Selznick has assigned Robert Ellis to direct Owen Moore in his forthcoming Selznick production temporarily entitled, "Tobasco." The picture is well under way at the Selznick Fort Lee studios, with a number of well known screen players in the supporting cast.

Katherine Perry, famous Ziegfeld beauty, has been re-engaged to play the leading feminine role. For the heavy role Mr. Selznick engaged Anita Naldi, a raven-haired, black-eyed beauty who has thrilled thousands during her three years in Winter Garden productions. Other players in the supporting cast include George Lessey, Frank Wonderlee, Charles Craig, Dan Duffy and Matthew Betts.

Robert Schable Playing in "Temple Dusk" a George Baker Picture

Robert Schable, whose polished acting as the heavy in "Temple Dusk," a George Baker production, is acclaimed as constituting the high spots of this picture by those who have seen the finished "shots" run off up-to-date, is one of those natural easy actors who injects into his work humor and "humanness." These characteristics are seen to advantage in "On with the Dance," "The Stolen Kiss," "Blind Wives," and other pictures in which he played.

Schable does not believe a "heavy" rolls his eyes, hunches himself into a wily looking tough, and nods his head with fiendish satisfaction. Not at all. A "heavy" is a "heavy" because he acts natural, true to the environment he has lived in.

It is this humanized "heavy" who is blessed with a sense of humor that Schable depicts on the screen. And it is for such a character portrayal that Robert Schable has made a name for himself as a motion picture actor of note.

Schable is a well known figure on the stage. He began a successful stage career in support of some of the celebrities, and then became stage director for John Drew. He also directed for Ethel Barrymore, Annie Russel, Nazimova, Marie Doro, George Fawcett, and others.

He entered pictures as a director and then became an actor. Foremost among his 1920 issues are "On with the Dance," "The Stolen Kiss," "The Romantic Adventurer," "Paying the Piper," and "Blind Wives." About his first 1921 release will be "Temple Dusk."

Sunday Receipts Pay Rent

Arthur Ungar, former newspaperman, now manager of the Miles Theatre in Schenectady, N. Y., is finding Sunday motion pictures so profitable an investment that the day's revenue is really paying the rent of the theatre. During the week the house is given over to road attractions, although Mr. Ungar has just booked "Way Down East" with an admission of $2, the highest ever charged in that city for a motion picture. Mr. Ungar is a great believer in using western pictures in a city made up to a considerable extent, as is Schenectady, by the laboring element.

Notes on West Coast Production Activities

Gathered by Nora B. Giebler

First National

Mildred Harris, who returned this week from New York, with her mother, is to start work next week at the Louis B. Mayer studio on "Playthings of Desire," under the direction of John Stahl.

Katherine MacDonald began her ninth production for First National this week. The story was written specially for the screen by Charles Richman, stage and screen actor of note, and Albert Shelby LeVino, expert photoplaywright. David Winter is again Miss MacDonald's leading man, J. A. Barry is directing, and Joseph and Clarence Brotherton, who have photographed seven of her recent productions, are again doing the camera work on this picture. Wesley Barry has been loaned by Marshall Neilan to play a boy part.

Director Edwin Carewe used fifteen wind machines out at the Louis B. Mayer studio this week to furnish the wind for scenes in Anita Stewart's new picture, "The Tornado." Walter McGrail, Herbert Rawlinson, William V. Mong, Grace Morse and little Richard Headrick support the star.

"The Girl in the Taxi," at the Chaplin studio, is progressing rapidly with Mr. and Mrs. Carter De Haven as the featured players.

Marshall Neilan, who has been doubling up on his productions, announces that about ten days more will see the completion of a picture made from the Randall Parrish story, "Bob Hampton of Placer." This picture was begun before "Not a Drum Was Heard" was finished, and includes in its cast Wesley Barry, James Kirkwood, Marjorie Daw, Pat O'Malley and Tom Gallery.

Famous Players-Lasky

Elsie Ferguson has begun work on her new picture, "Sacred and Profane Love," under Director William D. Taylor, with Conrad Nagle, Thomas Holding, Helen Dunbar, Winifred Greenwood, Clarissa Selwyn and Forrest Stanley as supporting players.

"The Quarry," from the play by John Moroso, is almost completed. Tom Meighan is the featured player in this picture, with Lois Wilson as leading woman and Tom Forman directing.

Bebe Daniels and Wanda Hawley, both Realart stars, have been loaned to Cecil B. De Mille to play important roles in "The Affairs of Anatol." After their work is completed in the De Mille picture, both young ladies will return to Realart. Polly Moran will be seen in a comedy role in the same picture.

Goldwyn

Will Rogers is getting ready to begin on the O. Henry story, "Whistling Dick's Christmas Stocking," under Director Clarence Badger.

Pauline Starke, of the "Snow Blindness" company, who has been suffering from a severe case of Klieg eyes, has about recovered and is again at work at the studio.

Director Wallace Worsley is still on location at the Del Monte with the "Noblesse Oblige" picture that is being filmed from an original story by Gertrude Atherton, member of Eminent Authors, Inc.

The Rupert Hughes picture, known heretofore as "Mr. and Miserable Jones," has been given the permanent title of "Dangerous Curve Ahead." Helene Chadwick is the featured player, and E. Mason Hopper is directing.

Frank Lloyd is doing Boxer Rebellion scenes for "The Water Lily," a Gouverneur Morris story, with J. Frank Glendon, Leatrice Joy and Wallace Berry in the chief roles.

Metro

Al J. Kelly, who for the past four years has been putting in his apprenticeship as an assistant director, has just got his promotion to a directorship, and will take charge of the new Viola Dana picture, "Home Stuff."

May Allison has started on her new production, "Big Game," under Director Dallas Fitzgerald. Forrest Stanley plays opposite.

Fox

Shirley Mason has just finished "Wing Toy," a Chinese story, under the direction of Howard Mitchell.

William H. Hill is directing Louise Lovely in a picture called "While the Devil Laughs."

Jules Furthman is directing Eileen Percy and Herbert Heyes in "The Blushing Bride."

William Russell is working on "Bare Fists," which may later be retitled "The Scrapper," under Director James Hogan. Mary Thomas is leading lady.

Tom Mix is making scenes for "Hands Off," under Director Marshall, with Pauline Curley as his leading lady.

Jack Ford is directing Buck Jones, supported by Barbara Bedford, in a play called "Fighting Back."

Emmett J. Flynn is just beginning a big special production as yet unnamed.

Emerson-Loos

The Emerson-Loos production, "Wife Insurance," has been started at Brunton, but the company will go on location to San Diego, and from there to Mexico this week. Basil Sidney plays the leading male role. May Collins, Roy Atwell, Carl Stockdale, Edward Connelly, Tom Wilson and Lillian Lalor interpret other important characters. Victor Fleming, with the assistance of Harry Tembrook, is directing.

Perret to Direct Special

Leonce Perret, the French director who recently completed "The Empire of Diamonds" which Pathe is releasing, is making preparations for a super-special to be called "A Race for Millions."

The new picture will be produced with an American cast and the French actors, Eugene Breon and Will Bourbon. Marcya Capri, Spanish beauty, will also be seen in the production.

While abroad recently Mr. Perret closed a five-year contract with the Stoll Film Company of London for the exclusive handling of his productions in Great Britain. Work on "The Race for Millions" will be begun as soon as the script is completed.

Worsley Renews Contract

Wallace Worsley, one of the best known of motion picture directors, has renewed his contract with the Goldwyn company. He directed Gouverneur Morris' story "The Penalty," and also held the megaphone on "The Highest Bidder," a current release starring Madge Kennedy. He is now directing "Don't Neglect Your Wife," Gertrude Atherton's first original photoplay.

Watch The World

MARYON AYE, LARRY SEMON'S NEW LEADING WOMAN IN HIS VITAGRAPH COMEDIES

Metro's "Sorrentina," from Story by Don Bryne, Stars Viola Dana; Has Mexican Race Track Setting

THE famous racing and gambling resorts of Tia Juana, Mexico, below the southern boundary of California, have been converted into a gigantic picture setting to be seen as one of the unique spectacles of Metro's special production of "Sorrentina," the photodrama by Donn Byrne in which Viola Dana is now engaged at Metro's West Coast studios in Hollywood.

Under special arrangement with the authorities at the Mexican Monte Carlo, special races were scheduled, all of the well-known characters of the tracks and gaming resorts were prevailed upon to appear before the camera, and the scene was "shot" for the screen.

It is expected that "Sorrentina" will prove one of Miss Dana's greatest successes.

It was written by Donn Byrne especially for Miss Dana, and was prepared for the screen by Ruth Ann Baldwin and Molly Parro. Dallas Fitzgerald is directing.

"GWAN, QUIT YER KIDDIN'"
Dorothy Gish is the kitchen maiden in this new Paramount picture called "Flying Pat"

Gladys Brockwell Stars in Pathe Film, "The Sage Hen," for Release January 23

A MELODRAMATIC romance of the Pacific is the latest contribution to the Pathe feature schedule from Edgar Lewis, whose elaborate production of "The Sage Hen" is to be released by Pathe on January 23. The play is based on a story by Harry Solter.

Gladys Brockwell In Title Role

The story takes its title from a term in common usage in the parts of the old West, where it was applied to strange women of doubtful character.

The title role is played by Gladys Brockwell. She has a character role and is expected to score one of the biggest successes of her career.

The remainder of the cast is made up of Lillian Rich, seen with H. H. Warner in several of his Pathe vehicles, Wallace MacDonald, Alfred Allen, Arthur Morrison, James Mason and Helen Case.

Mae Marsh in "The Little 'Fraid Lady" Heralded by Robertson-Cole Press Book

TO herald to American exhibitors the return to the screen of Mae Marsh in "The Little 'Fraid Lady," which is a super-special production, Robertson-Cole has published a press book in purple, orange and black. This also will serve to give each exhibitor who books this picture a comprehensive campaign for its presentation.

On the front cover of the book is a profile of Miss Marsh made from her latest picture. On the inside of this page are the artistic posters. The largest of them, the 24-sheet, sets forth the fact that this production is based on "The Girl Who Lived in the Woods," a Marjorie Benton Cooke story, and that it was directed by John G. Adolfi.

On the next page, A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, gives a selling talk on "Human Interest Stuff." There follows a list of accessories. "What You'll See" is a page of practical advertising lines. The center of the book contains scenes from the production emphasizing the diversified nature of the picture.

The back cover shows the lobby photographs which the company is publishing for use by exhibitors in all sections of the country.

Metro's "Silver Lining," Directed by Roland West, Has Jewel Carmen as Star

THE old saw that "truth is stranger than fiction" applies with peculiar force to the forthcoming Metro release of the Roland West Production, "The Silver Lining," starring the beautiful Jewel Carmen. This six-reel ftature picture relates a story that to the spectator will doubtless seem to have been the invention of a fertile fancy; yet it is based entirely upon truth, it is said. It is a slice of real life, according to reports, as observed by Mr. West, who penned the original story and then directed it for the screen.

Girl from Middle West

The heroine of "The Silver Lining," known as "the Angel" (the leading role enacted by Miss Carmen) was a girl born in the Middle West who graduated from a small town orphan asylum into the giddy whirl of the life of the demi-monde and after many thrilling adventures, is today a matron of high social standing in a large eastern city.

One of the thrilling incidents portrayed shows what occasioned the basis for a strange friendship between the girl and a master crook. This interesting episode occurred in the busy everyday life of New York and forms one of the engrossing links in this story.

How Did it Happen?

Off with the brown derbies to Lawrence F. Smith, one of the oldest insurance men in New York. Interviewed by a Long Island newspaper on the crime wave in the metropolis, he did not attribute it to motion pictures but called it a natural sequence to a great war, pointing out that police forces are not being augmented to cope with the great numbers of foreign criminals coming to this country for "easy pickings."

"The Sin that was His," a Selznick Film, Opens in Boston, December 27

To augment the auspicious opening of the Selznick super-special, "The Sin That Was His," starring William Faversham, at the Park Theatre, Boston, during the week of December 27, Hobart Henley, the director, will make a personal appearance at the big Boston show house. Charles McClintock, director of exploitation for Selznick, is already in Boston and has planned an advance exploitation campaign.

The opening of the picture at the Park Theatre follows in the wake of numerous other big theatres that have shown the super-special made from a story written by Frank L. Packard. New York newspaper critics, following a week's run at the Strand, approved the production. The story was picturized by Edmund Goulding.

Birth Announcement

Sydney Jarvis, baritone and motion picture representative, announces the birth of a son. Mrs. Jarvis was known professionally as Virginia Dare. The child was born on December 17. Both mother and son are doing well.

Chicago and the Middle West

By PAUL C. HINZ

"Way Down East" Has Striking Success at Woods Theatre Opening in Chicago

CHICAGO opened a new page in the history of 'Way Down East' in its whole-handed appreciation of particular scenes."

It was D. W. Griffith speaking on the day after the Chicago premiere of his masterpiece, held Monday evening, December 13, at the Woods Theatre. So striking had been the success of the picture that the mere mention of the event caused the director's face to break into an unrestrained smile of gratification.

"I have never heard so much applause at such frequent intervals during the showing of 'Way Down East'," he said. "The ice scenes and the ending have always brought a loud demonstration, but not the less sensational situations."

Anyone who was fortunate enough to attend the crowded opening of Mr. Griffith's "Way Down East" in Chicago, could not have failed to note this sensitive appreciation of everything that was fine, this spirit of co-operative enjoyment of each poignant passage, that was shared by the spectators in general. A kitten dropping off to sleep, the on-rush of a merry load of sleigh-riders, the wan, snow-flecked face of Lillian Gish, alone in the blizzard, the overturning of her betrayer's sleigh, the superb climax of her rescue, and finally the serene beauty of her wedding scene were some of the incidents that caused a highly imaginative audience to applaud noisily, and at the finale, to call unceasingly—"Griffith!"

Stars There, Too

Mr. Griffith's speech was short, modest and expressive of his sincere pleasure at the outcome. Delicately, he transferred public attention to the personal presence of the two who largely made "Way Down East" the intensely human thing it is—Lillian Gish and Richard Barthelmess, seated in one of the boxes. Miss Gish responded in her characteristic manner, throwing a kiss, and Mr. Barthelmess, in a moment of enthusiasm, seized Kate Bruce at his side and kissed her.

Musically, too, the Chicago showing was up to the Griffith standard. An orchestra of thirty musicians, selected and trained in New York, was directed by Louis Silvers, who composed some of the music and arranged the entire score for "Way Down East." With supreme skill, the musicians turned their art to the rendition of a program that was beautiful in itself and in its service to the picture.

A new experience for Chicagoans was the paying of $10 a seat for a picture show, but the drawing power of "Way Down East," added to that of the personal appearances of director and stars, was strong enough to occasion a much bigger demand for seats on opening night than could be met. Society was well represented on this night, and many members of the press were present.

Press Reviews Please

Mr. Griffith expressed real satisfaction with the press reviews here. Particularly did he speak of the article by Ashton Stevens, dramatic critic on the Herald-Examiner, who "hates pictures" and who frankly admitted that during the ice scene, he "forgot press time, honest-to-goodness forgot it, which is something that happens to a seasoned first-nighter about once or less in a life time," and who also wrote: "I defy any man, woman or child with the love of theatre in his veins not to be swept in the suspense of this most suspensive of all the Griffith scenes, not to have the marrow of his spine jigged with excitement."

Louise Fazenda Has Her Doubts About Windy City

Louise Fazenda saw Chicago and Chicago saw Louise Fazenda (in person) for the first time last Monday, December 13. Under the guidance of Special Pictures Corporation, which now has the famous queen of funny films under contract, she is making her first tour of the part of the United States that lies east of California. Altogether she will spend eight weeks visiting the large cities and introducing herself personally to theatre patrons. Incidentally, this is her first "vacation" in seven years. It has left her with two definite impressions, one that everywhere exhibitors are bewailing the scarcity of two-reel funnies that are funny and the other that as a true daughter of California, she is now discovering why the rest of the world is moving toward California.

"I don't like your high buildings," she said frankly, while waiting for the second course at lunch. "If I'd known they were going to assign me to the seventeenth floor of the La Salle, I'd never left home. The elevator makes me reel. I don't like those elevated cars running over my head every time I go out and I don't like—"

"Oh, but you do like Division Manager Pat Dillon," we interposed hurriedly, noting that Special Pictures' Chicago manager was beginning to look restless.

"Yes, only he makes me work," she sighed. "It's the hardest task I've ever had—this business of facing the public and talking to them when you haven't a thing to say. Last night at Lubliner & Trinz' Pantheon Theatre, if it hadn't been for the kids out front laughing at me, I'd never have lived through it. If people took me seriously, I'd petrify. That's why I come out on the stage in character."

Chicago Exhibitors Meet to Discuss Union Demand

The Chicago branch of the Illinois Exhibitors' Alliance held its third meeting in Fraternity Hall, 19 W. Adams street, Friday, December 17. About fifty exhibitors were present. The special object of the meeting, presided over by John Allen, was to hear the report of the board of commissioners, comprised of L. L. Brumhild, George F. Bromley, Ludwig Siegel, Henry Goldson, John Silha, E. J. Haley, John Allen, Adolph Powell, H. Kahn, A. J. Christie, Paul Sittner and J. B. Dibelka.

The board had conferred with the Motion Picture Operators' Union in regard to the union's demand for an increase in wages of 25 cents an hour, the present wage scale being $1.25 an hour. The conference had proven unsatisfactory, and the board had decided to report to the main body before taking any further steps.

A discussion of the necessity for getting a 100 per cent. organization before taking action, followed. It was unanimously agreed that a campaign for membership should be the first step. The meeting adjourned with the motion that the board should again confer with the union, and that the results of this second consultation should be read at the next meeting, scheduled for Tuesday, December 28.

The following are the officers of the Chicago branch; chairman, rotary form of election, selected each week from the board of commissioners; treasurer, Paul Sittner; executive secretary, William J. Sweeney, and financial secretary, Adolph Powell.

Smith Leaves Universal for Celebrated Players

Russell C. Smith, after three and one half years as service manager for Universal's Chicago office, resigned to take up new duties with J. L. Friedman, president of Celebrated Players Film Corporation of Chicago. Mr. Smith, through close application to duty and a fondness for work, built up a wide acquaintance among exhibitors and film men throughout the Central West. He is considered one of the squarest, most conscientious and efficient executives in the film business.

He first entered the film field as branch manager of the Famous Players-Lasky Corporation, Pittsburgh exchange, serving Western Pennsylvania, West Virginia and Ohio. He later came to Chicago and handled the south side territory for Goldwyn, and was promoted to assistant manager by Sid Goldman; then branch manager. From Goldwyn he went to Milwaukee, where he had charge of Jewel-Universal sales for Northern Wisconsin and the upper peninsula territory, being transferred later to the newly created position of service manager of the Chicago's Universal office in 1917.

U. S. Twenty Years Ahead of All Europe, Says Jones

"We are twenty years ahead of Europe in the making and exhibiting of pictures," said Aaron J. Jones, of Jones, Linick & Schaefer, returning from a five weeks trip abroad. "About 80 per cent. of the motion pictures shown are made in America.

"The lack of first class picture theatres in London and Paris is very striking. Those which they do have could easily be passed up, as they use no electric light display on the front of the buildings and positively no billboard or newspaper advertising. All of their pictures are from six months to two years old, a condition which is caused by the booking agencies' policy of booking pictures at least a year in advance. I talked to several theatre managers and they showed me their booking sheets completely filled until November, 1921.

"Admission prices range from 2 to 6 shill-

ings in England, which equals 40 cents to $1.20 in American money. In Scotland, where moving pictures are extremely popular, admission fees range from 2 to 4 shillings, or from 40 to 80 cents. In addition to admission charges in England, the programs sell for 6 cents and it is a custom to tip the usher. Paris prices are slightly lower, a charge of 25 cents being made except in the largest houses.

"The London building restrictions prevent the erection of the much-needed theatres. Sir Oswald Stoll has secured Hammerstein's Theatre and is playing a policy of two pictures a week. There is no such thing as an all-week policy in England. Colonel Levy of Birmingham is the first American to invade the London field of exhibition and is said to have secured the Palace. The Allen Brothers, from Canada, have bid for the Empire. Famous Players has secured the site upon which the old Tivoli stood and will build when the restrictions are removed."

Celebrated Players Has Bought "That Something"

Celebrated Players Film Corporation has purchased "That Something," taken from the story by W. W. Woodridge, which received wide circulation as a book and which was later adapted to the screen by the Hermann Film Corporation.

Lawrence Underwood directed the feature, which is sponsored by the Rotary Club of Tacoma, Wash. It was shown at the Rotary Club's national convention in Atlantic City last summer and received the unqualified indorsement of the thousands of members. Charles Meredith, Margery Wilson, Nigel de Brullier, John Hooper, Carl Ullman, Gordon Griffith, John Cossar, James Farley, Eugene Drake and Helen Wright are in the cast. The picture was made under the personal supervision of E. P. Hermann.

Zena Keefe a Visitor

Zena Keefe, her real self and her reel self, spent the week of December 12, in Chicago. The first showing of her latest Selznick picture, "The Red Foam," was the occasion of her visit in person. She made several appearances at the Boston Theatre, giving short talks on moving pictures and the making of "The Red Foam," taken from William H. Bornby's Saturday Evening Post story. She also participated in the big benefit for the poor given by theatrical and screen entertainers at Cohan's Grand Theatre, Friday, December 17.

Work Is Progressing on Film, "Sunset Jones"

Work on "'Sunset' Jones" is progressing rapidly and satisfactorily, state the producers, and another Western photoplay will soon be ready for cutting and titling. The element of the realistic achieved by the employment of many actors, who are experts on horseback, and the filming of scenes in a part of the country ideally suited for the action of the play, will be the outstanding features of this forthcoming American Film Company production.

The scenario was written by Daniel F. Whitcomb and directed by George L. Cox. The subject has to do with a notorious gang of train robbers, characters common in the days of the old West, who were led by an unscrupulous leader into daring raids and freight stealing. The pursuit of the gang by the relentless "Sunset" Jones, the railroad detective, played by Charles Clary, makes one of the best westerns ever produced. Very highly exciting is the conflict between "Sunset" and the leader of the gang.

Selznick Tells Way to Exploit Its Film, "Road of Ambition," with Conway Tearle

THE composite of an impressive herald and plans for an outdoor advertising campaign, among other features, are contained in the latest Selznick exhibitors campaign book on "The Road of Ambition," starring Conway Tearle.

For a herald that will attract attention by its novelty and which will fit in with the outdoor campaign it is suggested that a small four-page folder in the form of an automobile guide be arranged. If the exhibitor desires he may have a special cut made up to represent a road map showing "the road of ambition," and have printed directions along the style used by the Automobile Blue Book.

The exhibitor is advised to conclude his copy on page four with Go Straight Ahead Until You See Conway Tearle in "The Road of Ambition" at the Select Theatre All Next Week.

One of the simplest and easiest stunts for outdoor advertising is to locate all the roads and streets in the vicinity of your theatre which are closed for repairs or other similar reason. For these have signs prepared to read: Road Closed: Take "The Road of Ambition" Via Main Street and Broadway to the Select Theatre.

A comedy street stunt may be arranged by making a deal with your local traction company to secure the oldest and most battered car they have available. Plaster this liberally with posters and display matter. Arrange to have this car taken over the lines of the company's tracks whenever possible in such a way as not to interrupt the schedule of the regular cars.

Officials of Schenectady, N. Y., Guard Against "Packin' 'Em In" in Theatres

JOHN E. COLE, commissioner of public safety in Schenectady, in discussing precautions which have been taken against motion picture theatre owners violating the laws in that city, said that a plain clothes man has been detailed to watch the downtown theatres, noting conditions that prevail relative to overcrowding and whether children are admitted without parents or guardians.

Until last January, the city officials were inclined to leave the question of the audiences to the managers of the various houses, but this was found to be unsatisfactory. Since that time, it has become the rule that the number of persons standing in the rear of a motion picture theatre is limited to the number of seats making up the rear row.

Commissioner Cole declares that the city officials are receiving the fullest cooperation from the theatre managers. "We pride ourselves on the way the exits and aisles of our motion picture theatres are kept clear," said Mr. Cole. "Several weeks ago we wrote every theatre manager in the city warning him against admitting children unless accompanied by parent or guardian, and in every instance the warning has been obeyed to the letter."

May Deduct Expenses

Expenses incurred by film salesmen for board and lodging while on the rad will be a permissible deduction from gross income in making income tax returns, after January 1, under a decision which has just been approved by the Secretary of the Treasury. The signing of this decision by the secretary brings to a successful end a campaign which has been waged by the commercial travelers of the country ever since the enactment of the revenue law.

Sees Good Field for Low Priced Theatres

After five years managing the Crescent Theatre in Schenectady, N. Y., Miss J. M. Noon is still convinced that there is an excellent field for the motion picture house with a moderate price of admission.

Miss Noon is the only woman manager of a motion picture theatre in the city and finds that it is a paying proposition. The house is a 450-seat affair, located in the heart of the city. The admission is eleven cents in the afternoon and seventeen cents in the evening.

"I am booking the best films that I can for the money," said Miss Noon, when asked if she found it a paying proposition with the low admissions. "But, of course, it is not possible for me to handle first-runs at the prices that are being charged these days; but, after all, there really isn't so much difference whether one sees a picture in December or in February, providing that the picture is good."

Miss Noon is constantly on the job, right in the box office and when it comes to booking a picture, it is said she is as conversant with the trade as the best salesman on the road.

Holubar Recovering

Allen Holubar, director-producer, is recovering from a severe attack of appendicitis at his home in Los Angeles. The director was stricken about two weeks ago just as the finishing touches were being given to his production of "Man, Woman, Marriage" for distribution by Associated First National Pictures, Inc., but aside from the two days when the attack was at its worst the last cutting and assembling was not delayed.

Movies Sick Room

Despite the advice of his physicians he made arrangements for the installation of a projecting machine in his bed room. Even the edict from the attending surgeons that he must lie in bed perfectly prone did not interfere with his plan for one of the studio mechanics rigged up a small projection machine on the floor, and the screen was attached to the ceiling, allowing Mr. Holubar to view the picture.

Rubbernecking in Filmland

Wherein Jimmie Hogan Does Our Humble Friend the Bean a Very Grave Injustice

By GIEBLER

IN spite of the fact that there is a lot of talk about overproduction, shutdowns and short bank rolls, Filmland is fairly busy and if you could have been with me this week when I went out to the Fox lot you would have wanted to know, "Where do they get that stuff?" about the industry being in a comatose condition.

Counting the comedy outfits, there are thirteen companies shooting at Fox, and not because anybody is superstitious, but just to keep from getting up a dangerous flirtation with Old Lady Luck, Emmett Flynn, who has just finished Mark Twain's "Connecticut Yankee at King Arthur's Court," is going to increase the number of units to fourteen by starting another big special feature at the end of the week.

Fox Studios Growing

The Fox studios are growing like Jonah's gourd; they have already got both sides of Western avenue filled up with buildings for two or three blocks and are still building. A new dark stage is going up on the comedy lot and Sol Wurtzel, the general manager, told me that plans are ready to add another story to the office buildings on the dramatic side of the street, and extend the row clear down to Sunset Boulevard, a distance of 300 feet. The celebrated tree of Green Bay, Wisconsin, hasn't got a thing on Mr. William Fox's West Coast film plant.

I put in an entire afternoon rubbering around on the Fox lot. I never did see so many movies made at one time in my life.

Jack Ford was directing Buck Jones in a story called "Fighting Back," in a big western dance hall scene. Barbara Bedford is the Girl in the story and Buck was all dressed up with a hind-side-before collar and other preacher regalia.

A Fighting Parson

Buck was one of these fighting parsons and Ford was just getting ready for a fight scene when I dropped in on the set. I stuck around and watched Buck clean up a whole room full of tough eggs by soaking them with his mitts and whamming them over the heads with break-away barroom furniture. It was a grand fight.

William (Bill) Russell was making a film called "Bare Fists," under the direction of James Patrick (Jimmie) Hogan, with Mary Thurman as the supporting lead. The members of the Hogan-Russell outfit were working hard but feeling "not so good." They had just returned from a location trip up on Keyser Peak, which is the second highest mountain in the high Sierras, and they all looked as though they had been spending a month in a Los Angeles tourist boarding house.

Homage to the Bean

Jimmie says making movies on a mountain is a fairly simple job, but making movies on an empty stomach is a different proposition. The Hogan-Russell company went up on Keyser Peak to get snow stuff; they found a nice depth of the "beautiful" in a pass at an elevation of 9,400 feet, established a camp and got to work.

And that night it snowed. And the next day it snowed. It kept on snowing until the camp was completely snowed under There were forty-eight people in the company and the grub became conspicuous by its entire absence in a very short time. After a third day of no rations a limited supply of canned beans was packed in by a rescue party.

"I feel that I have been doing the humble bean a grave injustice," said Jimmie, when he told of the experience, "I didn't know just what an important article of food the bean is as I never realized that so much sweetness, toothsomeness and happiness could be packed away in one spoonful of beans. The next time I pass a bean field I'll take off my hat to it."

Other Activities

Jules Furthman was shooting "The Blushing Bride," with Eileen Percy as the Bride, and Herbert Hayes—I didn't ask—but I think Herbert was the bridegroom. He was something important at any rate and was wearing an elegant suit of soup and fish.

Director Marshall was working out action with Tom Mix for Tom's next feature, "Hands Off." Pauline Curley is the leading lady of the piece but I didn't see Pauline in the action. Tom was there, however, as big as life and he had enough guns and pistols in the scene to start a young war.

William H. Hill, one of the latest additions to the list of Fox directors, was working in a fine big act with a story called, "When the Devil Laughs," with Louise Lovely as the star and a lot of lovely ladies in support.

Howard Mitchell was just finishing up with "Wing Toy," a Chinese romance with Shirley Mason, looking exactly like a cute little chink as the star.

We will now pause and indulge in a little ancient history of the noble industry of picture-making. I was at one time a scenario writer and the first story that emanated from the prolific brain that is seated a short distance above the most famous neck in the movies, was interpreted on the screen by Howard Mitchell as the star. Epes Winthrop Sargent, who was then scenario editor for Pop Lubin, of Philadelphia, bought the story.

Whether this fact had anything to do with Mr. Lubin's retirement from the industry or not I do not know; at any rate Sargent took a chance and I took $20 of the firm's money. The play was called "The Greenhorn and the Girl," and Howard acted it out so fine that I wrote another one, which sold to Edeson.

Then flushed with success I dashed off play after play, with great rapidity and utter disregard to consequences, and the capacity of waste baskets. Howard is looking very fine and fit. If the experience of being the star of my first movie had any ill effects on him he has outgrown them. I wonder if the same may be said of the industry?

"Calling" the Pessimists

I didn't get over on the comedy lot at Fox, and I didn't see all that was going on in the dramatic section of the studio, for that matter, but I saw enough to disprove a lot of the pessimistic talk that is going around about the industry needing to have an inquest held over it.

I found things busy at Metro. Wesley Ruggles was directing Alice Lake, who was making "The Woman Who Went Away," in a beautiful scene—the kind I would have described as a "fancy parlor" in the scene plot if I had written the scenario at the time I dashed off the one for Howard Mitchell. A great deal of water has gone over the mill wheel since those days. The rugs on the floor of Miss Lake's set probably represented as much money as the entire production cost of one of my early masterpieces, and I'll bet a doughnut that John Fleming Wilson, who wrote the story, and the scenario writer, who put it into continuity, both got as much jack as Sargent slipped me.

Weather Plays "Aphrodite"

Dallas Fitzgerald was making a scene for a May Allison play called "Big Game," a story with a New York and north woods atmosphere. Miss Allison, who has just returned from a three weeks' vacation, was looking like the proverbial million dollars and said she never felt better in her life.

The Allison set is also a fine one, but I didn't realize what could really be done in the way of sets until I stepped over to look at the set that is to be used in Nazimova's "Aphrodite." The scene is part of a courtyard with a fountain to be used as a bath, and everything—the flagstones of the courtyard, the curb of the basin of the fountain itself was all done in gold leaf.

Nazimova may begin on "Aphrodite" very soon, and she may postpone it for a while and film "Camille" first. The reason for the postponement, if there is to be one, will be because the California weather, with all due respect to the Chamber of Commerce and the Boosters' Club, is not kind to the wearers of the raiment that the costuming of "Aphrodite" will require.

THE EXQUISITE SERVER

Mary Pickford in a scene from "The Love Light," being released by United Artists

"When We Were Twenty-One" to Be Next H. B. Warner Starring Vehicle for Pathe

PATHE'S next feature starring H. B. Warner, announced for release January 16, will bring to the screen a play that has long held an unique place among the successes of the stage. "When We Were Twenty-one" was produced in London in 1901 and in it Nat Goodwin and Maxine Elliott scored a conspicuous success, which they repeated in their performances in the play when it was presented in New York.

Since that time the names of these stars have been associated with the play as much as with any of their later works on the stage. And since the motion picture has been adapting stage plays, this work by H. V. Esmond has been regarded highly as photoplay material. The commercial value of this play so familiar to the theatre-loving public and its adaptability to the technique of the photoplay offered a combination of virtues that film producers were quick to appreciate.

Mr. Warner is said to have been one of a large number of screen celebrities who expressed a desire to have the Esmond play for a photoplay vehicle. The role of Richard Carewe, which Goodwin created on the stage, gives the actor opportunity to enlist deep sympathy in his character and produces that mood which allows the performer freedom to play upon the emotions of his audience.

Henry King, responsible for the direction of many of Pathe's most popular pictures during the past twelve months, directed Mr. Warner's new starring vehicle. The cast includes James Morrison, Christine Mayo, Claire Anderson, Minna Grey and Claude Payton.

A GREAT PLEASURE

Elaine Hammerstein in her new Selznick picture which is called "Pleasure Seekers"

Paramount Releases Lois Weber Picture and Bryant Washburn's "Amateur Devil"

DECEMBER 19 is the release date of Lois Weber's first production for Paramount, "To Please One Woman," which shares its place on the Paramount schedule with Bryant Washburn in "An Amateur Devil." The title of Miss Weber's production, the story of which she herself wrote, epitomizes the theme—a universal one, for in ninety-nine cases out of every hundred, man's one great aim in life is to please a woman. It is a drama of American life and the scenes are laid in a California seaside town and surrounding country.

The woman in this particular case is one of those dainty, selfish creatures for whom lots of otherwise sensible men give up everything to please. The man is a young country doctor who is loved by a fine girl, but he gives her up when the adventuress comes to town, the shattered romance is just one sample of the selfish woman's influence. Others are given, but in the end, of course, true love wins out.

A beautiful California seaside home is the background for much of the action. The mansion stands on the famous beach at Santa Monica and is the property of a wealthy retired Californian. In making many of the interior scenes, Miss Weber embellished the already sumptuous furnishings with many of her own personal treasures worth thousands of dollars.

Miss Weber long has been known as a discoverer of stars—Mildred Harris is one of them—and in "To Please One Woman" the leading feminine role is played by Claire Windsor, her latest "find," who is both a beautiful blonde and a capable actress. Mona Lisa is the "vamp" and others in the cast are Edward Burns, formerly leading man for Alice Brady and Elsie Ferguson and seen recently in Wallace Reid's "The Love Burglar" and Cecil B. DeMille's "Male and Female"; George Hackathrone, prominent juvenile and seen last with Bryant Washburn in "Too Much Johnson," and L. C. Shumway and Howard Gay.

"An Amateur Devil" is characterized by Paramount as a typical Bryant Washburn picture. Scenarioized by Douglas Bronston from the story, "Wanted a Blemish," by Jesse Henderson and Henry J. Buxton, the production was directed by Maurice Campbell. Ann May plays opposite Mr. Washburn, and others in support are Charles Wyngate, Christine Mayo, Sidney Bracey, Norris Johnson, Graham Petty and Anna Hernandez.

Dorothy Farnum to Work for Bennett Temporarily

Dorothy Farnum has been secured as scenario writer for the Whitman Bennett productions for release through Associated First National Pictures, Inc., by a special arrangement between Mr. Bennett and Joseph M. Schenck. Mr. Schenck has Miss Farnum under contract, but through the arrangement which has been made Miss Farnum will give whole time to the Whitman Bennett productions in the preparation of the scenarios and continuities.

Miss Farnum's work on a special production over a year ago which came to the attention of Mr. Bennett made him anxious to secure her services when he organized his own producing company. Mr. Bennett's desire to have her prepare the continuity for "Salvation Nell," which will be the second Whitman Bennett production for distribution by Associated First National Pictures, Inc., made it mandatory that she be relieved of her work for Mr. Schenck if she was to do the work for Mr. Bennett.

"Salvation Nell" will be the most pretentious production that has been planned by Mr. Bennett up to date. Miss Farnum has advanced enough on the scenario so that the date of beginning production has been set for January 17.

Metro Selects Alice Lake to Star in the J. F. Wilson Story, "Uncharted Seas"

ALICE LAKE has been selected by Metro to star in the special production of "Uncharted Seas," said to be one of the best stories written by John Fleming Wilson.

The production will be directed by Wesley Ruggles. Filming of the story will be started at the company's West Coast studios in Hollywood, within a few days, according to an announcement made by Bayard Veiller, director of productions. Miss Lake's popularity has been on the increase, it is said, ever since she appeared as leading woman with Bert Lytell in "Lombardi, Ltd."

The Wilson story is a story of the sea. An expedition which will include Miss Lake, her director and practically all the members of the producing company, will sail to some point along the Pacific Coast for ice fields that will permit the picturing of an imperiled craft breaking through the ice.

The story involves the struggles of a girl who attempted to reclaim a seemingly characterless husband. His chance to make good comes with the daring expedition to the Northern Seas. The unexpected happenings during this voyage and the twist that places the heroine in charge of the situation form the basis for a most bizarre film production, according to reports.

New Scenario Course

Photoplay study and scenario writing as a university course will be inaugurated, through the co-operation of the Stanley Company of America, at Temple University, Philadelphia, with the beginning of the new year. In memory of the pioneer of the cinema theatre in Philadelphia the department will be named "The Stanley V. Mastbaum Course in Photoplay Study and Scenario Writing." The class will begin on January 3. No previous training will be required.

3 NEW YORK THEATRES FOR RENT

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Charles Ray, Presented by Arthur S. Kane, Breaks Molger Theatre Attendance Records

JOSEPH MOGLER, owner of the Mogler and Bremen theatres, in St. Louis, and president of the Exhibitors' League of that city, called at the offices of the Arthur S. Kane Pictures Crporation in New York recently and told Mr. Kane and John C. Ragland of the recent good work of Charles Ray.

"Ray has fairly won his place as the undisputed favorite of St. Louis film fans," said Mr. Mogler. "Our people went wild over 'Forty-five Minutes from Broadway.' This was shown in the Mogler Theatre, November 14 and 15 and smashed all previous attendance records. We are now impatiently awaiting the coming of 'Peaceful Valley.'

Another St. Louisan who arrived in New York a few days ago and who also brought favorable reports of conditions in the industry in his locality is S. J. Baker, the First National's branch manager in that city.

"To give an example," said Mr. Baker, "I may cite the case of the Strand Theatre in Chillicothe, Mo., a new house which opened December 2, with Charles Ray in 'Forty-five Minutes from Broadway' as the initial attraction. Chillicothe is a town of only 7,000 inhabitants but 'Forty-five' was booked for three days—an almost unprecedented run—and the house was packed.

Ray a Favorite

"In St. Louis Ray is a popular favorite and his pictures never fail to draw capacity crowds. Unfortunately this great star's drawing powers can hardly be accepted as a criterion of general conditions in the industry, but the theatrical and picture business has felt the existing slight depression less than almost any other line. Attendance at our film houses is up to standard. "The situation in the outlying districts is slightly less favorable, but this is due entirely to local conditions.

HEARTS SURE ARE TRUMPS!!
Bits from "Hearts Are Trumps," released by Metro

"The Purple Riders," Vitagraph Serial, Is Scheduled for Release Early in 1921

DESIGNED to be a great classic of the West that was, and made by men who lived in that same West in that day, "The Purple Riders," Vitagraph new Western serial, is scheduled for release shortly after the new year.

Joe Ryan, one of the few real cowboys in pictures, not only plays the lead in the new chapter-play, but is directing it. Associated with him are a group of the wildest riders and ropers the West can offer.

There are no better riders anywhere, it is asserted, than in the cast of this picture, and the star is renowned as one of the greatest horsemen in the world.

An Absorbing Plot

Coupled with the thrilling action, or in reality the cause for it, is an absorbing plot, it is said, that carries from chapter to chapter. The hero, Joe Ryan, plays the part of a young sheriff, in a Western county where a band of marauders, "The Purple Riders," operate under the directorship of "The Black Shadow," a peculiarly fiendish character, but a fearless leader.

Elinor Field appears opposite Joe Ryan. She is an accomplished horsewoman, in addition to being a clever actress. Joseph Rickson personifies "The Black Shadow." Ernest Shields has an important part. Albert E. Smith and Cleveland Moffett wrote the story.

Two New O'Brien Pictures

Eugene O'Brien, Director William P. S. Earle, in addition to a score of principals and extras, property men and cameramen, left recently for a six weeks' trip through the mountains of the Carolinas and Tennessee, Miami, and the Everglades of Florida, to take scenes for the star's two forthcoming Selznick productions under the working titles of "Gilded Lies" and "Received Payment." Both stories were written by John Lynch and picturized by the R. Cecil Smiths.

It is expected that more than half of both productions will be completed by the time Director Earle and the members of the companies return to the Selznick Fort Lee studios. Jules Cronjager is in charge of the photography of both productions. Mr. Cronjager is an experienced photographer and has promised many novel effects.

TURN

A Correction

In an article which appeared in the various trade publications, issue of December 25, mention was made of "The Man of the Forest," a forthcoming Benjamin B. Hampton release which was alluded to as as an Irving Bacheller story. This was an error. "The Man of the Forest" is a Zane Grey novel.

Maryland Censors Have No Jurisdiction Over Posters, Attorney General Finds

THE advertising matter and posters displayed in front of a picture theatre in Maryland cannot be censored by the Maryland Board of Censors, according to a ruling handed down on Thursday, December 16, by Attorney General Alexander Armstrong in the case of Frederick Clement Weber, manager of the McCoy Theatre, who was charged with displaying immoral posters in front of his theatre or posters which represented scenes which had been eliminated from the film he was showing.

Hereafter the question of the propriety of advertising matter will be left to the decision of the police magistrates. The charge against Mr. Weber was dismissed. This ruling, however, has nothing to do with the authority of the censor board, where the actual censoring of moving pictures is concerned.

"The courts have no right upon the propriety or impropriety of a picture, its morality or immorality," according to Mr. Armstrong. "When a moving picture proprietor takes his case to the courts there is one question before the judge: Did he or did he not violate the order of the board of censors?"

Gives Power

"The Maryland law specifically gives the board of censors power over the pictures themselves; but in dealing with advertising it says merely that no improper advertisement shall be shown without providing who shall be the judge of its impropriety. Therefore the courts are the judges and the state board has no authority over advertising."

Due to the agitation over the matter it is the intention of Governor Albert C. Ritchie before the next session of the legislature to have a close study made of the censorship law. If it is found necessary, a new law will be made or perhaps the present one can be strengthened.

Loew's (Canada) Limited Organizes with Big Sum

The organization has been effected of Loew's (Canada), Ltd., with a capitalization of $20,000,000, to take in the Loew theatre enterprises in various cities of Eastern Canada. The new company is really a consolidation of Loew interests and it is yet subject to the ratification of shareholders and bondholders who are associated with the various companies.

The huge capital allows for the absorption of the Loew theatres at Toronto, Ottawa, Montreal, Windsor and probably London. There are three Loew theatres in Toronto.

In connection with the announcement regarding the amalgamation, it has been pointed out that Loew's Theatre in Toronto has been a particularly profitable enterprise. During the past year 20 per cent. has been paid on common stock.

A David G. Fischer Production

Hoffman Off to Gather Movie Chats in Asia Minor and Europe, Urban Announces

CHARLES URBAN, president of the Kineto Company of America, Inc., has sent Carl von Hoffman, a famous traveller and photographer, on a trip to Asia Minor to gather more material for the Movie Chats and Kineto Reviews. Mr. von Hoffman sailed last week. He will be away for about six or eight months.

This is not the first expedition Mr. Hoffman has made for Mr. Urban. The two men met about eight years ago when Mr. Urban made his world headquarters in London. Since that time their business relations have been constantly expanding.

Some of the choicest Kineto Reviews and Movie Chats have been acquired through Mr. von Hoffman's work. These include both foreign and domestic subjects. One of the finest of all the Kineto Reviews comes from no further away than Kentucky. It is called "Kentucky Thoroughbreds" and has delighted many an audience. This was one of Mr. von Hoffman's studies.

He also brought the Kolchak pictures to the Urban library, and incidentally, these are believed to be the only pictures ever taken of the ill-fated leader of that disastrous expedition against the Bolsheviki in Siberia. They will be incorporated with the Urban Popular Classics and released under the Kineto Review.

When Mr. von Hffman completes his schedule in Asia Minor he will follow a route in Europe. Mr. Urban wants him particularly to secure some material in Spain, to round out certain portion of the Urban library. Morocco and portions of Africa will also be visited.

This library, which already has more than 2,000,000 feet of film, continues to grow at a tremendous rate. Mr. Urban is constantly receiving new negatives from every part of the world. These are being edited and classified, all of the material finding its way into the Urban Popular Classics; either the Movie Chats, the Kineto Review, the Urban Science Series, the World Travel Series or one of the other subdivisions.

Papineau Theatre Will Soon Open in Montreal

Montreal, Quebec, will soon have another new moving picture theatre when the Papineau opens February 1 by the United Amusements, Ltd., which already operates the Regent Theatre. The Papineau will have 1,600 seats. The equipment includes two Simplex projection machines and a Wurlitzer organ. Programs will be changed twice weekly and prices will range up to 28 cents.

Mr. Ganetakos is the managing director of the company and E. F. McMahon is the secretary-treasurer. E. Cousins is president and I. Crepeau, vice-president. These men hold similar positions in the Independent Amusement, Ltd., which operates the Strand and Moulin Rouge theatres, Montreal.

Allen Theatres, Ltd., is also preparing to open the Allen house in Montreal, which will be known as the Palace Theatre. The Famous Players Canadian Corporation will also open the big new Capitol Theatre in Montreal early in the year.

The handsome Belmont Theatre, seating 1,400 people, was opened a few weeks ago under the management of Thomas Conway, formerly manager of the Gayety burlesque theatre, Montreal. The St. Lawrence Amusement Company, Ltd., has the Belmont Theatre and Mr. P. G. Demetre is the managing director of the corporation.

Mr. Demetre is also associated with the North End Amusement Company, which has secured a large site to erect a 1,200 seat theatre. Construction will be started in February.

Vitagraph's, "Three Sevens," Starring Antonio Moreno, Will Soon be Complete

ANTONIO MORENO is nearing the end of production of "Three Sevens," his new feature, and the picture will be complete within two weeks. Director Chester Bennett is reported to be making the most of Perley Poore Sheehan's psychology in his novel of prison life and the picture has worked out beyond expectations in film form.

Not only does the film give the star the same kind of fast action play that brought him to fame, but it carries a deeper theme and gives wider opportunities to his talents than the average production, it is said.

The picture carries a thread of prison reform throughout, but is essentially a melodrama with a love story. The exteriors were taken at Florence, Arizona. Three hundred convicts were permitted to be turned loose outside the walls in a daring escape for the pictures. These scenes, therefore, are very realistic.

There are really two leading women in the picture as both Jean Calhoun and Beatrice Burnham have played leads.

The company will finish a train robbery scene at Newhall, in California's San Frenando Valley, shortly and return to the studio to finish the picture. An excellent prison set was constructed at the studio to match the interior of the Arizona penitentiary. The interiors would have been taken at the prison, but it was impossible to light the corridors sufficiently for photography.

Elsie Ferguson Begins Work in West on Stage Play, "Sacred and Profane Love"

AFTER six months of restful travel in Europe and the Orient, Elsie Ferguson has resumed work before the camera. Immediately after her arrival in Los Angeles she started in the star role of "Sacred and Profane Love" from Arnold Bennett's tremendous play. It is a William D. Taylor production for Paramount with scenario prepared by Julia Crawford Ivers.

Miss Ferguson is enthusiastic over the screen version of the play in which she scored as stage success. Rested and revived by her long vacation the emotional artist started work in the new offering with a strength and fire betokening that the dramatic situations will be portrayed as only Elsie Ferguson can do them.

William D. Taylor has selected his cast with a full appreciation of the production's importance. Playing the leading male role of Emilio Diaz is Conrad Nagel, the one-time Broadway matinee idol whose recent appearances in Paramount photoplays have carried him to the upper rungs of cinema success. Mr. Nagel is possessed of that particular quality of slim, artistic estheticism which makes him an ideal choice for the brilliant pianist who first wins the heart of Carlotta, later to be redeemed by her from excesses in absinthe.

Nagel and Holding

Mr. Nagel appeared on the New York stage in "Experience," "The Man Who Came Back" and "Forever After," and in William A. Brady's screen production, "Little Women," which was released as a Paramount-Artcraft special. His appearances in Paramount Pictures have included "The Fighting Chance," "Midsummer Madness" and "What Every Woman Knows," the last two being William DeMille productions.

No less talented a player than Thomas Holding, leading man for Olga Petrova and a score of other stars, has been chosen for the difficult role of Ispenlove, the man whose weak infatuation for Carlotta starts most of the dramatic situations. Helen Dunbar appears as the narrow, ignorant but lovable Mid-Victorian aunt of Carlotta. The "nosey" Mrs. Sardis is interpreted by Clarissa Selwyn.

The settings of the production have been arranged with the most careful attention to details. Especially noteworthy is said to be the Mid-Victorian home and garden of Carlotta and her aunt. Behind its brick walls the bower of forget-me-nots, larkspur, hollyhocks, bachelor's buttons and roses bloom beautifully in the neat, well-ordered fashion of the period indicated. Within the house are the lace-covered lamps, the curled hair ornaments, the hand-painted china, the horse-hair sofas—just as those of the time knew them. Even greater care has been taken in building the music hall in which Carlotta first meets Diaz. It occupies the full width of the largest Lasky stage and when completed will stand as one of the biggest sets ever built there.

Fellowes May Go to Coast

Rockcliffe Fellowes, who has completed work opposite Ethel Clayton in "The Price of Possession," the Winifred Boggs story which Hugh Ford directed for Famous Players, may leave for the West Coast after the first of the year.

Miss Clayton has already left for Hollywood, where she will begin work on a new picture immediately after her arrival. Fellowes has appeared opposite Miss Clayton in many of her greatest successes.

Ireland in Revolt Shown in Film Taken by Captain Edwin F. Weigle, Chicago Tribune War Photographer

AUTHENTIC pictures of the present upheaval in Ireland, which were recently taken by Captain Edwin F. Weigle, official war photographer of the Chicago Tribune, are now having a two weeks' run at the Randolph Theatre, Chicago. Captain Wiegle, accompanied by his wife, left Chicago on August 2, 1920, with the instructions from his editor-in-chief to "get the truth about Ireland, first-hand facts in pictures." He spent three exciting months and came back with six reels of "Ireland in Revolt," which has been called one of the most striking newspaper scoops in years.

Actual scenes of the present day events, such as the street raids, riots and reprisals which are common occurrences in Ireland, have been photographed. Armed conflicts between the royal Irish contabulary (the "black and tans") and the Sinn Feiners, and mob scenes in the "Mustard Pot" of Belfast are among the most striking shots of a history-making epoch.

"It wasn't easy but the pictures will convince you we succeeded," said Captain Weigle. "Convincing representatives of first one side and then the other that we were really neutral was our hardest task. Our first view of the results of rioting was obtained at Lisburn, where some seventy houses were destroyed after a black and tan constable had been shot. We arrived while the ruins were still smoking and the population was at fever heat.

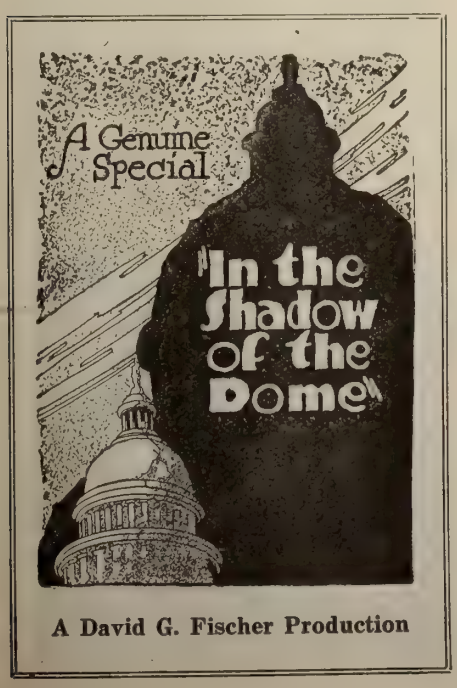
"Some days later we visited Belfast, where many of the pictures were obtained. For two entire days the main business street of this city was given over to street riots and fighting, without any semblance of law or order. Most of the fighting centered in Ballymacarett-the 'Mustard Pot,' or Old Park road.

"I set up my camera in the street but had hardly begun when the mob overwhelmed me, demanded to know who I was, why the pictures were being taken, and threatened to stone me to death unless I immediately ceased. I later learned that the Sinn Feiners particularly feared a camera since some British newspaper photographs had been secured by the military authorities, and used as a means of identifying the leaders in the rioting.

"However, by concealing myself and the camera in second story windows, I was able to get some exclusive pictures of the street fighting. It was from a position of this sort that the beating of men to death was photographed, also views of the women digging up cobblestones from the paving and passing them along to their men folk as ammunition in the street battles."

"Ireland in Revolt" won the enthusiastic approval of the Chicago board of censors previous to its exhibition at the Randolph. Chief of Police Fitzmorris described it as "a big contribution of real historical interest."

CAPTAIN AND MRS. EDWIN F. WEIGLE



A David G. Fischer Production

Paramount Advertising Is Complimented for Exploiting Idea of a Branded Line

THE high regard in which it is said the national advertising campaign of Paramount Pictures is held among the general advertising fraternity is constantly being attested by experts. The latest tribute is contained in "To the Advertising Agency," the house organ published by the Etheridge Company of New York and Chicago, which says, in a column headed, "Why They're Good—Comments on Things We Didn't Do That Are Mighty Good Nevertheless."

"Paramount Pictures.—Because this account has swung wide from the conventional motion picture dope and merchandised the idea of the silver sheet, in a thoroughly business-like way. Because the copy describes your thoughts and my thoughts, in this matter of pictures and because specific selling reasons are given for the Paramount line of goods. Because artists paint illustrations that keep right on selling the idea of supremacy of a branded line of motion pictures rather than some little lady with sausage curls and a kiss-me-quick mouth. Because Paramount advertising is characteristically its own, and seems to find no need to strut about in borrowed plumage."

The Paramount national copy, which so long has adorned the advertising pages of magazines of wide circulation, is under the supervision of Jerome Beatty, Paramount's director of publicity and advertising.

Urbach Accepts Position

Lawrence A. (Larry) Urbach, who for the past four years has been associated with the Motion Picture News and the Exhibitors Trade Review, has been engaged by the Motion Picture Journal as its advertising manager.

"Larry" Urbach made his first entry into the motion picture industry in 1916 as assistant studio manager for the Solax Film Corporation. He then went to the Motion Picture News and when the Exhibitors Trade Review was founded he joined its advertising staff. After three and a half years with the "Review" he left to enter the producing field. A year later he was again in the trade paper field.

Finkelstein & Ruben Open New Minneapolis Theatre

The largest and finest suburban picture theatre in the northwest was opened last week by Finkelstein & Ruben, of Minneapolis, when the Loring was formally dedicated to C. M. Loring, Minneapolis pioneer, at Nicollet avenue and Fourteenth street. The Loring, which contains 1,200 seats, cost more than $250,000 and took eighteen months to build. It is in the heart of the apartment house district of the city.

The building is of buff brick and terra cotta. The lobby is of white marble, with the dome in buff and blue. Opening off the lobby are two marble staircases leading to the restrooms on either side and to the balcony. A woman's waiting room is on the balcony level. The interior decorative scheme is blue and gold with peacock design. C. Teorey, an experienced suburban house manager, is in charge.

The beautiful steel wire handkerchief is awarded this week to Harry Reichenbach for excellent ideas in the advertising of "Aphrodite."

TURN OVER

Select Strong Box Office Titles for Four of Goldwyn's Big Films Now in Production at Culver City

FOLLOWING its policy of selecting strong box office titles, Goldwyn Pictures Corporation last week decided upon the permanent titles for four of its big pictures now in production. Three of the pictures are being made from the first original scenarios written by their authors—Rupert Hughes, Gouverneur Morris and Gertrude Atherton—while the fourth was for the screen version of Katherine Newlin Burt's new serial now running in the Red Book Magazine.

Rupert Hughes' comedy drama of American domestic life, which went into production under the working title of "Mr. and Miserable Jones," will be permanently known as "Dangerous Curve Ahead"—the same curve being on the roadbed of the matrimonial express. Helene Chadwick, who played with conspicuous success the leading role in a former Rupert Hughes' picture, "The Cup of Fury," has the leading role in it. Others in the cast are Richard Dix, well known Broadway actor; M. B. ("Lefty") Flynn, James Neill, Edythe Chapman and aKte Lester. E. Mason Hopper is directing.

Lloyd's Chinese Picture

The title selected for Gouverneur Morris' first original screen story is "A Tale of Two Old Worlds," which releases the working title of "The Water Lily." This is a tale of Oriental life in China, which becomes intermingled with western life in California. It will be a Frank Lloyd Production. The leading roles are being played by Leatrice Joy, Wallace Beery, J. Frank Glendon and Jack Abee. It was for this picture that a complete Chinese street was erected on the Goldwyn lot at Culver City. The photography on this picture is rapidly nearing completion.

"Don't Neglect Your Wife" is the title by which Gertrude Atherton's original scenario will be known instead of by the temporary title of "Noblesse Oblige," which she attached to her manuscript. It is a tale of San Francisco domestic life in the late 'sixties, with one episode occurring in New York's famous "Five Points" section, a replica of which was built on the Goldwyn lot. Lewis S. Stone and Mabel Julienne Scott head the cast. Other players include Kate Lester, R. D. MacLean, Arthur Hoyt, Charles Clary, Josephine Crowell and Jane Atherton. Wallace Worsley is directing.

The picturized version of Katherine Newlin Burt's new novel of adventure, now running serially in the Red Book Magazine under the title of "Snow Blind," will be known as "The Magnificent Liar." It will be a Reginald Barker Production and the company is now in Banff, Canada, where most of the action takes place, shooting exteriors. Russel Simpson heads the cast, with Cullen Landis, Mary Alden and Pauline Starke in the other roles.

MAKING THE CARTOONS

Frank King, cartoonist, whose "Gasoline Alley" pictures will be released by Russell-Greiver-Russell

B. P. Schulberg Wins Point in Suit Over Alleged Agreement with United Artists

BENJAMIN P. SCHULBERG, president of the Attractions Distributing Corporation, won a victory over the United Artists Corporation—David W. Griffith, Mary Pickford, Douglas Fairbanks and Charles Chaplin—when Supreme Court Justice Leonard A. Giegerich denied the application of the defendants to vacate an order signed in July last, made by Justice Lydon, requiring the examination in advance of the trial of Morris Greenhill, prominent British motion picture promoter.

The order for examination was served on Greenhill on board the S. S. Aquitania as he was sailing for England with his family on July 31 and the motion to vacate was on the ground the service was void, as being aboard a British steamer at the time, Greenhill, it was contended, was not within the jurisdiction of the United States. Justice Giegerich holds otherwise and not only denies the vacation of the order, but directs Greenhill to submit to the oral examination which his departure for Europe interfered with.

Schulberg is suing for an accounting, and to recover commissions which he alleges are due him for effecting the sale to the British corporation interests Greenhill represented, the foreign rights for motion pictures featuring Pickford, Fairbanks and Chaplin, and the productions of Griffith. Schulberg says that in March Hiram Abrams, president of this concern, interested him in the plan to sell the foreign rights to Greenhill, and that he accompanied Abrams to Los Angeles, where he brought about on April 20 the sale of the rights to Greenhill. He says the deal involved hundreds of thousands of dollars and that on July 23 Greenhill clinched the matter with a payment on account of $100,000.

Schulberg alleges that part of the contract was that the "Big Four" was to deliver the first year four pictures at an advance of $200,000 apiece by Greenhill, under a "60-40 per cent. releasing arrangement."

Schulberg says he has been unable to extract from Abrams or any of the defendants a copy of the contract made with Greenhill, and it is to fortify himself, with some knowledge on this subject that he desires the oral examination of Greenhill in advance of the trial of the issues.

Vitagraph's "Blizzard" Features Jimmy Aubrey

Jimmy Aubrey has just finished his newest comedy under the temporary title of "The Blizzard." Vitgraph officials say this picture is the best Aubrey has made in his many years with the company. Jess Robbins directed.

It is said the fun-provoking sequences are so rapid that a constant laugh is assured. "Babe" Hardy, Maude Emory, Vincent McDermott and Jack Lloyd prove apt foils for the comedian's efforts and a surprise finish tops the whole picture.

In "The Blizzard," Jimmy lives in a cheap lodging house and gets into numerous complications by his efforts to plug the windows against a raging snow storm.

Has First Runs in Tulsa

J. C. Dewalt, Hodkinson Oklahoma City representative, has sold "The U. P. Trail" for a first run to the Strand Theatre of Tulsa, Okla., and has also sold the Royal Theatre of the same city first run on "Down Home." McCoy & Brast are the owners of the Strand Theatre, and the Royal Theatre is owned by Tinker Brothers.

Nathan Named President of Film Board of Trade

The annual meeting of the San Francisco Film Exchange Board of Trade was held December 9, with practically a full attendance, and officers for the ensuing year were chosen as follows: President, C. A. Nathan, manager for Universal; vice-president, Fred W. Voigt, manager for Metro; secretary- treasurer, Frank C. Burhans, manager for Vitagraph.

During the past year, under the leadership of H. G. Rosebaum, of Famous Players-Lasky, this organization increased its membership to practically the one hundred per cent. and set an enviable record for efficiency. The work of the past year was outlined at the recent meeting and satisfaction was expressed with the general results secured.

Books "Broken Gate"

The New Orleans office of the W. W. Hodkinson Corporation reports that "The Broken Gate" has been booked by Pantages' big new Louisiane Theatre for a seven-day engagement, beginning December 19.

"The Broken Gate" is a J. L. Frothingham production, starring Bessie Barriscale, supported by an all-star cast. It is from the story by Emerson Hough and Paul [illegible] directed.

Fitzpatrick & McElroy Offer Special Ford Weekly for the Holiday Season

THE Ford Motion Picture Laboratories have produced a special Christmas film for release during the holidays. This is said to be unlike the usual Ford Educational Weeklies in that it is a one-reel drama portrayed by actors. It is entitled "Christmas Thoughts" and bears a message of the Christmas spirit—that of helping those who are needy; and the true spirit of Santa Claus—the bringing of joy and help to the poor at Christmas time.

This film is released so that it can be used in the theatres of the country during the holidays.

"Christmas Thoughts" is the contribution of the Ford Motion Picture Laboratories and Fitzpatrick & McElroy, of Chicago, representatives, to the Good Fellow movement of the holidays.

The story of the picture tells of a club of bachelors who, gathered in their comfortable club, decide they should share some of their comfort and pleasure with those who have none. They go to the Good Fellows headquarters and get the names of needy families and visit them.

"Christmas Thoughts" is an appealing story which, it is said, will touch the heart-strings of everyone who sees it and open their purse strings to the needy at their door.

The film besides being well enacted is artistic. The titles bring the traditions of Christmas and do much in creating the atmosphere of the good old-fashioned Christmas. There is Santa Claus and his reindeer, and beautiful scenes of the full moon shining on the glistening snow, the three Wise Men following the star of Bethlehem, the babe in the manger, and the cottage half buried in the snow over which the lights from the windows gleam, and surrounded by snow-laden evergreen trees.

Vera Gordon at Sing Sing

When the Mutual Welfare League, the prisoners' organization at Sing Sing, saw "Humoresque" on the prison's screen, the men present authorized their entertainment committee to write a letter of appreciation to Vera Gordon personally. The star—for she has just been starred in "The Great Love," a Harry Rapf Production soon to be released as a Selznick Special—was so touched by their appreciation that she volunteered to appear at Sing Sing in person. Accordingly, she will make the trip to Ossining on New Year's Day, bringing with her the company now supporting her in vaudeville and will present "Lullaby," her vaudeville vehicle. "Nothing will please us more than having Miss Gorden with us on New Year's Day," writes Frederick Mark, chairman of the League's entertainment committee. "She will receive a greater welcome here than she has ever received anywhre and this place is all agog with the expectation of her coming."

Watch the World

Four Movie Companies Recently Incorporated

Not in many weeks have fewer concerns incorporated in New York State to enter the motion picture business than during the past six days, the records in Secretary of State Hugo's bureau in Albany showing but four companies incorporating, and these representing but a matter of $115,000 capitalization.

The Trump Film Company, with a capitalization of $10,000, was incorporated, with Henry Huber, John J. McNevin and Herman Pollak, as its directors. The other companies embarking in business were: Direct Film Corporation, $25,000, Anton Novotny, Elmer J. Laforme, Flora Nathan, New York; J. W. Film Corporation, $30,000, Joseph and Lillie Weinstock, Jack Devick, New York; Pasha Pictures Corporation, $50,000, Rose Mintz, Harold M. Goldblatt, New York, Wythe T. Bolling, Scranton, Pa.

Famous Players-Lasky Boston Exchange Did Good Business During "Magic Week"

"MAGIC WEEK" did good business for the Boston Exchange of Famous Players-Lasky Corporation, according to reports. The exchange, under the direction of Harry G. Ballance who is district manager for Paramount's New England territory as well as acting branch manager for the Boston Exchange, played a lone hand among the exchanges in staging a week's drive recently.

"There was no special system in staging a little Paramount week of our own," Ballance stated, "except that every man on the road, every booker at the exchange and every employe connected with the Paramount organization in Boston worked to beat the band."

The Boston Exchange did a business of more than $48,000 for the week, compared with an average weekly business of about $30,000. Of 700 theatres in the territory of the Boston Exchange it was estimated that 400 showed Paramount pictures during the week.

Expert exploitation, conducted by S. G. Sladdin, field representative at the Boston Exchange, played an important part in the successful outcome. Sladdin helped originate the idea.

At the same time that the Boston Exchange was staging its "Magic Week," the New Haven Exchange of Famous Players-Lasky Corporation, which is also under the supervision of District Manager Ballance, inaugurated a "Magic Month," which is still in progress. According to preliminary reports from M. T. Hughes branch manager, the month gives promise of establishing new records for the sale of Paramount films in the Connecticut territory.

Doty a Scenario Writer

Douglas Doty has been added to the scenario staff of Supervising Director Elmer Harris at the Realart studio in Los Angeles. Mr. Doty was editor of the book department of the Century Publishing Company for ten years. He was also editor of the Century Magazine for five years and editor of the Cosmopolitan Magazine for two years. He was also connected with the House of Harper before entering films.

Releasing Ford Weekly

Fitzpatrick & McElroy, representative of Ford Motion Picture Laboratories, announce that on and after January 9, 1921, Federated Film Exchanges of America, Inc., will be the exclusive distributing agency of the Ford Educational Weekly products throughout the United States.

TURN OVER A NEW LEAF

Start the New Year RIGHT

Instead of paying $13 for Moving Picture World on News Stands

Pay $3 for Subscription and Save $10

MAKE YOUR NEW YEAR'S RESOLUTION NOW

.....

RESOLVED: That I will save $10 by subscribing for WORLD instead of buying from News Stands. Here's the $3 to clinch my resolution.

Signed .....*Theatre* .....

Address .....*City* .....*State* .....

Connection with industry .....

TO MOVING PICTURE WORLD,
516 FIFTH AVENUE, NEW YORK.

Stoll Film Company to Release "Mr. Wu," Which Won Fame on the Speaking Stage

MR. WU," the play that had such a phenomenal speaking stage run in London, is the basis of a photodrama under the same title, soon to be announced by the Stoll Film Corporation of America on its weekly release schedule. The screen version was directed by Maurice Elvey, one of the foremost European picture stage managers, from a scenario by Frederick Blatchford, with Barry Barnard as art director.

Critics who have had preview of "Mr. Wu" pronounce it a remarkable picture, in every way sustaining the deserved vogue of the spoken version. The Asian atmosphere which was so marked an element in the success of the latter has been successfully caught by Mr. Elvey, it is said. The scenic effects are especially attractive, particularly that portraying Mr. Wu's garden.

Matheson Lang Is Star

The star role is taken by Matheson Lang, the same actor who made such a success in the spoken role. Supporting Mr. Lang are Meggie Ablanesi, Teddy Arundel, Lillah McCarthy and Roy Royston, all sterling performers of the stage and screen.

The story of "Mr. Wu" relates the betrayal of his daughter, Little Nang Ping, "The Darling of Seclusion," as she is known, by Basil Gregory, son of Arthur Gregory, an European tea exporter of Kowloon. Following the ancient code of Chinese honor, Wu slays his beloved daughter with his ancestral sword and imprisons young Gregory, for whom he designs a worse fate.

He lures Mrs. Gregory, the boy's mother, to his palace. She, divining his purpose, drops a deadly poison into the cup of tea served her. Wu, with much gallantry, drains the cup her hand has touched and is at once in the throes of death. In a dying frenzy he endeavors to slay her with the sword that killed Little Nang Ping, falling dead at her feet in a sensational climax.

A TEMPERAMENTAL MOMENT
Scene from "Mr. Wu," with Matheson Lang, and being released by Stoll

California Film Men Banding to Fight Against Wave of Fanatical "Blue Laws

THE censorship question, which has been smouldering in California for some time, has been fanned into flame in several communities and an active fight is now under way between the different interests involved. The wave of crime which has swept over the country as an aftermath of the war, and changed conditions, has encouraged reformers to renew their attacks on the screen and wild statements are emanating from pulpit and so-called welfare clubs to the effect that moving pictures are dragging the country into ruin.

At Stockton, Cal., the demand for censorship in certain quarters has reached a point where the City Council is considering a municipal ordinance establishing a board of censors. According to the original draft this board will pass upon all moving pictures and vaudeville acts offered there, and will even have authority over posters placed on the billboards.

Film Men File Protest

Learning that this matter was to be up for consideration a committee of San Francisco film exchange men consisting of Ben F. Simpson, of Realart; H. G. Rosebaum, of Famous Players-Lasky; W. W. Kofeldt, of Pathe, and Judge I. M. Golden, counsel for the Allied Amusement Industries of California, journeyed to Stockton to file a formal protest and succeeded in securing some modifications in the measure, including the appointment of two exhibitors on the board.

A so-called drive for better moving pictures has been launched at Alameda, Cal., and several joint meetings of women's clubs have been held there to discuss the subject. Measures are planned to regulate the class of pictures shown there and plans are being made to spread the campaign to other parts of the state.

Hand in hand with this movement is one for state-wide Sunday closing, and it is becoming apparent that a determined effort will be made to pass such a measure at the next session of the legislature.

Idaho Censor Battle

State censorship and Sunday closing will be up before the Idaho Legislature at its next meeting in January, unless the exhibitors and film men are able to kill the movement before it is brought before the lawmakers. This they are trying to do, and the Idaho Theatre Managers' Association is sending out notices to exhibitors all over the state and to exchange managers of the Pacific Northwest, asking them to be present when the legislature convenes.

Frothingham Film Retitled

The second J. L. Frothingham production was made under the working title of "The Living Child." This title has since been changed after a conference with the officials of the W. W. Hodkinson Corporation, to "The Breaking Point," a title which is perfectly suited to the story and possessed of box office pulling power as well.

"The Breaking Point" is tentatively scheduled for release beneath the Hodkinson banner early in Feburary.

Clarke Irvine's "Garcia Message" Puts Over Sunday Section in Western Paper

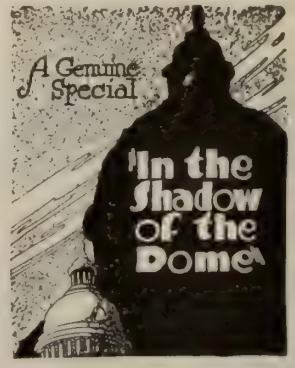
CLARKE IRVINE, now handling Maurice Tourneur's exploitation, has grabbed a flock of feathers for his cap by putting over a six-page Sunday section in the Los Angeles Examiner. That paper formerly ran only a page or two, with a lot of other things mixed up with it, but when Irvine's red-hot letter, which he calls "The 1920 Message to Garcia," hit the Examiner's photoplay editor, Florence Lawrence, something happened.

She promptly sat down and thought, then went to the advertising and editorial management with Irvine's argument for more screen news, and three weeks later a six-page photoplay section came out and has been running regularly ever since. They called up Irvine and had him come down to talk it over, give ideas, statistics, etc., and a mighty lively section has been inaugurated.

The cause was this "Message to Garcia," which gave facts and figures about film theatres as compared with baseball parks. Irvine said pointedly in this communication, which he sent to managing editors the country over: "There are more movie fans than sport fans. Every housewife is a film fan; so are the kiddies! Players receive hundreds of requests for photographs each week from fans everywhere. These folks want to read about the movie people.

"Think of it! We have in America about 25,000 theatres showing pictures. How many big baseball parks have you? Daily attendance totals over 13,000,000, day and night—all the year round, not just during the season! Last year's income for theatres was about $750,000,000.

"Papers that run photoplay sections, pages or even columns, have increased their circulations substantially. You can do the same! Just try it for awhile. Print some news about theatres, players and studios—then notice the results. Every day papers all over the country are paying more attention to the fourth largest industry, and news about it. I do not care whose press matter you use, but for heaven's sake use something, and run it regularly, if only once a week."



A David G. Fischer Production

Gold-Seal Cork Carpet, as soft and quiet as a deep woven carpet and less expensive, makes an ideal and sanitary floor for the theatre. Made in 10 attractive shades.

Have your linoleum laid by experienced layers—it will be more economical in the long run. Write us for quality samples of *Gold-Seal* Floor-Coverings and Specifications for laying, to turn over to your layer.

Your theatre probably presents a floor-covering problem. Let our experts solve it. This service is offered free of charge or obligation.

For your lobby, Gold-Seal Battleship Linoleum makes a good looking, sanitary, and easily cleaned floor, impervious to the wear of heavy foot-traffic.

In your theatre— a durable, quiet floor-covering—

ISN'T this what you want for your theatre?—

A floor-covering so tough and durable that even the excessive foot-traffic of theatre service can't wear it out—that can be easily, quickly, and thoroughly cleaned at small expense—that is restfully quiet under foot and that blends attractively with the theatre's scheme of decoration.

Gold-Seal Battleship Linoleum

Gold-Seal Battleship Linoleum, built strictly to the rigorous specifications of the U. S. Navy for the grind of deck service on our fighting craft, measures up to, and even overtops, every one of these good floor requirements. In fact, *Gold-Seal* Battleship Linoleum is not simply built to satisfy—it's guaranteed to satisfy.

You will find our pledge, the Gold Seal Guarantee, "Satisfaction guaranteed or your money back," on every two yards. No other linoleum bears such a sturdy, confident pledge of service and satisfaction.

Gold-Seal Cork Carpet

If you want absolutely silent floors in your theatre—lay *Gold-Seal* Cork Carpet. Springy, yielding and comfortable under foot, this floor-covering is as restfully silent as the deepest velvet carpet. It can be easily cleaned with soap and water.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—10 pleasing shades in all. Satisfactory service and wear guaranteed—by the Gold Seal Guarantee.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia	New York	Chicago		Boston
Cleveland	San Francisco	Minneapolis		Dallas
St. Louis	Pittsburgh	Kansas City	Atlanta	Montreal

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

Be sure to look for this Gold Seal on the goods you buy. It is our positive pledge of satisfaction.

"Isobel, or the Trail's End" Presented at the Strand Theatre with Striking Prologue

ONE of the most striking and effective prologues of the year in the New York motion picture theatres was arranged by Managing Director Joseph Plunkett for the presentation of James Oliver Curwood's "Isobel, or The Trail's End," presented by George H. Davis and featuring House Peters and Jane Novak, at the Strand the week of December 19.

The entire object of the prologue was to convey to the audience the atmosphere of the Far North, Mr. Plunkett's prologue augmenting a special Prizma prologue made for this feature.

With the house lights dimmed, the stage disclosed a Northland scene, with the aurora borealis shedding a gentle light over all. In the foreground were the members of the Strand male quartette, dressed in the northern costume of the Royal Northwest Mounted Police—heavy fur coats, caps and heavy boots. They were grouped on a dog sledge, which was made to order for the occasion. With the lights still dim, the four sang two selections, "Winter," by Bullard, and "Absent," by Metcalfe.

As they reached the last refrain of the second song, the lights gradually grew dimmer, until in almost total darkness, a heavy snowfall effect enveloped the entire stage. Through the snow, cabins in the valley behind the singers slowly lighted up.

This prologue won the unanimous praise of the press reviewers of the city, and enhanced the value of the Prizma prologue, which was started on the screen as the songs were finished. Mr. Davis, owner of the feature, praised Mr. Plunkett's artistic presentation highly, as did others.

James M. Barrie's "Sentimental Tommy" Has Been Completed by Paramount as a John S. Robertson Special Production

THE John S. Robertson special production of Sir James M. Barrie's "Sentimental Tommy," has been completed by Paramount. This is the first special production Mr. Robertson has made for Paramount, Jesse L. Lasky having given him the privilege of directing it as a reward for his excellent work on "Dr. Jenkyll and Mr. Hyde" and other productions for this company.

The production was begun September 18. Robert M. Haas, was in charge of the art and decoration department; the research department and the actors. Gareth Hughes, who is under starring contract with Metro, was loaned to Paramount for the role of Tommy Sandys.

In the role of Grizel is the beautiful and talented May McAvoy, who recently won admirable notices for her work in the Whitman Bennett production, "The Truth About Husbands."

Mabel Taliaferro, for years a star of the stage and screen, returns to pictures after several year's vacation in the important role of "The Painted Lady." George Fawcett, veteran of the stage and screen, plays the part of Dr. McQueen. Virginia Valli, a graduate of the old Essanay studio in Chicago, has the role of Lady Alice. There are also many other notable actors in the cast.

Exteriors were made in a reproduction of the village of Thrums, Scotland, the fictitious name Barrie used for the village of Kirriemuir, erected near Elmhurst, L. I. Josephine Lovett made the screen adaptation. Roy F. Overbaugh did the photography.

Eau Claire Bans Serials and Pictures of Crimes

Eau Claire, Wis., is the second northwest city to join the ranks of municipalities in which the civic authorities have taken a hand in regulating the morals of the citizens via the motion picture route.

The Eau Claire mayor and city council announced this week that serials will be barred from picture houses and that all pictures depicting crime or which, in the council's judgment, "are improper to be shown from a moral standpoint," will be eliminated. The theatre owners of the city are asked to co-operate in the movement.

That the general public is not satisfied with the regulatory course prescribed by the municipal officers is evidenced by the number of open letters to newspapers taking the mayor and council to task for their action.

Ford Fights Blue Laws by Means of Advertising

The influence of Henry Ford is now used in a great, nation-wide movement toward the suppression of the calamity that threatens the moving picture industry and every man, woman and child who loves amusement—the calamity of a Blue Sunday for all. Through the agency of Fitzpatrick & McElroy, Chicago, representatives of the Ford Educational Weekly, he has launched an advertising and publicity campaign of such strength and of such scope that it should long be remembered.

In nineteen trade and regional papers, circulated among exhibitors, the message, in the form of advertisement and of news, will appear. Every exhibitor in America is thereby acquainted with the nature of the danger and of the way of combatting it. Every exhibitor is urged to wire, write or call Fitzpatrick & McElroy for protest blanks, to be filled out by his patrons, and through the assistance of this firm, to be sent to the proper authorities in Washington, D. C., so that they may be used against the machinations of the Blue Law fanatics. Every exhibitor is urged to be the captain of his community, to assist in sending forth, not merely his opinion but the voice of the people.

For the purpose of securing these individual protests, 16,000,000 blanks have been prepared for distribution.

Rena Parker, who was the star in the stage play "Betty Be Good" in New York and on the road, has left that company to take a big part in the new William Fox serial, "Fantomas," the first episode of which was released December 19. This is Miss Parker's first appearance on the screen, although she has had many previous offers to appear before the camera.

Watch the World

PHOTOGRAPHS TAKEN WHILE "ISOBEL, OR THE TRAIL'S END" WAS PLAYING AT THE NEW YORK STRAND
At the left is shown the holiday exterior decorations of the theatre, while at the right is a scene from the prologue to the picture

LEONCE PERRET

presents

"The EMPIRE OF DIAMONDS"

From the novel by Valentin Mandelstamm

Directed by LEONCE PERRET

With an All-Star Cast including

Robert Elliott, Leon Mathot, Lucy Fox, and Henry G. Sell

For the first time in the history of the motion picture an American story with American actors has been filmed in the great centers of Europe.

Monte Carlo with its famous Casino, Nice, Paris, London, the mid-Atlantic and New York, are actually shown in the unfolding of a dramatic story.

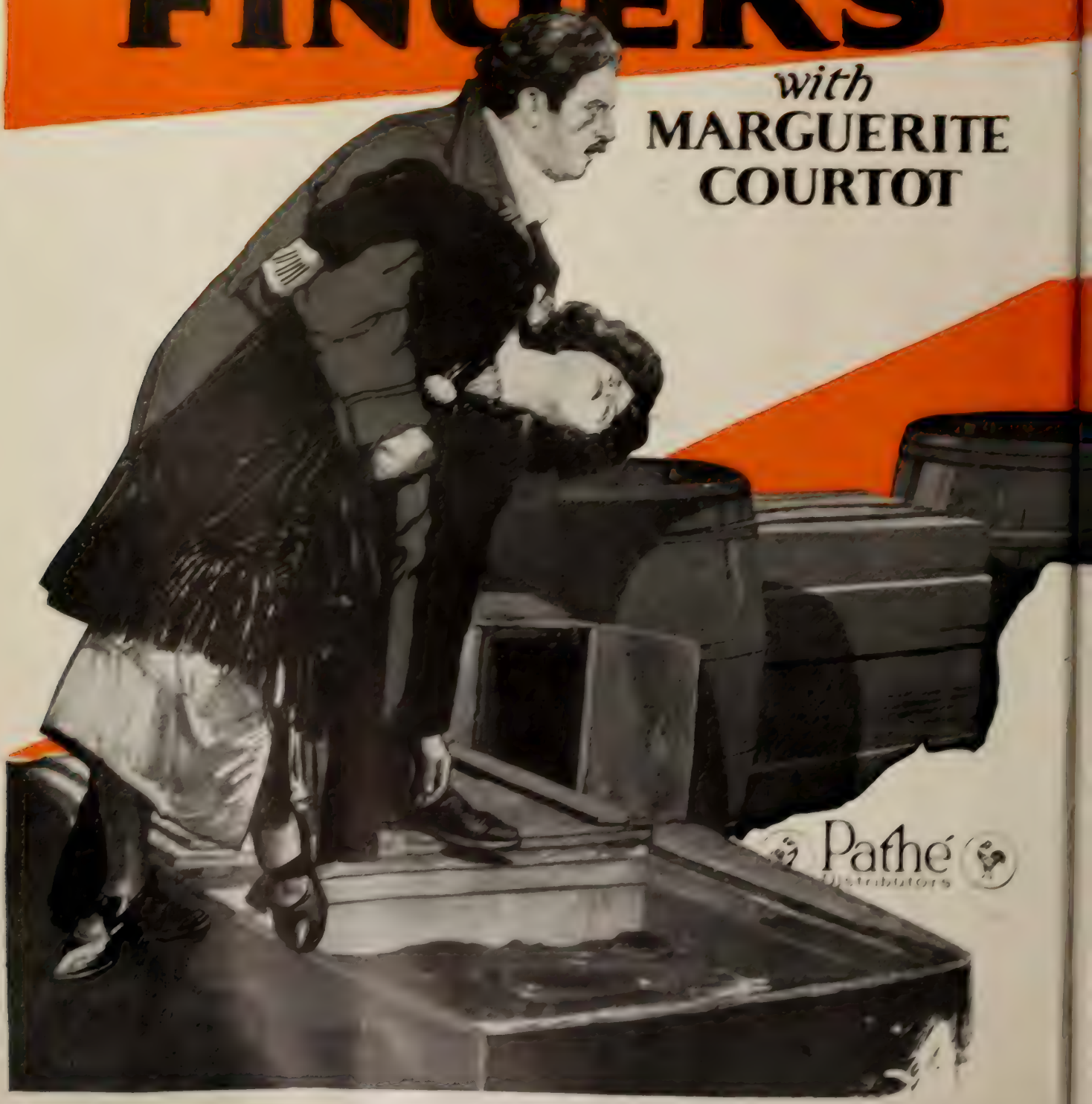
A remarkable story is presented in settings that can never be found in the ordinary feature picture; the real settings of the throbbing lives of men and women who have become slaves to the brilliance and light and beauty of The Diamond.

Pathe

GEO. B. SEITZ

in "VELVET FINGERS"

with

MARGUERITE COURTOT

Pathé
Distributors

Story by
BERTRAM MILLHAUSER
Produced and
Directed by
GEO. B. SEITZ

A deft and daring man of mystery; silent and effective; battling and victorious.

A scientific student of crime for the pursuit of criminals; more daring, more mysterious, more effective.

A woman loved by both and loving but one, still never sure of just which one.

And back of it all, back of the adventure, the intrigue, the romance, the mystery, is Action—Action—Action—

This is another of those wonderful George B. Seitz serial pictures with big feature strength in every episode.

A PATHÉ SERIAL

JUNE CAPRICE and GEORGE B. SEITZ

with Marguerite Courtot

IN

ROGUES AND ROMANCE

WRITTEN, DIRECTED AND PRODUCED BY

GEORGE B. SEITZ

Pathé Distributors

Rogues are the lovable bad men—
Romance is the spirit of love and life—
Do you want laughing, loving, bad men who are not all bad?
Do you want romance that is tingling with action, and life, and heroism?
Do you want the man who put the feature atmosphere in serials to entertain your patrons with the serial action in a great feature?
Do you actually want to show your patrons a picture with four real stars, George B. Seitz, Marguerite Courtot, June Caprice, and Harry Semels, when the whole industry is just beginning to talk about all-star pictures that are made with all-star casts?
If you want to put these things over for your good business, ask to have this picture screened for you immediately.

Fox Leases Building to Meet Needs of His Rapidly Expanding Production Interests

TO meet the needs of his rapidly expanding production interests, William Fox has leased for a term of twenty years the four-story and basement fireproof structure lately completed by the Kelly-Springfield Tire Company, at Tenth avenue and Fifty-fourth street, New York. This announcement follows closely upon the expenditure of more than a million dollars in expanding and beautifying the Fox studios in Hollywood, Cal., the details of which were printed recently in the trade papers.

Also included in the immediate enlargements of the Fox establishment is the new construction at the southeast corner of Tenth avenue and Fifty-sixth street. At the time the Fox New York studio was constructed it was presumed that its 150,000 square feet of floor space would be ample to accommodate the Fox activities for some time. But to encompass the activities of 5,000 employees, the Fox studio has never been able to hold all the units of the organization.

The Kelly-Springfield building, occupying a site 100 by 175 feet and containing more than 50,000 square feet of floor space, was leased for twenty years at an annual rental of $47,000, the gross sum involved in the lease period totaling approximately $1,000,000.

Work is being rushed to prepare the "annex" at Tenth avenue and Fifty-fourth street for occupancy.

Wild Waves Call Irvine, Who Quits Exploitation

Clarke Irvine, who for the past half year has been director of exploitation for Maurice Tourneur and who prepared the selling material for "The Last of the Mohicans," has left the producer because he has stopped productions.

Irvine, who holds the rate of chief yeoman in the U. S. Naval Reserve Force, having entered the service after being honorably discharged from his war enlistment, intends to take a long vacation and will no doubt go with the Pacific Fleet on its cruise to Panama and the South American countries this spring.

"I have not had a vacation since the war," says Irvine, "and as I can go with the fleet, I think that will be a good way to get a change and at the same time keep abreast of naval affairs. I have several plans on foot for bigger business upon my return. I refused three exploitation propositions to go to work at once, because I feel that a rest and a cruise with the fleet will put me in trim to do better than if I went right to work."

Chipman Company Ships Films to All Localities

The firm of Chipman, Ltd., at 8-10 Bridge street, New York, established in 1879 with branch houses in London, Sydney, Melbourne, Perth, Wellington, Montreal, Havana, Mexico, Buenos Aires, etc., and affiliations in South Africa, Far East, etc., has for a long time been shipping motion picture products to different parts of the globe.

This branch of its business has, however, so grown that it recently established a special department to attend solely to the export of films, cameras, projectors and accessories. The department is in charge of Roy Chandler.

Byron Morgan Continues as a Paramount Author

Byron Morgan, well-known magazine writer, has signed a new contract, whereby he will continue for a term of years to write original stories and scenarios for Paramount, according to an announcement from the Hollywood office of Jesse L. Lasky. He is probably best known for his Saturday Evening Post stories, notably a collection of tales of motoring called "The Roaring Road." Several of these have been produced by Paramount with Walace Reid as the star, including "The Roaring Road," "Excuse My Dust" and "What's Your Hurry?"

George H. Hamilton Opens Own Offices; Now State-Righting Three Productions

GEORGE H. HAMILTON, one of the oldest showmen in the picture business, who was responsible for the selling of "The Son of Tarzan" for David P. Howells, has started in business for himself with offices at 729 Seventh avenue, New York City. Because of the rapid manner in which he disposed of the state rights for "The Son of Tarzan," selling the entire United States in a period of six weeks, the owners of the three pictures which he is now handling induced him to handle their product. Their pictures, which will be offered on the state rights market, are "Kazan," by James Oliver Curwood, starring Jane Novak; "The Mask," by Eugene Hornblow, starring Hedda Nova, Jack Holt and Mickey Moore, and a rip roaring five reel comedy called "Hey Rube."

Those who have seen the Curwood picture state that it is one of the greatest stories that has appeared on the screen from the pen of this successful writer. Kazan is a savage and ferocious dog sired by a wolf, who hates men with all the hatred of his savage forebear. The first kindness he ever received in his life came from the hands of a woman and he becomes her staunch friend and protector. It was produced by Col. William N. Selig and directed by Bertram Bracken.

"The Mask" is a thrilling society drama. The scene is laid in California and the diamond field of South Africa. One of the big scenes is a passenger liner blown up at sea. "Hey Rube" is a five reel comedy in which a circus train is wrecked in a country village. There are over 500 animals in the picture, including lions, tigers, leopards, elephants, bears, and monkeys.

Mr. Hamilton expects to handle a total of twenty-six pictures a year on the state rights market. He will deal direct with the producer, obtaining full and complete selling rights to the pictures which he will handle. His record as a showman of many years' standing is a surety that he will handle nothing but box office winners. The three pictures which he is now handling have been shown to three territorial buyers and all of whom bought the entire offering of three pictures for their territories on sight. Mr. Hamilton expects to have the entire country sold on these three pictures in less than one month's time.

CROWDS GOING IN TO SEE ALMA REUBENS
She made a personal appearance while her Pioneer picture, "Thoughtless Women," was playing

WATCH
THE WORLD

Rothacker's New Hollywood Plant Will Be Finished in January; Opened in February

WHEN Watterson R. Rothacker returned to Chicago after a fortnight on the coast, he brought with him the contractor's promise to have the Hollywood laboratory completed in January. The formal opening is planned for some time in February. Mr. Rothacker and members of the executive staff will attend.

"While in Los Angeles I saw Al Kaufman's super-feature, 'Man, Woman, Marriage,' which is one of the most expensive and pretentious pictures of the year and which will play an important part on the First National program of 1921," said Mr. Rothacker. "This picture was directed by Allen Holubar with Dorothy Phillips in the leading role.

"I found Mr. and Mrs. Carter De Haven hard at work at the Chaplin studios finishing their next First National release. Louis B. Mayer is particularly enthusiastic about Anita Stewart's picture, 'Sowing the Wind,' which soon will be published through First National. At the Mayer studios Edwin Carewe was making progress on 'The Tornado,' starring Anita Stewart.

"I was a guest at a delightful dinner party given by Gloria Swanson, on the occasion of the birthday of her husband, Herbert Sonborn. The toast of the evening was to the hostess' little daughter, who, by common consent, was acknowledged to be the most wonderful and beautiful baby in California, if not in all the world.

"Fortunate to Be There"

"It was my good fortune to be at the Ray studios to see the big prize fight scene which will be the punch in Ray's 'Scrap Iron.' Things are humming on the Christie lot, King Vidor is nearing the completion of 'The Sky Pilot' for Catharine Curtis Corporation. Miss Curtis and her executive staff were in consultation with a big coast producer in regards to a wonderful superspecial which Miss Curtis predicts will be the box office leader of 1921.

"While there has been a bit of a lull on the coast since the departure of Colonel Fred Levy, of Louisville, it was the general opinion that conditions are rapidly returning to normal and will start up with a bang again as soon as the Colonel again favors the coast with his presence.

"Every producer out there is looking forward to the visit early in the new year of J. B. Williams and Henry Schwalbe."

Buck Jones in "Two Moons"

William Fox will release Buck Jones in "Two Moons" on December 19. This offering follows closely upon "Just Pals," a photoplay that was declared to possess the benefits of a most human tale, cleverly directed and pictured in a manner to bring praise from showmen, the press and theatregoers throughout the land. "Two Moons" promises to outrank its popular predecessor in the Buck Jones series.

One of the outstanding features of the play is the background of the beautiful cattle country to which the director and his entire company had to travel to get the proper and authentic atmosphere author Robert Welles Ritchie describes in his story.

Besides Buck Jones, the star, and Carl Holloway, the leading woman, the cast assembled for "Two Moons" includes such favorites as Gus Seville, Bert Sprotte, Slim Padgett, William Ellingford, Louis Fitz Roy, Eleanor Gawne, May Foster, Dick La Reno, Jim O'Neill, Edward Peil and William Wallingford.

Harold Lloyd Featured at Opening of Theatre

Singular tribute to the drawing power of Harold Lloyd was paid by the management of the New Howard Theatre, which threw its doors open to the people of Atlanta, for the first time Monday, December 13.

The Howard, one of the most beautiful picture theatres of the Southland, is one of the Stephen A. Lynch string.

On the opening bill Harold Lloyd in his latest Pathe comedy special, "Number, Please?" was awarded a leading position. In all the advertising material, Lloyd was prominently mentioned.

MAKING TIME FLY OR CHANGING THE YEAR WHILE YOU WAIT
Wanda Hawley, popular Realart star, sends the New Year greetings to everyone

Vignola and Company Off for the Bahama Islands

With all the interior scenes completed for his fourth special Vignola Production for Cosmopolitan-Paramount, Donn Byrne's story, "Redemption Cove," scenariozed by Doty Hobart, Robert G. Vignola has taken his company down to the Bahama Islands to film the exteriors.

Director Vignola expects to spend about three weeks in the tropic clime, which means that he will ring out the old year and ring in the new in a land where Mr. Volstead and the Eighteenth Amendment are impotent. Mr. Vignola had practically completed all of his interiors several days before Christmas, but he postponed leaving for the South so that he might spend Christmas with his parents in Albany—his second Christmas at home in nine years.

Assembled Company

Immediately after the yuletide celebrations were over, he assembled his company and entrained for Jacksonville, Fla., where they boarded a ship for the Bahama Islands. Owing to the heavy passenger traffic south bound at this time of the year, regular accommodations were not to be had so a special car was attached to the train for the Vignola company.

In the party besides Mr. Vignola are included Phil Carle, assistant director, E. K. Lincoln and Seena Owen, who play the male and female leads respectively; Al Liguori, chief cinematographer, and a large staff of players, technical men, cameramen, property men, etc.

While most of the exterior scenes for "Redemption Cove" require a tropical setting, Mr. Vignola chose the Bahama Islands because of their unusual beauty and picturesqueness. Always noted for his unusual photographic effects, he expects to obtain some particularly effective and daring scenes.

New Houses for Troy

Troy, N. Y., may have two new large motion picture houses. One is already assured, while the other will neither be affirmed nor denied by persons who have purchased a certain piece of property. Gaspare Battaglia, who already runs two motion picture theatres in Troy, has just purchased the lot in the central section and plans to erect a motion picture theatre having a seating capacity of about 1,000. M. and J. Weinstein have just bought a plot on Fourth street and it is said that they, too, will erect a house.

Books Parker Production

The first screening of Reginald Barker's production of "Bunty Pulls the Strings," the Scotch comedy from Graham Moffatt's successful stage play, will take place at the Missouri Theatre, St. Louis, Sunday, December 26, followed by "Godless Men," another Reginald Barker Goldwyn production on January 3. The Missouri Theatre is a Paramount house and up to the present time that theatre has booked but Paramount attractions.

A David G. Fischer Production

News of the West Coast

By A.H.GIEBLER

King Vidor to Make "Mothercraft" Film

"Mothercraft," a film message to the young women of the world, based on investigations and conclusions of May Bliss Dickinson, founder the Mothercraft movement, has been begun at the King Vidor studios, under the direction of Craig Huschinson and supervision of King Vidor. The principal parts in the picture will be played by Florence Vidor, William H. Crane, Roscoe Karns, Laura La Plante, Catherine Vidor and Miss Dickinson. Max Dupont will do the camera work.

Holubar Leaves for N. Y.

Allen Holubar, who has recovered from his recent illness, and who has completed the editing and titling of his new picture, "Man, Woman, Marriage," has left for New York in company with Dorothy Phillips, star of the production, and Albert Kaufman, who sponsored the production, with a print of the film.

C. Sharpe Minor Back

C. Sharpe Minor, popular organist with audiences of Los Angeles' leading film theatres, has been appointed organist at the Mission Theatre to replace Jesse Crawford, also a popular organist, who goes to the Ambassador Theatre in Chicago.

Sheehan Returns East

Winfield R. Sheehan, vice-president and general manager of Fox, has gone back to New York, after a five-weeks' visit to the West Coast.

Mollie McConnell Dead

Mollie McConnell, who was taken sick about three weeks ago, died last Saturday at the Woodward Hotel on Eighth street. Miss McConnell was one of the pioneer players in motion pictures and had appeared in many film productions for Universal, Metro, Vitagraph, Balboa and Goldwyn. For fourteen years she was on the stage with Charles Frohman's companies and later was under contract with the Shuberts.

Miss McConnell was the wife of William McConnell, a former editor of the New York Morning Telegraph, who later entered the theatrical world. After his death she became the wife of Sherwood McDonald, motion picture actor and director.

In Auto Accident

Gertrude Norman, who plays the part of Grandma Baker in Irvin Willat's new picture, "Partners of the Tide," suffered serious injuries when she was struck by an automobile on Hill street one day last week. Mrs. Norman will recover.

Returns from England

Fred Leroy Granville, formerly associated with Universal, but who has been in England for the past year directing Peggy Hyland in Samuelson Films, has returned to Los Angeles and will resume his connection with Universal in a directorial capacity.

Willat Buys Site

The Willat Brothers, "Doc" and Irvin, producers of the Willat Productions, have purchased a five-acre tract in Culver City and will begin construction work immediately on a studio, where their future productions will be filmed. C. A. Willat, recently general manager of the National Studios, has resigned that position and will in the future devote his entire time to the productions directed by his brother, Irvin. "Partners of the Tide," the current Willat picture, has been practically completed with the exception of water stuff, which is being made this week.

Reception to Equity Head

John Emerson, film director and producer and president of the Actors' Equity Association of America, will be given a reception by Los Angeles actors at the Alexandria Hotel next Sunday at 2.30 p. m. The reception committee includes Frank Keenan, William H. Crane, Lionel Belmore, Elsie Ferguson, Fred Niblo, Enid Bennett, Nazimova, Charles Bryant, Edward Connelly, Joseph Kilgour, Milton Sills, Robert Edeson, Dorothy Dalton, Lewis Stone, George MacQuarrie, Douglas MacLean, William Courtleigh, Henry B. Warner, Thomas Meighan, Lawson Butt, DeWitt C. Jennings and R. D. McLean.

Exhibitors League Takes Headquarters in Detroit

The Michigan Exhibitors' League, with a membership representing nearly five hundred theatres in the state, has taken handsome quarters in the Hotel Tuller, Detroit.

J. C. Ritter is president of the organization and A. J. Moeller secretary and manager. On the board of directors are W. S. Butterfield, Battle Creek; George W. Trendle, Detroit; W. S. McLaren, Jackson; Charles Carlisle, Saginaw; J. R. Denniston, Monroe; Herb Weil, Port Huron; Claud Cady, Lansing; G. L. Willer, Grand Rapids; Charles Garfield, Flint; A. J. Kleist, Pontiac; J. F. Wuerth, Ann Arbor.

The organization is now getting its committees in readiness to oppose any adverse laws affecting the motion picture industry which may be introduced at the next session of the state legislature.

John Russell to Write Original Film Stories for Metro Production

Some of the most remote corners of the world are destined to find their way to the screen in future Metro productions through the acquisition by that company of original film contributions by John Russell, author, globe trotter and former representative of the United States abroad.

Mr. Russell is one of the noted writers acquired by Bayard Veiller, director of productions for Metro's West Coast studios, during his recent visit to New York. Among the other additions to the company's growing staff of story producers are Montague Glass, Arthur Somers Roche and Gene Buck.

Recently Mr. Russell completed a tour of the world that included the Samoan Islands, the Fijis, Australia, South Africa and many of the seldom seen out-of-the-way places of Europe and Asia.

William Farnum to Plan the Lamb's Club Gambol

William Farnum is to be in New York this Christmas and has been appointed by R. H. Burnside to act as "Christmas Collie" for the Lambs Club. He will plan, arrange and present the Yuletide Gambol for the organization.

Mr. Farnum, who is now at work on a picture at the William Fox studios in New York, is planning the biggest Gambol the Lambs have known in many years, and has much talent of the stage to draw upon.

Indianapolis Union Opposes Sunday Picture Ban

Vigorous opposition to any movement or legislation seeking to close the picture theatres on Sundays is to be taken by members of the Central Labor Union at Indianapolis, according to resolutions passed by the organization at a meeting this week. The organization also asked that the legislative committee of the State Federation of Labor take similar action.

The resolutions passed by the Central Labor Union say that although there is a movement by certain church organizations to demand legislation prohibiting picture shows on Sunday, these exhibitions do not interfere with any one's opportunity to attend church and that Sunday picture shows have become a necessity to the working people.

The prohibition of the Sunday shows, according to the resolutions, would deprive thousands of working people of their means of recreation and also would deprive many projectionists of their means of livelihood. The resolutions add that the Sunday shows in no way deprive projectionists of their hours of recreation. Members of the union say they will make a concerted fight against any legislation toward the closing of the Sunday shows that may be proposed at the coming session of the state legislature.

Seattle Co-operates on Subject of Censorship

Hugh Caldwell, mayor of Seattle, invited all the film exchange managers to a get-together meeting with the local censorship board on the evening of November 14. The board consists of six men and three women who are appointed to serve without salary under a city ordinance which gives them the power to stop any picture from being exhibited in Seattle, if the exhibitor or the film company releasing it has not complied with the eliminations ordered by the National Board of Review.

The object of the meeting was to bring the film men to a sympathetic understanding with the board. Each manager present pledged themselves to see that any eliminations ordered by the National Board of Review are made. No trouble whatever is anticipated in the form of adverse censorship in Seattle, unless there are flagrant violations of the rules of decency and morals in films or advertising, according to the film exchange managers themselves.

"Son of Wallingford" to Be Vitagraph Film

Collier's Weekly is the magazine successful in a large field of competitors in bidding for George Randolph Chester's new story, "The Son of Wallingford," which will deal with the adventures of the son of the notorious "Get-Rich-Quick Wallingford." Several other magazines of national circulation had made offers for this story, it is reported.

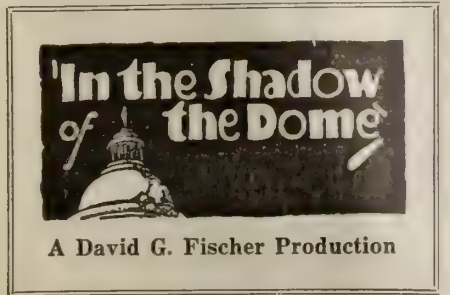
The new story will be run in four installments in Collier's, the final chapters appearing early in May of the coming year.

The story also will be published in book form under the title of "Get-Rich-Quick Wallingford's Son." The book will come out shortly after the final installment in Collier's. It is planned to have the screen version, under the title of "The Son of Wallingford," completed at the same time. Mr. Chester will supervise the production of the picture. Mrs. Lillian Chester collaborated with her husband on the story, which is reported to be replete with thrills and excitement and affords opportunities for a spectacular production.

Semon Has New "Gags" for Vitagraph Comedy

The "animal stuff" which, it is said, went so well in "The Sportsman," will be used by Larry Semon in the comedy which he is now making with Maryon Aye, his new leading woman. Larry used lions in "The Sportsman." He will draft other menagerie members for the new comedy which he is making under the title of "The Hick."

Larry has a score or more new "gags" for his new comedy, according to reports, and hopes to make it the speediest one he has ever produced, as well as the funniest. In addition to Maryon Aye, his group of fellow funmakers includes Frank Alexander, Bill Hauber and Al Thompson.



A David G. Fischer Production

Hugo Ballin's "East Lynne" Nears End; Fairy Tale of Middle Ages Is Included

WITH the completion of "East Lynne" a matter of days, Hugo Ballin is devoting his time to the most important of the several innovations in the production. This is the interpolation of a fairy tale of the middle ages in which Mabel Ballin and Edward Earle appear, produced in an impressionistic manner. Scarlet walls and blue doors vie with purple skies and golden trees and costumes of startling originality. Nor will their effect on the screen, according to the plan worked out by Hugo Ballin, be altogether lost or even transmuted to black and white altogether. The result promises to be a revelation, according to the few who have seen the first "takes."

Not a Departure

The introduction of a fairy tale into so well known a story as "East Lynne" is in no sense a departure from the original content of the drama. For the most part, except where it has been necessary to bring the various episodes closer together, Hugo Ballin has adhered to the story. It is the manner in which he has mounted it, the delicacy with which he has handled the familiar situations and the absence of the obvious and banal, on which he is depending to attract the discriminating picture-goer.

Big Cast

Employing the expedient of a fairy tale is thoroughly legitimate, as he visualizes the play. It will consume but a bare five minutes, perhaps, of the running time and it achieves a point not to be overlooked in establishing the principal characters.

Besides Mabel Ballin and Edward Earle, who enact the familiar roles of Isabel and Archibald Carlyle and are the only figures in the romantic episode, Henry G. Sell, Gladys Coburn, Gilbert Rooney and Doris Sheerin are included in the cast, together with Queenie Vassar, once the toast of the town when the Casino was New York's only home of comic opera.

"The Spenders" and "The Truant Husband" Are Two Comedy-Drama Productions to Be Released by Hodkinson Firm in January

PERHAPS the best indication of the spirit in which the W. W. Hodkinson Corporation approaches the coming year is summed up in the calibre of two productions scheduled for release during the first month of 1921. The first picture will be "The Spenders," a strong, stirring, comedy-drama from the pen of one of America's leading humorists, Harry Leon Wilson.

Given Infinite Care

To the production of "The Spenders," Benj. B. Hampton has given infinite care. To Claire Adams, remembered for her work in "Riders of the Dawn" and "The Dwelling Place of Light," has been entrusted the leading feminine role, while opposite her is seen Niles Welch, a juvenile lead of rare ability.

Robert McKim contributes another of his clean-cut character studies in what has been said to be one of the most perfect examples of villainy ever seen on the screen, and Joseph J. Dowling, the "Miracle Man" of the screen and veteran of a thousand silversheet successes, is seen as "Uncle Peter Bines," a character, which, due to the artistry of Harry Leon Wilson and Mr. Dowling, will live long in the memory of every one who sees it.

Many Tense Situations

There are many tense situations in the production, but at no time is the laugh far removed. Members of the Hodkinson organization are unanimously agreed that this new production is one of the greatest bits of clean comedy ever brought to the screen.

And the adjective "clean" may truly be applied to the production which will follow "The Spenders." This is to be "The Truant Husband," made by the Rockett Film Company from the Cosmopolitan Magazine story of the same name, written by Albert Payson Terhune.

"The Truant Husband" may be characterized as marital tragi-comedy, for it deals with the adventures and misadventures that befall a young husband when he tries to "put one over" on his trusting wife.

The husband is played by Mahlon Hamilton, the man whose splendid work contributed largely to the success of "Earthbound"; the wife by Francelia Billington, who was one of the featured players in "Blind Husbands" and Betty Blythe, one of the most beautiful women before the camera today has a role to which her talents admirably befit her.

Tooker to Go to Hunt Club

William H. Tooker, who plays a prominent part in the new Eugene O'Brien picture, "Worlds Apart," which is nearing completion at the Selznick Fort Lee studios under the direction of Alan Crosland, is making preparations for a return trip to Warrenton, Va., where he will be the guest of the Warrenton Hunt Club. The entire company of players supporting the Selznick star recently returned from Warrenton, where most of the exteriors of the picture were made.

"GOSH, BUT THE OLD HOME LOOKS GOOD!"

That's what Bebe Daniels says in "She Couldn't Help It," her new Realart picture...

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

Diverse Subjects in Goldwyn Pictograph

Goldwyn-Bray Pictograph No. 7068 contains three varied subjects of wide interest, "The Action of the Human Heart," "Coasting from the Clouds" and "The Hinges on the Bar-room Door," a Krazy Kat cartoon.

Unlike most technical charts, "The Action of the Human Heart," made under the direction of F. Lyle Goldman, is simple enough to be readily understood by all. The picture shows the heart action and illustrates an interesting subject in elementary physiology. The second subject, "Coasting from the Clouds," provides views of one of the greatest railroads in the world, "The Aroya," which is 15,600 feet high. This engineering feat has conquered the grades of the Peruvian Andes. Starting on the snowclad mountain tops, the Pictograph follows the journey to the regions of tropical splendor in the valley. The grandeur of the country is reproduced in finely photographed scenes that are toned and tinted to bring out the beauty of the lights and shadows on the mountain ranges.

The Krazy Kat cartoon, which closes the reel, shows how Ignatz, the mouse, turns the tables when Kat tries to put one over by inducing him to enter a pair of barroom doors painted on a wall.

"The Snow Bound Pyrenees' Picturizes Winter Beauty

The "Brownie" traveler of the "get there" map crosses the Atlantic in an aeroplane of an original make and drops onto the Pyrenees Mountains, which form an almost impassable barrier between France and Spain. "The Snow Bound Pyrenees," the Paramount-Holmes Travel Picture for December 19, has as its subject the winter beauty of the mountains. As the road winds along and among the mountains, many beautiful effects may be observed. Heavily snow-laden fir trees, photographed through the falling snow, streams that flow so rapidly that they do not freeze, ice-bound cascades and long shots of snow-covered peaks are of surpassing loveliness. The marvel of this section of the world, the Cirque de Gavarnie, a huge circular valley of living rock with its lovely waterfall, ice-bound, is shown in its winter glory. Amusing touches are given by the native fellow-travelers of Burton Holmes, the peasant girls and men, guides and natives of the little towns nestling in the valleys. Pictures of dream-like loveliness of the snow-clad heights, lighted with the glow of the setting sun brings this winter travel picture to a peaceful close.

Children to Be Christmas Guests at Rivoli

Two thousand children, charges of the United Hebrew Charities, will be the guests of Hugo Riesenfeld during Christmas week at the Rivoli Theatre, New York City, when special matinees for the little folk will be given. Five hundred will be entertaind Sunday morning, and three hundred each on the following week days, except Saturday. The programs will be arranged to suit juvenile tastes and will consist of a series of screen comedies. Further attractions will be Miriam Battista, child stage and screen star, as an entertainer, Christmas pantomime and special music.

About six thousand more children from other organizations will also be entertained.

Some Things Worth Knowing

That assisting in the endeavor of the United Charities to raise the sum of $33,000,000 needed to save the children of the devastated European countries, Fox News shows views of the actual conditions and the pitiful hungry faces of the little ones. Herbert Hoover, the leading spirit of this movement is shown at work. The huge task of feeding and saving the starving people will be done by the Y. M. C. A., Red Cross, K. of C. and other organizations. Rialto Theatre, New York.

That the devastation worked by the most violent typhoon in fifteen years in Manila, P. I., and the great fire that raged for five days as one of the results is shown in the Fox News. Rivoli Theatre, New York.

That the $10,000,000 opera house in Mexico City is nearing completion. The building is built entirely of marble and was started in 1910. The curtain is made of glass and cost $50,000. Fox News, Rivoli Theatre, New York.

That International shows the Javanese at their original methods of fishing. Javanese boys training homing pigeons is also picturized. Rialto Theatre New York.

That the Rialto Magazine, among the interesting news items, shows the remarkably beautiful water carnival, with which Venice celebrates her independence from Austria in 1868, Pathe News. The truly thrilling air stunts performed by Jersey Ringel on a whizzing, loop-the-looping plane are breathtaking, International News.

* * *

That in celebration of its tenth anniversary, Pathe News shows some "stunt" pictures. Pictures of racing speed boats at San Pedro, Cal., have been taken from a Goodyear blimp, a seaplane following the racers, and a racer itself. Many of the views are so close that they might well be termed closeups and are extraordinary. Shown in Rivoli Pictorial.

* * *

That motion pictures are being shown in the hospitals of New York City through the Motion Picture Division of the Commonwealth Theatre Movement. The work is under the supervision of Mr. Bowman, of Columbia University, and the pictures are selected from the lists compiled by the National Board of Review.

SCENES FROM A NEW PATHE PICTURE THAT IS BEING RELEASED UNDER THE TITLE OF "THE SAGE HEN"
"This here gal is mine—'n if ya think ya kin git her ya gotta git me first!" says Wallace McDonald in the scene at the left. Gladys Brockwell, in the center picture, has the lead which is a character part. Lillian Rich is the Western lass

Short Subjects of Importance

"Park Your Car"

A one-reel Rolin-Pathe comic, directed by Alf Goulding, with Harry Pollard and Marie Mosquini in the cast. The story is one of domestic joys and sorrows. Harry and his portly neighbor tire of planting gardens and taking care of the chickens. They desire an automobile in which to take their respective wives riding. When they finally get a car, it goes through a slow process of disintegration, and then falls to pieces more rapidly when they are out on a long journey. The number is not intensely laughable, but will amuse the average spectators successfully.

"Number, Please"

Harold Lloyd is equipped with a breezy two-reel comic in this Pathe release. The scenes are taken at a beach resort, and while many similar comics have been turned out, using the same concessions and familiar devices, Harold has a deft way with him that brings a laugh. The first scenes are amusing, showing him on the back seat of a roller coaster car, catching flying hats, handkerchiefs and false hair as they slip away from the owners. He falls in love with a girl and finds himself rival to a portly young man. His efforts to recover the girl's dog and the chase around the merry-go-round are laughable. The pocketbook incidents have also been worked up in good shape. Mildred Davis is attractive as the girl.

Pathe Review, No. 83

Scenes along the Hoosac river, at the foot of the Green mountains, show many of the beauties of New England rural life. How rings are made is a good industrial subject, combining artistry as well. The pictures show the stamping of patterns upon gold plates, the moiding and polishing and final setting of the precious stones. A slow-camera outdoor subject pictures the graceful sport of riding the waves on a board attached to a fast launch. Teaching canary birds to sing is a novel topic, adequately treated. The final subject reveals the beauties of a flower called the cyclamen, in tints.

"Way Down North"

This one-reel Universal-Star subject, as might be suspected, is a burlesque on "Way Down East." It has been directed by Vin Moore and features Dorothy Wolbert in the role of Any Moore, the betrayed girl. It travesties the old-fashioned rural melodrama and puts over some good humorous stunts. The settings are quite elaborate and the characterizations are interesting. Dorothy Wolbert once more proves her claim to the designation of comedienne, though she works too hard at times and is inclined to force her effects. The burning snow and fake cakes of ice will get laughs.

"There Is No Santa Claus"

A travel picture of the still loveliness of the Alpine passes, piled with masses of drifting snow. Many of the views shown are of an ethereal beauty. Saint Bernard's Pass, the inn in which Napoleon stopped when on his way to Italy, the Hospice of the Brothers, who founded the charity to succor mountain travelers in 1080, and the intelligent dogs which have added to the fame of the Brothers are shown. Unfortunately the sub-titling has been done in the slangy, flippant style which this company uses. It is out of harmony with the beauty of the pictures and spoils the film for the better and more intelligent class of spectators.—(Chester-Outing, Educational Film Corporation.)

Kineto Review No. 15

Magnificently impressive are the pictures of the Victory Parades held in London, Paris and New York City in memory of the Allied Victory. In London the camera records the parade held in July, 1919, and shows the veterans of the United States, headed by General Pershing, Belgium, China, Czecho-Slovakia, France, headed by General Foch, Italy, Japan, Portugal, the British Bluejackets, "Wrens," Sir Douglas Haig, the Scotch Kilties, Royal Horse Artillery, the tanks, Australians, Canadians and Hindoos marching under the Victoria Arch. In celebration of Bastille Day, July 14, 1919, the Allied Veterans are shown marching under the Arche de Triomphe and through the Place de la Concorde in Paris. Two parades are shown in New York City; the first held on March 25, 1919, shows the United States Veterans marching down Fifth avenue. The one held on August 10, 1919, shows General Pershing heading the marching ranks under the Victory Arch, temporarily erected in Madison Square. There are a number of long shots of all the parades that are impressive, picturizing as they do, the marching columns, masses of spectators and the architectural beauty of the cities. The usual fine photography.

Pathe Review No. 84

This opens with winter scenes in Japan, picturing the exterior of a famous temple, before which is set a sacred lantern. The making of stuffed sausages and "hot dogs" is a process that will perhaps startle and at the same time interest spectators. The presence of a real farm between Broadway and Riverside Drive is a fact not known to many New Yorkers, and the camera gives ample proof of its existence. Hy Mayer has drawn entertaining and amusing views of Provincetown, Cape Cod, interspersed with cameda pictures. The fishing scenes are unusually good in this. The chimes of Seville makes a strong closing feature.

"The Sleepyhead"

Eddie Boland and the Vanity Fair Girls appearin this one-reel comic, directed by Nick Burrows. Eddie appears as a sort of "promoter" for a hospital and is sent to find both patients and nurses. He employs a group of beautiful chorus girls for the latter jobs and they soon put new life into the institution. Eddie, who is called "Sleepyhead," finally loses his job. The idea in this is more amusing than the development, but it will serve to entertain as it stands.

"Pals and Petticoats"

A typical two-reel Sunshine comic, with Harry McCoy, Olive Dale, Tom Kennedy and others in the cast. The subject pictures the adventures of a ditch digger with ambitions for higher things. The scenes showing various individuals stuck in the hot tar are funny and some of the knockabout scenes in the cabaret are good, but most of the latter are quite ordinary. The best business of all is the clever double exposure work in the second reel on top of some high buildings.

"A Hard Luck Santa Claus"

In this animated subject Mutt and Jeff play Santa Claus in order to enter a certain house and obtain some papers for a client who offers to pay them well. They go down the chimney, Jeff leading the way and Mutt following dressed as Santa Claus. The owner greets them savagely and throws them out, minus the papers. The idea is amusing but not so laughable as many others in this series. It makes an average subject.

"Trouble Bubbles"

A two-reel Century comic, directed by Wm. Armstrong, which pictures the adventures of a young member of the police force in his effort to round up the "Hop Brew" clan. The first reel is the conventional knockabout stuff, many of the scenes being taken in the police station, with the chief's daughter as a central figure. The second reel comes up with better situations and considerable humor is developed in the burlesque melodramatic stunts, fashioned along the lines of incidents pictured in the serials.

"All Stuck Up"

Mutt and Jeff appear in this animated subject as dealers in fly-paper. Mutt undertakes to play the hero and save the pretty heroine from a bandit named Wild-Eyed Pete, but little Jeff really turns the trick by enveloping the villain in the sticky fly-paper. The comedy runs true to form and while not as laughable as certain predecessors, has much to recommend it to an audience looking for entertainment.

"All Wrong"

In certain respects this two-reel comic, directed by Jack Blystone, is one of the funniest in which Clyde Cook has appeared. It is a military burlesque, with the nimble comedian in the role of Private Wright, who does everything wrong. His awkward drill work is extremely laughable, and his efforts to protect the borderline against whiskey smugglers are a scream. The business of the rolling barrels has been deftly handled. The rescue of the captain's daughter is also a strong feature and the subject as a whole should make any audience rock with laughter. Ed. Kennedy, Bess True, Lois Scott and Kewpie Morgan are in the assisting cast.

"Shuffle the Queens"

A rather aimless Christie Comedy. The action consists almost entirely of the efforts of the husband of an elderly couple to put the wives of two young husbands where he thinks they should be. A continuous change partners, with the women rushing madly from one bed-room to another, until the old gentleman is made to understand who is married to whom.

"The Royal Family of Swaziland"

Royalty in far away Africa bears little resemblance to the European brand. Interesting pictures of the royal family of the only tribe to retain its independence are shown in this Prizma Color Scenic. The initiation of the white travelers in the Queen's Regiment and the ceremonies attendant thereon form part of this Scenic of an intelligent, progressive tribe.

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Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

Writing in the Theatre Magazine for January, Alison Smith has this to say about that once greatly admired embodiment of all the manly virtues, the resplendent hero of stage and screen fiction:

"This month, like Thackeray's novel, has been a story without a hero. Nothing could be more cheering to the devotee of realism than the increasing number of plays on stage and screen which refuse to feature demigods as the central figure in their plots. That tailor-made dummy which used to stalk through our film action like an animated wax figure in a man's furnishing store, is being replaced by real human beings whose authors have actually dared to mingle a few faults with their super-human virtues. It is a healthy and progressive sign to find that the old-fashioned hero, too good to be true, is at last in a class with the last rose of summer."

Well, peace to his passing—if he has gone for good. But an afternoon at the theatre will not seem quite the same to the average matinee girl; she will miss much of the flavor of romance which clung to the "animated wax figure" who was the object of her adoration. This sort of hero worship may not have been the best thing in the world for her; and one hesitates to contemplate the effect of all this devotion upon the male being who knew himself to be a matinee idol.

It is going to be a difficult matter to replace him, however. He was always safe, even if he wasn't always sensible, while his vogue lasted, and could be depended upon to do the right thing at the right moment, according to his admirers conception of proper behavior for a leading juvenile of the mimic scene. The new school of realism tends to sharpen the intellect of the onlooker of both sexes, and even the matinee girl is going to view the strictly human hero with a very critical eye.

One specimen of this gentleman which has put in an occasional apeparance on the screen during the last half of the present year is the durnphule hero. He hasn't been a fool all the time; his lapses of common sense have been of brief duration, but during these spells he has permitted himself to be imposed upon 'something shameful," generally in regard to his wife or sweetheart. It is useless to deny that such things happen in real life, and quite as useless to maintain that by not displaying more horse sense the gullible person does not bring more derision than pity upon himself.

With fictitious characters the danger is doubled.

The supporters of realistic or intellectual drama have not advanced to the point where they prefer weakness to strength, when it comes to character. If a hero of the new school of fiction is to be deceived and put upon by those he trusts, they must do it cleverly and not take him in with untrue statements of so transparent a nature that he proclaims himself an ass for believing them.

In brief, even the making of a realistic drama is a question of artistry in which logic plays an important part. The old method of fiction building disarmed criticism by frankly separating the good and the bad in human nature and handing nothing but virtue to one set of characters and nothing but vice to another set. The true to life school invites the closest scrutiny of the men and women depicted in its plots and a durnphule hero is going to be spotted the instant he acts like one.

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"Rogues and Romance"

Six-Part Pathe-George B. Seitz Production Rich In Atmosphere of Sunny Spain

Reviewed by Robert C. McElravy

In writing and producing "Rogues and Romance" George B. Seitz has concocted a blithe adventure story, with some strong melodramatic moments and touches of light humor here and there which get over nicely. The opening is slow and relies for its appeal upon the introduction of a pleasing cast and a wealth of pictorial beauty, taken in various parts of Spain itself. Later came some realistic melodramatic events, including a revolution in full tilt. The revolution requires an immense cast of characters and is both colorful and stirring.

In the way of atmospheric effect this production is notably strong. The scenes were taken in and about Seville, Cadiz, Granada and Malaga, giving altogether some charming and widely descriptive pictorial effects. It pictures both high and low life in Spain, and the personal thanks expressed by the producer in one of the titles at the beginning would indicate that he impressed large portions of the populations of the places visited into his cast.

Mr. Seitz is pleasing as the hero and Harry Semels is strong as the leader of the revolutionists. June Caprice and Marguerite Courtot are nicely balanced in the feminine leads, the first being an attractive blonde and the latter a brunette. The climax is strong.

Cast

Sylvia ..... June Caprice
Reginald ..... George B. Seitz
Carmelita ..... Marguerite Courtot
Pedro Pezet ..... Harry Semels
Don Jose ..... Wm. P. Burt

Produced, Directed and Written by George B. Seitz
Length, Six Reels

The Story

Sylvia Lee, in "Rogues and Romance" is the daughter of an American visiting in Spain. She is engaged to an American youth named Reginald, but Sylvia thinks her lover far away and succumbs to the moonlight wooing of Pedro Pezet, leader of the Revolutionists in Spain. Carmelita, a Spanish girl in love with Pezet, learns of the romance and is wild with jealousy.

When Reggie appears unexpectedly Sylvia cries with rage. The romance with Pezet is just beginning to flower and so great is her pique that she returns Reggie's ring and goes with Pezet. The later takes her to the headquarters of the revolutionists, not intending to marry her but to hold up her father for ransom-money.

Carmelita in the meantime has frustrated an attempt of the revolutionists to capture the reins of government. She tells Reggie he is a fool and this helps to stir him to action. He follows Pezet and Sylvia to the rendezvous of the revolutionists and rescues her after great personal risk. Carmelita successfully renews her claims upon Pezet.

Program and Exploitation Catchlines: A Bright Story of Sunny Spain.
All Your Favorites in a Romantic Story of High Life and Low in Spain.
A Picture About Spain That Was Actually Taken in Spain with Marguerite Courtot, George B. Seitz and June Caprice.

Exploitation Angles: Make your big appeal to the fact that this story was actually made in Spain and not in studio settings. Play this strong, and add the draw of June Caprice and George Seitz as well as Marguerite Courtot. Play on the romantic and adventure angles of the story, and use the Spanish colors for decoration.

"Thoughtless Women"

Daniel Carson Goodman Presents a Slice of Life in a Simple Direct Way, in This Pioneer Picture

Reviewed by Jessie Robb

The results of careless training or rather lack of training in the fundamental truths of life and their logical results are set forth by Daniel Carson Goodman in his production for the Pioneer Film Corporation, starring Alma Rubens. There is nothing startling in the unfoldment of the story, but the entire telling is convincing in that it will cause the spectators to realize that here are human beings acting as human beings would under the circumstances, without melodramatic highlights.

Alma Rubens impersonates Annie Marnet, the young girl, whose life is nearly wrecked through the false ideals inculcated by her thoughtless, vain mother and whose innate soundness of character carries her through events which might have been disastrous. Miss Rubens has a lovely, dark beauty and a thoughtful, evanescent charm that is most appealing. Her handling of the revolver episode is especially fine. Robert Williams is the son of the rich, society woman, whose false ideals result in deteriorating and undermining whatever moral strength the boy may have had. The cast is above the average. Lumsden Hare as the banker and Mercetia Esmond as Annie's mother do work that measures up to their reputations. Sets and lighting are entirely satisfactory, but are subordinate to the drama, which is as it should be. A picture for thoughtful people.

The Cast

The Poor Home

Annie Marnet ..... Alma Rubens
The Father ..... E. Holland
The Mother ..... Marcetia Esmond

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The Banker.....Lumsden Hare
The Rich Home
The Mother.....Mrs. Brundage
The Son.....Robert Williams
The Sister.....Gladys Valerie
The Lady Vere-de-Vere.....Mabel Bardine
Story, Scenario and Direction by Daniel Carson Goodman
Length, Six Reels

The Story

Annie Marnet is the daughter of a socially aspiring mother, who is willing to sacrifice any one and anything to become a member of society. When "The Son" breaks with his mother over the question of his money inheritance and goes to work for "The Banker" he sets out to look for a boarding house and takes a room at the Marnet's. He courts Annie and marries her, only for the purpose of obtaining his money, which becomes his upon marriage.

Annie is not accepted by his family and is introduced as a companion. "The Banker" becomes interested in her. Conditions become intolerable and Annie returns to her mother, only to be repudiated. She has been accused by "The Son's" mother of stealing a necklace and "The Son," who is really guilty also accuses Annie, thus hoping to break with her and return to his mistress. Annie feels that there is nothing left for her and contemplates suicide. She is dissuaded by "The Banker," who gets a confession from "The Son." He now desires Annie for his wife. Annie refuses. "The Son" returns to his mistress, and Annie, eventually finds happiness with "The Banker."

Program and Exploitation Catchlines: A Drama of Life As It Is.

Story of a Girl Whose Mother Would Sacrifice Anthing in Order to Get Into Society.

Alma Rubens in a Story of Society.

Exploitation Angles: Sell the title and star in combination and in your story angle drive against the women who to enter society will sell not their own souls alone, but wreck the lives of those who look to them for guidance. Don't make it too sensational.

"Mr. Wu"

Stoll Film Corporation Features Matheson Lang in a Tragedy of Vengeance

Reviewed by Louis Reeves Harrison

"Mr. Wu" is derived from an English drama which had a successful run in both London and New York. It chiefly concerns the fanatical scheme of vengeance cruelly conceived by a half-caste Chinaman of wealth and power, who deems himself superior to natural justice, though his whole life has been devoted to wronging others. That an apparently trivial, but really fatal act of his own causes vengeance to react upon himself constitutes the strength of the story. His acts are characterized by extreme cruelty and cunning, almost inconceivable among people who mingle good with bad in their daily lives. For that reason, or because our ideals are not easily reconciled to those of the Orient, the central figure seems only small and mean instead of big and nobly tragic.

The role of Mr. Wu is admirably interpreted by Matheson Lang, but his support is hardly adequate. The settings and general atmosphere of the piece, however, compensate to a large degree. Infinite pains have been taken to render them effective. As to the suitability of the Stoll Film Company's visualization of "Mr. Wu" for motion picture entertainment, there is a billboard value in the adaptation of a successful stage play, but the mood is very dark, most of the time morbid, and there is lack of compensation in the concluding scenes. The production shows both sincerity and skill; there are some intense scenes, and it may be characterized in whole as a good production of its kind.

Cast

Wu Li Chang.....Matheson Lang
Nang Ping.....Meggie Albanesi
Arthur Gregory.....Teddie Arundel
Florence Gregory.....Lillian McCarthy
Basil Gregory.....Roy Royston
Authors, H. M. Vernon and Harold Owen
Scenario by Frederick Blatchford
Director, Maurice Elvey
Length, 4,600 Feet

The Story

"Mr. Wu" is a rich and influential merchant in China, though a former pirate and still a leader of desperate gangs. A half-caste, he has inherited the meanest traits of two races. He has a pretty motherless daughter, whose garden is freely visited, and she yields to the love of young Basil Gregory. Mr. Wu discovers this through his spies. They capture Basil and imprison him for torture. Wu kills his little daughter with a two-handed sword and cunningly devises a vengeance of woman for woman. He will dishonor Basil's beautiful mother. She is enticed to the house of Wu in search of her boy. Her old servant suspects the worst and provides the boy's mother with poison. Wu instructs his servants to open all doors and free both mother and son when they hear him strike his gong. He then plainly states to the mother that she may go free, return with her boy to her husband, at the price of dishonor. She poisons her own tea secretly, preferring death. She has barely touched her lips to the cup, when Wu, now grown amorous, takes the cup which has touched her lips and drains its contents. He dies in agony, but not before attempting to use his sword on the pure-minded woman he has enticed to his house. The sword chances to strike the gong. Mother and son go free as death overtakes "Mr. Wu."

Program and Exploitation Catchlines: An Adaptation of the English Stage Drama.

The Story of a Chinaman of Wealth and Power Who Devotes His Life to Wronging Others.

A Tragedy of Vengeance.

Exploitation Angles: Play on the stage success of the play and sell the character of Wu rather than the story as a whole. Get interest for this man who combines the worst of two races, interest in the peculiar morality of the Chinese side. Let the people come in knowing what they will see, and it will have its effect. Tell that it is not a play to interest children, but a remarkable study of a half-breed. Use paper freely to back up the talk.

"The Misleading Lady"

Metro Screen Version of Stage Success Starring Bert Lytell Is Vastly Entertaining Comedy

Reviewed by Edward Weitzel

Written in a spirit of irresponsible but entertaining comedy, "The Misleading Lady" is never to be taken seriously. As a stage play it had a successful run in New York, and the Metro screen version, of which Bert Lytell is the star, preserves all the good points of the original and adds several of its own in the way of South African jungle scenes. There is a bit representing a dusky courtship among the Zulus that illustrates the superiority of the black man's method over his white brother's, when it comes to letting the future bride know who is to be boss of the ranch. The incident is cleverly handled.

Jack Craigen, the masterful young man who subdues the rather heedless but warm-hearted heroine of the story, does not follow the example of the Zulu gentleman and floor his sweetheart with a war club, but she knocks him senseless with a telephone after he kidnaps and takes her to his lodge in the mountains, and it is all so deftly contrived you will applaud them both when they decide to get married and live happily ever after.

Scenes in Africa, amusing glimpses of a stage rehearsal and the theatre district of New York, and picturesque views of the interior and exterior of the Craigen lodge lend variety to the locale and have been excellently reproduced.

Bert Lytell has little difficulty in making Jack Craigen just such a bold, handsome daredevil as the authors intended for their hero. He never overacts this side of the character or fails to indicate the finer qualities of the man. Lucy Cotton is most attractive as Helen Steele, the young person who gives the play its title, and acts with skill. Frank Currier as a demented old fellow who imagines he is Napoleon is capital.

The Cast

Jack Craigen.....Bert Lytell
Helen Steele.....Lucy Cotton
Napoleon.....Frank Currier
Cannell.....Stephen Grattan
Mrs. Cannell.....Rae Allen
Tracey.....Cyril Chadwick
Steve.....Barnet Parker
Reporter.....Arthur Hausman
Stage Play by Charles Goddard and Paul Dickey
Scenario by Lois Zellner
Directed by George Irving
Length, Six Reels

The Story

When Jack Craigen, civil engineer, returns from South Africa he is introduced to Helen Steele by his uncle, who makes him join a house party in the country. Helen is engaged to a playwright named Tracy, and is stage-struck. Mr. Cannell, Jack's uncle, is the owner of the theatre that is to produce Tracey's latest play. The leading lady proves incompetent, and Helen asks for the part. Jack's uncle laughs at her but says she shall have it, after he finds out that his nephew is smitten with her, if she succeeds in making Jack propose.

Helen accepts the wager and flirts desperately with the poor fellow, while the other guests at the house party watch the fun. Jack is in dead earnest and soon settles the wager in favor of Helen, who is greatly pleased at her victory. But Jack refuses to submit quietly when he learns how he has been used. He picks up the girl and carries her, kicking and trying to scream, to his auto and takes her to his lodge in the mountains. It is daylight when they arrive, drenched to the skin from a vigorous rain storm. Jack chains his captive by the ankle and laughs at her when she demands to be set free.

Tracey, wild with jealousy, sets out for the hunting lodge with the intention of shooting Craigen on sight. A reporter and two young fellows who are not on good terms with the law against getting drunk, became mixed up with the affair and arrive at the lodge. Jack has another guest, a harmless lunatic who insists that he is Napoleon. His abrupt entrance on the scene brings about a number of funny complications. While Jack is putting the lunatic in the attic, Helen learns over the telephone that Tracey is coming to kill the engineer. Her concern for his safety makes Jack declare himself again, but she knocks him senseless with the telephone when he tries to embrace her.

Sorry for what she has done, the girl starts to caress him. A chance to escape from the lodge offers itself and she takes it. Tracey arrives and has a scene with Jack, in which he makes the engineer think Helen is his wife. The girl comes back with first aid materials for Jack and is so angry at Tracey for lying that she indignantly denies being married to him. This leads to a struggle between the two men, and Jack triumphs. The guards arrive to take Napoleon back to the asylum. Jack con-

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vinces them that Tracey is crazy also, and he is forced to join the party. Helen consents to become Mrs. Craigen.

Program and Exploitation Catchlines: An Adaptation of the Stage Play with Bert Lytell.

She Flirted with the Nephew of the Man in Whose Theatre She Acted—It Was a Wager and She Won—But There's a Battle and Everything Else Before He Wins Her.

Bert Lytell in a Drama of Flirting—Fighting and Many Smiling Bits.

Exploitation Angles: Play the star but bear heavily upon the stage success of this story. Then start in to sell to the women through the men. Use such appeals as "Are you henpecked? Does your wife wear the breeches?" Direct all your advertising to the men and you will gain the feminine interest, but drive hard to get it over best.

"Bunty Pulls the Strings"

Goldwyn Features a Splendid Cast in Simple, Home-like Story of Scottish Villagers

Reviewed by Mary Kelly.

Rather than drama, Goldwyn's "Bunty Pulls the Strings" is a biography, rich in descriptive value, of an amusing set of old-fashioned Scottishers. The well-known national traits of thrift, kindliness, and piety, all treated in the vein of comedy, dominate the characters and the trend of the plot in a pleasant, entertaining style. The acting is natural, the spirit is homey, and the humor is typical. There are no big climaxes and there is little or no suspense, but the story is developed for the most part, in an easy smooth way, with now and then a jog that brings a surprise.

Reginald Barker, the director, has been very successful in preserving the atmosphere, usually so easy to lose, in a picture of this type. He has read and translated the original story by Graham Moffat with integrity. The types are supremely fitting, the old-country settings are delightfully different, and the subtitles serve a real purpose in characterizing this set of folk.

One of the best parts is the going-to-church scene where the handling of the ensemble effects, the display of costume, the sober mien of the characters, give a glimpse into the lives of a set of people unfamiliar enough to be interesting. All of the exteriors have a sequestered beauty that is quietly appealing, and the interiors combine a rudeness of detail with real homelikeness.

Russel Simpson, as the grim head of the house and senior elder of the church, is beyond criticism. Leatrice Joy's charm softens her austere surroundings and her continually-harassed lover is humorously impersonated by Raymond Hatton. Of like skill is the work of Cullen Landis, Casson Ferguson, Edythe Chapman and Josephine Crowell.

Cast

Tammas Biggar.....Russell Simpson
Bunty Biggar.....Leatrice Joy
Rab Biggar.....Cullen Landis
Jamie Biggar.....Casson Ferguson
Eelen Dunlap.....Edythe Chapman
Weelum Sprunt.....Raymond Hatton
Susie Simpson.....Josephine Crowell

Story by Graham Moffat
Scenario by J. G. Hanks and Charles Kenyon
Direction by Reginald Barker
Length, Six Reels.

The Story

Tammas Biggar, stern church elder in a small Scotish village, discovers his son, Rab, playing a harmless game in the streets, and sends him home with the promise of a sound threshing later in the evening. Rab's sister, Bunty, is sorry for him and tries to intervene, but her father is invincible. The older brother, Jamie has previously left home and has gone to Glasgow, because of his father's tyrannical disposition, and Rab, tired of being over-disciplined, threatens to go to Glasgow.

The same evening, Susie Simpson, an elderly spinster, calls on Tammas and tries to inveigle him into marrying her. Tam is unattracted to her, however, and seeing this she pretends that her errand is business and deposits a certain sum of money with him. Later that evening, Jamie, arrives at his father's house, and confesses to have robbed his firm of one hundred pounds which he begs his father to replace. Tam is furious, but because of his family pride consents to pay the boy's debt. Not having the money at hand, he gives him the amount which Susie Simpson had just left with him, thereby dismissing Jamie forever from his house.

The next day he receives a call from an attractive lady, Eelen Dunlap, who has played an important part in Tam's past. She is aware of the circumstances of his banishment of his elder son, and has resolved to right this in a tactful way. His conversation with her is heard by the jealous Susie, who hears him admit that he has taken her money to give to his son. She thereupon demands the return of her money, but he extricates himself from this dilemma by refusing to do any business on the Sabbath Day. Later in the day at church, she scandalizes him publicly by relating the story of Jamie's theft, and threatening Tam's arrest unless he pay her the full amount. Bunty intercedes and promises to have the money ready for her on the next day. This she does, and with the savings which her lover, Weelum Sprunt, a nephew of Susie's, has given her, she pays the debt, and then surprises all with the revelation of Susie's trickery in cheating her nephew out of his father's property. In this way, she and Weelum realize enough capital to get married right away. Tam and Eelen propose a double wedding, and harmony between the father and sons is regained.

Program and Exploitation Catchlines: What Would Have Done Without Bunty? The Girl With the Lovable Personality Who Kept Down Family Feuds, Outwitted the Village Shrew, and Made Her Lover Safe for Marriage.

The Grim Churchman Had a Past! The Sweet Strange Lady Unveiled It—and Taught Him the Beauty of Forgiveness.

The Story of a Simple People Who Said Their Prayers and Saved Their Pennies and Loved Scandal, Told With Rich Humor.

Exploitation Angles: Feature the high standard of acting, the names of Leatrice Joy, Russell Simpson, Cullen Landis and Raymond Hatton, and advertise the fact that it is laid in Scotland and abounds in the keen humor of that nation. For special stunts, the costume of the Scotch Highlander and the bagpipe could be used. A hook-up with music shops, in selling records of old Scotch melodies such as "Comin' Thru the Rye" might be arranged.

"Prairie Trails"

Tom Mix In His Element In Fast-Riding Five-Reel Fox Story of Western Plains

Reviewed by Robert C. McElravy

Action, thrills and cowboy humor are the outstanding features of this five-reel Fox feature, "Prairie Trails." It finds Tom Mix happily cast in a role that gives him every opportunity to make love, ride horseback, slide down cliffs, shoot up a bar-room and fight his enemies. The story is a typical western, but better than the common run, since it has a coherent plot and holds bravely up to the whimsically humorous pace it sets for itself at the beginning.

Horse-back riding at breakneck speed is one element that keeps the action up to its furious gait. Practically every important character is on horseback most of the time during the last four reels, and during the course of all this riding the cameraman has caught some splendid mountain vistas and wild scenic effects in general. It is a picture that will undoubtedly appeal to children as well as grown-ups.

The first two reels serve to put the simple and easily followed plot in motion. Tom, in his character of Tex Benton, begins with a love affair, which ends unhappily for the time being. He then repairs to the adjoining town and proceeds to start a riot in a bar-room. This has been well-staged and is a good example of this sort of humor. The later events take on a whirlwind character, punctuated by good melodramatic incidents.

Cast

Tex Benton.....Tom Mix
Stephen McWhorter.....Charles K. French
Janet McWhorter.....Kathleen O'Connor
Winthrop Adams Endicott....Robert Walker
Alice Marcum Endicott.....Gloria Hope
Jack Purdy.....Sid Jordan
Ike Stork.....Harry Dunkinson

Story by James B. Hendryx
Scenario by Frank Howard Clark
Directed by George Marshall
Length, Five Reels

The Story

Tex Benton, in "Prairie Trails," is foreman of a cattle ranch. He proposes to Janet McWhorter, daughter of a sheep rancher, and is accepted. But they immediately quarrel when Janet's father wants Tex to go into the sheep business. Tex leaves the McWhorter ranch in a rage and goes to the nearest town, where he proceeds to "start things" in a bar-room, just to relieve his feelings.

He leaves the town, pursued by many of its leading citizens, mounted on swiftly moving horses. Janet gives him timely aid in his flight, forgetting their quarrel for the time being, but her wrath returns when she hears Tex has had an affair with Alice Endicott, wife of a visiting Easterner.

Tex has in reality simply rescued Alice from a bandit gang, headed by Jack Purdy. The latter, defeated in his purpose to procure ransom money for Alice, decides to abduct Janet. He does this, but soon finds Tex on his trail a second time. Tex succeeds in restoring both women to their homes and then carries out his plan for an immediate marriage to Janet before they have time to quarrel again.

Program and Exploitation Catchlines: A Cowboy Tale of the Western Plains.

Tom Mix in a Prarie Trail's Story.

Tom Mix in a Drama of Smash and Dash.

Exploitation Angles: Give all this to Mix, telling of the local color and letting his popularity do the rest. Pay up the pretty exteriors and the hard riding, for this will appeal to the Mix fans. For a distinct angle play up the love affair and tell that the best way to win a wife is to marry her at once before she has time to change her mind.

"The Blue Moon"

New and Untried Locale Helps to Make American Feature an Excellent Dramatic Production

Reviewed by J. M. Shellman

The locale of "The Blue Moon" is one of the big points in its favor, the story is another. These two contribute greatly towards making it an excellent drama. This American Film Company feature is adapted from a novel by David Anderson. The entire story takes place among the pearl fishers of the Wabash river. We are shown different locations and settings, different modes of living. It tells of a young pearl hunter whose only relative, his mother, dies the very night his dream comes true—the night he finds a "blue moon" pearl worth $5,000. There is also a girl, a mysterious bandit and a pearl-buyer slain by a bandit. The "pearl hunter" finally catches

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the bandit who proves to be none other than a well-known man whose various connections with the past happenings to the principals in the story come to light.

There is an air of brotherly love among all the people of this tale, excepting the bandit. This is even true when they conclude to lynch one of their own number for the murder of a stranger, and then restrain themselves upon pleading of the sheriff. There is a lack of romance, however, the love story being of minor importance. But it's there and it sweetens the picture immensely.

The cast is well-chosen. "The Pearlhunter" is played by Pell Trenton. He is good-loking and clever and should appeal to the fair sex. Elinor Field is the girl "Wild Rose." The part is small but she does it in a faithful way. Others who should be mentioned are Harry S. Northup and Sidney Franklin.

Cast

The Pearlhunter.....Pell Trenton
Wild Rose.....Elinor Field
The Man in the Fancy Vest.Harry S. Northup
The Iron-Grey Woman....Margaret McWade
The River Boss.....James Gordon
The Wild Man.....Herbert Standing
The Pearl Buyer.....Sidney Franklin
The Sheriff.....Frederick Monley

Length, Six Reels

The Story

The Pearlhunter and his mother live on the Wabash River in a houseboat. He does not know his name. His father deserted his family when he was a child, and the mother desires to keep it a secret. They go to a cabin on shore. Later, while gathering herbs in the woods he comes upon a young girl. She drops her wild roses and disappears. That evening a stranger enters the young man's house and orders him to leave: The mother recognizes him as the man who lied about her to her husband. The Pearlhunter throws him out. A tiny red mask dropped by the man shows that he is the bandit who has been terrorizing the vicinity. The Pearlhunter discovers a "Blue Moon" pearl. He hurries home to tell his mother the great news, which means health for her and wealth for him, and finds her dead.

The pearl is the talk of the little nearby town. One of the men who sees it is the bandit. Later it is sold to a buyer for $5,000, who goes to the cabin to stay over night Returning to the cabin the pearl-fisher finds the pearl buyer robbed and dead, a knife and red mask on the floor. The buyer's boat crew come on the scene and accuse him. A mob forms and they prepare to lynch him. But the sheriff intervenes and he is placed in jail charged with being the "red-masked bandit." He finds a window bar loose and gets out.

He goes to the "wild rose's" home and tells her the story. Then going to the cabin he finds the "red-mask villain" and follows him to where he has hidden the "blue moon." The sheriff, who is with him, fires but the bandit escapes in the darkness. They follow him to the home of "Wild Rose," and prevent him from abducting the girl. He is shot by the sheriff and confesses the truth about the pearl hunter's mother. All ends happily.

Program and Exploitation Catchlines: "The Blue Moon" was found by a man and given to a girl.

"The moon is over 238,000 miles above us. "The Blue Moon" right here where you can see it, at (Blank) theatre.

The moon shines. "The Blue Moon" sparkles with brilliancy—its story is thrilling and mysterious.

Love, mystery, melodrama all followed in the wake of the discovery of "The Blue Moon."

Exploitation Angles: A splendid chance for a hook-up with jewelers, for window display and mention in its ads. A few days in advance of your presentation have a lobby display over the exit with a big blue moon in it. Color your light bulbs blue, and when the shows are over turn out the white lights. This will give you effective advance lobby display. During the showing move the display outside, and color your marquise lights blue. The author has given a reading of this story in many towns. He is David Anderson. Find out if he ever has been in your town and if so get the club or organization, under whose auspices he appeared, to co-operate with you on the picture. The pressbook gives a partial list of the towns. Your newspaper editor would know, otherwise.

"The Price of Silence"

Interesting Screen Adaptation of Augusta J. Evans Wilson's Novel, "At the Mercy of Tiberius" Made by the Sunrise Pictures Corporation, Starring Peggy Hyland, State Right Release

Reviewed by Jessie Robb

To those who have not read the novel, "At the Mercy of Tiberius," from which the screen adaptation, "The Price of Silence," was made by the Sunrise Pictures Corporation, state right release, starring Peggy Hyland, the title would suggest a tale of ancient Rome. However, it is a story of modern New York and the South. The screen version follows the novel closely and concerns a young girl, accused of the murder of her grandfather and convicted with a life sentence by a chain of circumstantial evidence. She accepts the sentence, when she could have freed herself, but was bound by a promise made to her dying mother, to always shield her weakling brother. The sub-titling is in the stilted, formal language popular when the book was written some fifty to sixty years ago, and seems amusing to modern spectators. Interior and exterior sets satisfactory and pleasing. Several darky servants lend amusement.

Peggy Hyland gives a convincing portrayal of Beryl Brentano. The rest of the cast is good. Will please those who still read the works of Augusta J. Evans Wilson. Good average audience entertainment.

Cast

Beryl Brentano.....Peggy Hyland
Col. Luke Darrington.....Campbell Gullan
Lennox Dunbar.....Tom Chatterton
Leo Gordon.....Daisy Robinson
Mrs. Brentano.....Dorothy Gordon
Frank Darrington.....Van Dycke

Screen adaptation from the novel written by Augusta J. Evans Wilson.
Directed by Freddie Leroy Granville.
Length, Six Reels.

The Story

That her invalid mother may recover her health, through the necessary operation, Beryl Brentano determines to conquer her pride and ask the aid of her rich grandfather, who has disowned her mother for marrying against his wishes. Arriving at her grandfather's in the South, Beryl obtains the money and leaves, unseen by the servants. That night her grandfather is found murdered. Beryl is arrested as she is leaving the train at the New York station on circumstantial evidence. She is tried and convicted as she refuses to make any defense. She has promised her dying mother that she will always shield her brother, Bertie, and while waiting for the train at the small southern station during a violent storm, she has heard her brother's voice, but was unable to discover his whereabouts. The prosecuting attorney becomes deeply interested in her, but she refuses his aid.

A year passes. One day the old darky butler comes to the prosecuting attorney in a state of great excitement. He insists that his "massa" is fighting the ghost of the man who murdered him. Upon investigation, it is found that lightning had sketched on the long window a picture of the death of the grandfather, who met his end by no violence. Beryl is freed. On her release she finds that her mother has died and that there is no trace of her brother. She advertises and through that means finds him. He has become a priest. When she sees him he confesses that he quarreled with his grandfather and that during the quarrel he was struck by a bolt of lightning. The lawyer has met Beryl and they are reconciled.

Program and Exploitation Catchlines: Adaptation of Augusta J. Evans Wilson Novel. A Story of Modern New York and the South. Peggy Hyland in a New Role.

Exploitation Angles: Sell this to the thousands of admirers of Augusta Evans. The story is stilted and old fashioned, but it will be a clean-up because you will have all the old timers telling the younger generation what a great story it was, so hook it closely to the Evans name. Don't overlook Miss Hyland, but the story will prove the big selling point.

"Oh, Lady! Lady!"

Realart Presents Bebe Daniels in a Bright Adaptation from Musical Comedy

Reviewed by Louis Reeves Harrison.

"Oh Lady! Lady!" does more than reflect the sparkling musical comedy from which it was derived—it has a radiance all its own. There is plenty of snap to the clever subtitles, and the action is never for a moment dull. There are many reasons why it is pleasing to the eye, but there are two distinct ones why it is satisfying to the mind. It is admirably constructed and partially created by scenario writer Edith Kennedy, and it is handled with all the signs of fine craftsmanship by Director Maurice Campbell. The original musical comedy success by Guy Bolton and P. G. Wodehouse is based on misunderstandings in love, but it has been given wider range and more consistent development in the picture version.

All members of the well-chosen cast are animated by the spirit of the play, a vivacious group led by Bebe Daniels. The young star has a fascination all her own, a personal charm accentuated by grace of movement and intelligent grasp of her role. In harmony with her pleasing interpretation is that of Harrison Ford, with Walter Hiers, a dangerous third in popularity. The settings are in good taste, and the ensembles, though conventional, are not given distracting prominence. Taken as a whole, "Oh Lady! Lady!" as presented to a crowded house at the Rialto Theatre, is a clean-cut entertainment glowing with the joy of life.

Cast

May Barber.....Bebe Daniels
Hale Underwood.....Harrison Ford
Willoughby Finch.....Walter Hiers
Molly Farrington.....Charlotte Woods
Mrs. Farrington.....Lillian Langdon
Alec Smart.....Jack Doud

Stage Play by Guy Bolton and P. G. Wodehouse
Scenario by Edith Kennedy
Director, Maurice Campbell
Length, Five Reels

The Story

"Oh Lady! Lady!" you have caused much trouble in love and marriage, and May Barber is decidedly of your tendency. She is on her way home after a successful tour as an actress, stage name "Rilla Rooke," when she meets her fate on the train. He is Hale Underwood, young artist, on his way to a wedding. She promptly fascinates and captures him by wiles known only to the cleverest of her sex. It is love at first sight for both. On reaching their common destination he urges her to lunch with him—the wedding

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he is to attend takes place later in the afternoon. She accepts the invitation condition upon changing her clothes at the hotel. She has made the change and is awaiting the appointed hour for lunch when she meets a former acquaintance, now a reporter.

She learns that the wedding is that of a former suitor named Finch, now in great distress from fear that a former flame of his will turn up and spoil the wedding. The way to save Finch from the vamp occurs to May, and she volunteers to assert a prior claim and drive the vamp away. After the lunch with Hale Underwood May goes to the bride's house and arrives when a wedding rehearsal is taking place. Her appearance confirms the groom's worst fears. It is the presence of May that has nearly driven him frantic. He has misunderstood a simple telephone message from her.

The worst happens when May claims Finch for her own. In her ill-advised effort to help him she has spoiled his wedding. Worse than that, she has given a false impression to the man she loves. She has lowered herself almost beyond redemption in his eyes. At a brilliant jazz party that evening in his studio apartment, complications grow more complicated until May's brave and frank confession that she has only been playing a part and making a fool of herself in doing it, relieves the situtation for all concerned. Confidence is restored among lovers and friends and all are happy.

Program and Exploitation Catchlines: An Adaptation of the Musical Comedy She Saw Him On the Train—He Saw Her At the Same Time—And They Both Knew That They Were Made For Each Other—Bebe Daniels In a Comedy Play.

Snap and Lots Of Jazz In an Adaptation of Stage Comedy.

Exploitation Angles: Play this strong. Tell that it shows Bebe Daniels to advantage in a play that is better than the musical comedy success from which the story is derived. Don't sell Miss Daniels alone. Make an effort to sell the story too and make new Daniels fans. This is not a star picture, but a good play plus a well-liked star. Offer both.

"The Broken Gate"

Bessie Barriscale in Sympathetic Interpretation of Pathetic Role of Mother of Illegitimate Son in J. L. Frothingham's Production, Hodkinson Release

Reviewed by Jessie Robb

In the screen adaptation of the novel, "The Broken Gate," by Emerson Hough, J. L. Frothingham Production, Hodkinson Release; Bessie Barriscale as the star, assumes the role of the mother of a twenty-year-old illegitimate son, whom she has educated by a lifetime of self-sacrificing toil. The tragedies of life occur irrespective of condition and location and the cruelty and spiteful pettiness of small-town life are here set forth. There is none of the glamor of wealth to gloss over the bitterness of the woman's misstep and the subsequent suffering of the son when he returns, and his joy in the discovery that he has a real mother is quickly shattered by the vicious gossip of the village idlers. His resentments of the insults involves him in a network of circumstantial evidence and the action builds rapidly. The end is most satisfactory, avoiding mawkishness and leaving something to the spectators' imagination. The entire production has been kept true to type, faithfully portraying a small Middle West town and its inhabitants.

The cast is an exceptionally fine one and the acting done is well balanced and intelligent. Bessie Barriscale is appealingly pathetic, with an undertone of courage, in her character and the mother of the boy, played by Arnold Gregg, who makes him a chivalrous, hot-blooded youth. Those sterling actors, Joseph Kilgour and Sam de Grasse are the Judge, who is the father of the boy and "Hod" Brooks, who has long loved the mother; respectively.

Cast

Aurora Lane.....Bessie Barriscale
Dieudonne Lane.....Arnold Lane
"Hod" Brooks.....Sam de Grasse
Hon. William Henderson.....Joseph Kilgour
Julia Delafield.....Evelyn Selbie
Anne Oglesby.....Marguerite de La Motte
Eph Adamson.....Alfred Allen
John.....Lloyd Bacon

Adapted from the novel of the same name by Emerson Hough.
Directed by Paul A. Scardon.
Length, Six Reels.

The Story

For twenty years, Aurora Lane has been living in Spring Valley, expiating the one false step of her girlhood. She has borne the entire burden of shame and has reared her boy, giving him a college education by conducting a millinery shop. Julia Delafield, the librarian, has assisted her. After Don has received his degree, he comes to visit his mother. No sooner has he arrived in the village than he learns of her reputation and hotly retaliates upon the tormenters.

While at college Don has become engaged to Anne Oglesby, who is the ward of Judge Henderson. The Judge refuses his consent when he learns the name of her fiance. The town drunkard is murdered and circumstantial evidence points to Don. He is put in jail. His mother goes to the Judge to ask him to act as her lawyer. The Judge refuses and Aurora threatens to disclose his identity as her boy's father. Anne overhears the conversation and together the two women obtain the Judge's consent to act as attorney as the price of their silence.

A mob attempts to lynch Don, but he escapes before they arrive. Thwarted in their game, the mob attacks Aurora's house and destroys the entire contents. Don arrives and with drawn revolver tries to drive off the rioters. The Judge and Brooks arrive, when it develops that the murderer is a half-witted boy. Don is soon cleared. Brooks confronts Henderson and demands that he confess that he is Don's father. Henderson then proposes marriage to Aurora as expiation, but she refuses him. He leaves her house a broken man, while Brooks goes to her.

Program and Exploitation Catchlines: Bessie Barriscale in a Mother Role.

A Drama of Small Town Life.

An Adaptation of Emerson Hough Novel.

Exploitation Angles: Play up the star and the favorites in her support, but play hard on the story and the author. Don't make it sensational, but make it dramatic, which is different. You can gain more interest from the presentation of the underlying idea in cleanly fashion and those who are looking for salacity will come anyhow.

"When Dawn Came"

Hugh E. Dierker's State Rights Picture Is Strong in Story and Artistic in Production

Reviewed by Edward Weitzel

Another story of a man's regeneration through the power of love, "When Dawn Came" has a simple, direct appeal which is enhanced by the fine quality of its production. Sincerity marks the work of everyone connected with the making of the picture. The strong religious element in the plot with many of the scenes laid in and around the San Juan Capistrano Mission in southern California and a living embodiment of Christ and a vision showing Him on the Cross has been handled with due reverence. The lighting is uniformly of high grade.

There are a few incidents that betray the unskilled hand, and the director occasionally has been guilty of poor judgment. A case in point is in having the hero engage in a rough-and-tumble fight with a score of infuriated men and rise from the floor at the end of the struggle without a mark or scratch on his face. There are too many "fadeouts' and the picture would gain greatly by a judicious use of the shears.

The cast is headed by L. C. Shumway, who gives an earnest impersonation of John Brandon. James O. Barrows is finely human as Father Farrell, and William Conklin and Kathleen Kirkham are a convincing part of trouble-makers.

Colleen Moore as Mary Harrison, acts a blind girl with beautiful feeling and deserves a gold medal for her good makeup in the closeups. Here is a girl who is not supposed to know anything of paint and powder—and who looks the part. Nothing better in the nature of closeups has ever been shown on the screen.

Cast

Dr. John Brandon.....L. C. Shumway
Fr. Michael Farrell.....James O. Barrows
Mary Harrison.....Colleen Moore
Norma Ashley.....Kathleen Kirkham
Dr. Thurston.....William Conklin
The Kid.....Isadore Cohen
The Crippled Child....."Peaches" Jackson

Story by Mrs. Hugh E. Dierker
Directed by Colin Campbell
Length, Seven Reels

The Story

Dr. John Brandon is satisfied to live in the slums and heal the sick of the neighborhood until he meets Norma Ashley, a society girl, and falls in love with her. She pursuades him to turn his back on his sordid surroundings and become associated with Dr. Thurston, a fashionable physician uptown. Father Farrell, from Brandon's old neighborhood, brings a street urchin to his office for treatment, and the doctor is taken to task by his associate and Miss Ashley for consenting to help the child. The discovery that his new friends are very much interested in each other drives Brandon to drink and the use of drugs. He loses his hold on everything and becomes a drunken outcast.

Wandering into the San Juan Capistrano Mission he meets a blind girl. Through her influence and that of Father Farrell he is brought to a realization of his cowardice and sin. He makes a new start, performs an operation on the blind girl's eyes and, when her sight is restored, learns that she loves him, as he has hoped.

Program and Exploitation Catchlines: Drama on a Man's Regeneration Through the Power of Love.

He Was Destined For the Slums, But That Was Before He Met a Pretty Girl Whom He Learned to Love.

A Drama of Southern California.

Exploitation Angles: Play up the cast as it contains many well known favorites. Tell the kind of a story it is—about a man who was headed direct for the slums when he suddenly is halted by a girl whom he falls in love with. There is some very beautiful scenery in this production and it will pay to play up this fact in your advertising.

WATCH THE WORLD

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face At Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives.
A Connecticut Yankee in King Arthur's Court (All Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol. 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641. C-R, P-852.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912. C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones).
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511. C-R, P-580.
Partners of Fate (Louise Lovely).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes).

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47, P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker.

CLYDE COOK COMEDIES

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910

FAMOUS PLAYERS-LASKY

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 4; P-1066; C-R. Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production).—L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson)—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half An Hour (Dorothy Dalton)—L-4,667 Ft. Vol. 47; P-109; C-R, P-580.
Civilian Clothes (Thomas Meighan Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096; Ex. Vol. 47; P-45.
Little Miss Rebellion (Dorothy Gish)—L-4,835 Ft. Vol. 46; P-529.

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1,234; Vol. 47, P-617; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean)—L-4,961 Ft. Vol. 46; P-835; C-R, P-18.
The Round-Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production) L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4, 613 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All-Star)—L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Porduction—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-250; C-R, P-580. Ex. P-1036.

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47, P-1084.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft.; Vol. 47, P-641. C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,-307 Ft.; Vol. 41, P-646; C-R, P-852.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.; Vol. 47, P-913.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,-927 Ft. Vol. 47, P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

COMEDIES

No. 14—Fickle Fancy. Vol. 47, P-910.
Nov. 28—A Fireside Brewer.
Nov. 21—His Wedding Night.
Dec. 12—Dabbling in Art.
Dec. 26—Bungalow Troubles. Vol. 47, P-1079.

PARAMOUNT ARBUCKLE COMEDIES

Dec. 19—Fatty at Coney Island.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Nov. 7—The Port of Penang.
Nov. 14—Pyrenean Perspectives.
Nov. 21—Around About Manila.
Nov. 28—Land of the Tin Millionaires.
Dec. 5—In Finistere.
Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

PARAMOUNT MAGAZINE.

Nov. 28—Magazine Items—Cartoon by Frank Moser.
Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hard.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Dec. 19—The Jungfrau Railway.

POST NATURE PICTURES.

Nov. 7—A Setting of the Ages.
Dec. 5—Indian Summer.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109).
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46, P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special—Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman-Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex, P. 341.
Nomads of the North (James Oliver Curwood Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47, P-248; C-R, P-314.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,-600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.) Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640. C-R, P-714.
The Truth About Husbands (May McAvoy). Vol. 47, P-1081.

AMERICAN FILM COMPANY

The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon.
Their Mutual Child (Margarita Fisher—Six Reels).

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47, P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47, P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-1002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial.

Releases for Week of November 21.

Her Unwilling Husband (Blanche Sweet). Vol. 47, P-512; C-R, P-580.
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

Releases for Week of November 28.

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts). Vol. 47, P-643; C-R, P-852.
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

Releases for Week of December 5.

Dice of Destiny (H. B. Warner). Vol. 47; P-770.
No. 15 of Ruth of the Rockies (The Hidden Treasure).
No. 8 of the Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—Gerge B. Seitz and Marguerite Courtot—Serial). Vol. 47; P-643.
Harry Pollard Comedy.

Releases for Week of December 12.

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of December 19.

The Empire of Diamonds (Perret Production—Six Parts). Vol. 47; P-1081.
No. 10 of The Phantom Foe (The Foe Unmasked).
No. 3 of Velvet Fingers (The Hand from Behind the Door).
Park Your Car (Harry Pollard—One Reel).

Releases for Week of December 26.

Rogues and Romance (George B. Seitz and June Caprice).
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 2.

That Girl of Montana (Blanche Sweet).
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of the Velvet Fingers (The Deserted Pavilion).
Harry Pollard Comedy.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn).
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).
The Gilded Dream (Carmel Myers). Vol. 46; P-1106; C-R; Vol. 47, P-714.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two Reels—Century).
Cinders (Hoot Gibson—Western—Two Reels).
Fixed by George (Eddie Lyons and Lee Moran). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—Two Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels).
Honor Bound (Frank Mayo). Vol. 47, P-386. C-R, P-852.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47, P-513.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47, P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet).
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog—Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47, P-771. C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47, P-914.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-Star Cast). Vol. 47, P-1084.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson—Western — Two Reels).
Hearts Up! (Harry Carey).
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47, P-615.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Man Tell No Tales (Seven Reels). Vol. 47, P-249.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

October—The Broadway Bubble. Vol. 46; P-1152. C-R, Vol. 47, P-176.
It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.
Diamond Adrift.
The Romance Promoters.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252; C-R, P-714.
Cousin Kate.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.
(Two Reels.)

The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford — Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane — Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; C-R, P-1002.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy). Vol. 47, P-247.
His Own Law (Hobart Bosworth). Vol. 47, P-385.
The Branding Iron (Barbara Castleton). Vol. 47, P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47, P-644; C-R, P-852.
Godless Men—L-6367 Ft.
Just Out of College—L-4779 Ft.
Roads of Destiny.
The Highest Bidder—L-4960 Ft.
Prisoners of Love.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6255 Ft.
Hold Your Horses—L-4610 Ft.
A Voice in the Dark—L-4255 Ft.
What Happened to Rosa—L-4148 Ft. Vol. 47, P-1083.

GOLDWYN BRAY.

The Island of Mist.
Through the Earth.
What Is Your Body Worth?
A Paradise for Birds.
Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.

GOLDWYN-BRAY COMICS.
(One Reel)

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

FORD EDUCATIONALS.
(One Reel).

Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

CAPITOL COMEDIES.

His Wife's Husband (Flannigan and Edwards).
In and Out (Flannigan and Edwards).
Knocking 'Em Cold (Flannigan and Edwards).
Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges

SELZNICK PICTURES.

Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996; C-R, Vol. 47; P-176.
The Sin That Was His (William Faversham). Vol. 47, P-641; C-R, P-1002.
The Daughter Pays (Elaine Hammerstein). Vol. 47, P-642; C-R, P-852.
December 10—Broadway and Home (Eugene O'Brien).
December 30—Pleasure Seekers (Elaine Hammerstein).

SELECT PICTURES.

Aug. 16—Just Outside the Door (Edith Hallor).
The One-Way Trail (Edythe Sterling). Vol. 4, P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

NATIONAL PICTURES.

The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearth (Conway Tearle). Vol. 47; P-385; C-R, P-714.
Aug. 23—Out of the Snows (Ralph Ince). Vol. 47; P-389; C-R, P-454.
The Palace of Darkened Windows (Claire Anderson). Vol. 47, P-514; C-R, P-1002.
December 20—The Road of Ambition (Conway Tearle).

SHORT SUBJECTS.
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplin Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47, P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47, P-251; C-R, P-314.
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels).
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels). Vol. 47, P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47, P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Diana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels).
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels).
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels).
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? May Allison —Six Reels).
Mar. 21—A Message from Mars (Bert Lytell —Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44, P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47, P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS.

Sept. 27—The Great Redeemer (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

S-L PRODUCTIONS.
(Sawyer and Lubin.)

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47, P-511.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45, P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47, P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645.
The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.

ASSOCIATED PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.

CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47, P-509; C-R, P-714.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714.

MACK SENNET PRODUCTIONS.

A Small Town Idol (Ben Turpin).

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Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

Mermaid Comedies.

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Nonsense.
The Simp.

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Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

Robert C. Bruce Series.

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

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Charles Urban's Movie Chats.
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The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.

Democracy Photoplay Company.

Democracy. Vol. 46; P-113; C-R, P-388.

RUSSELL-GRIEVER-RUSSELL.

Tusun Comedies.

Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

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Comedyart.

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Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comicclassic.

Oct. 17—A Pajama Marriage (Neely Edward).
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.

Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Maranti Comedies.

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.

Oct. 7—Home Rule.
Nov. 14—Who Am I?

STOLL FILM CORPORATION OF AMERICA.

Squandered Lives. Vol. 47; P-1083.
The Hundredth Chance.
The Lure of Crooning Water.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 46; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X L N T Ardath (One a Month).

ASCHER PRODUCTIONS.

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B. Y. S. FILMS.

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Andy on the Beach
Andy on Pleasure Bent.
Howdy Partner.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Go.
Get to Work.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

Hall Room Boys Comedies.

Nov. 15—Hired and Fired.
Dec. 1—A Close Shave.

CLARK CORNELIUS CORPORATION.

The Devil's Angel.
Adam and Eva.

GEORGE H. DAVIS.

Isobel on the Trail's End. Vol. 47; P-645.

CLIMAX FILM CORPORATION.

Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All-Star Cast).

COMMONWEALTH FILM CORPORATION.

Hidden Light (Dolores Cassinelli—Six Reels).

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell—One a Week).

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

THE FANARK CORPORATION.

The Crimson Cross.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

GRAPHIC FILM CORPORATION.

The Wrong Woman.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

DAVID P. HOWELLS.

The Son of Tarzan (Serial).

BERT LUBIN.

Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KRAMER FILM FEATURES, INC.

Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Voices (All-Star—Six Reels). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

PLYMOUTH PRODUCING CORPORATION.
Cleveland, O.

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REELCRAFT PICTURES CORPORATION.
Royal Comedies.

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Nov. 10—Where Are Your Husbands? (Billy B. Van).
Nov. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

Domances of Youth.

A Bold Bad Pirate.
Summer Days.
Sunshine.

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The Camera Man.
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It Might Happen to You. Vol. 47; P-389.

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Girls Don't Gamble (David Butler). Vol. 46; P-248.
Smiling All the Way (David Butler). Vol. 47; P-510; C-R, P-580.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47; P-642.

C. B. PRICE CO., INC.

Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

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Female Raffles Series.
The Oath of Vengeance (Two Reels).

PROJECTION

By F. H. RICHARDSON

The Old Year and the New

Looking back over the year just passed into history we find much of more than passing interest in matters projectional. Like all other years in the history of animated pictures, its days have given us much which we may label progress.

We are not on a level with where we stood January 1, 1920, neither are we below it. We are far above in almost everything which goes to make up the reproduction of the finished photoplay upon the screen.

Even the screen itself, viewed merely as a projection surface, is better, because we have come to a very much better understanding of some of the many intricate and difficult problems that it presents, and that knowledge has to some extent been, and now is, being applied in practice, and will be applied more and more as knowledge becomes more general.

But perhaps the one outstanding advance made in matters directly affecting the reproduction of the photoplay on the screen is the advance in knowledge made by exhibitors and theatre managers themselves.

They are actually coming to an understanding of some things we had about despaired of their ever being able to learn. The theatre manager in charge of even a half way decent house who does not demand much better screen result than he did a year ago is rare, if we except those managers who a year ago understood the importance of excellence in screen results—and they were not so many when we include in "screen results" all those many things now very generally recognized as included properly under that title.

A Year Ago

A year ago the manager who wanted a program entirely too long for the time allowed it was greatly in the majority. Today we believe he is in the minority, and this represents an enormous step ahead.

The only matter in which we appear to have gone backward is the light-struck screen. The tendency has been to increase orchestras, and to place them as near as possible to the screen. This is all very well, but it has been done either with very little, or absolutely no application of either scientific knowledge or common sense to the matter of orchestra lights and their proper shading. In this one item we have actually 'gone ahead backwards.'

We are in worse condition than we were January 1, 1920.

But that will all straighten itself out in time. It is a problem comparatively easy of solution, and once theatre managers come to an understanding of the damage being done the remedy will be quickly applied. The remedy is simple. It lies in the construction of the musician's rack.

Many Projection Room Improvements

In the projection room we have many improvements, beginning with the improved technical knowledge of the men themselves.

New theatres have projection rooms of larger size and better construction. The rooms are better ventilated. The fire hazard has been reduced. Running water is supplied, together with toilet facilities (we speak of the general trend, mind you; there are still very many who follow old methods, of course).

The projector itself has been improved in many ways, and there are more motor generators available which carry the second arc in series at change-over.

Several other refinements have been added to projection equipment, and there is even some inclination to question the top-of-the-second-balcony location which has worked such harm to screen results, though it will require more time to work appreciable correction of this monumental blunder.

Wages, as applied to the projectionist, have advanced largely, though no more than sufficient to equal the advance in living cost. But if they can be maintained when living costs settle back to normal, we may expect conditions which will compel the sloth to get busy learning at least the rudiments of correct projection procedure, or which will supplant him with men who have both brains and the ability and willingness to use them.

When Living Costs Drop

Doubtless when living costs return to normal there will be a combined demand from exhibitors that projectionist wages drop also, but we most emphatically hope this will not prevail.

We would regard it as nothing less than a calamity to the industry to have it so, but we will, insofar as any power we may wield goes, back the exhibitor to the limit in demanding that the projectionist become a competent projectionist, thus placing himself in position to earn the higher wage instead of the mere operator of a mechanism.

And so we face the new year, hoping it will bring forth many good things for the industry.

Of those things possible, according to present indications, are a projector which will require no tension at all at the gate. A nonintermittent projector and an acceptable front-of-first-balcony projection room location.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

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Griffiths Replies to Kiwul

Last week we printed a criticism of Griffiths work, by Charles Kiwul, New York City, to which Griffiths now replies, as follows:

Dear Richardson: Mss. received and examined with interest. Looks like a big fire, doesn't it? But after all it is only a lot of smoke. It really is remarkable how some of the chaps wake up after some one else has done all the work.

Kiwul's chief grievance seems to be that we did not use more scientific methods. Originally we did use the methods that he suggests, but there were so many complications that we gave it up because we were able to get practically the same results in a very much simpler way.

Take the instance he quotes. He shows that we make an error of 6.4 inches in the position of the crater image. Seems like a lot, but is only a small fraction of an inch on the X end.

In practice we have to advance the crater in order to make the pencils of rays from the marginal points of the condenser focus at the aperture, which counteracts the previous error. This is, of course, not taken care of in the scientific method.

The general result is that the simpler method gives the same results in practice as does the other, with an approximately known deficiency.

When figuring on definite image formation, there is no question as to what method must be used, but in this instance our purpose is to refract, converge and concentrate the rays from the crater at the spot. By this we do not mean that the actual crater image must be at the aperture.

As a matter of fact, it is always on the screen side of the area of greatest concentration when the spot does not show back focus.

In the Diagrams

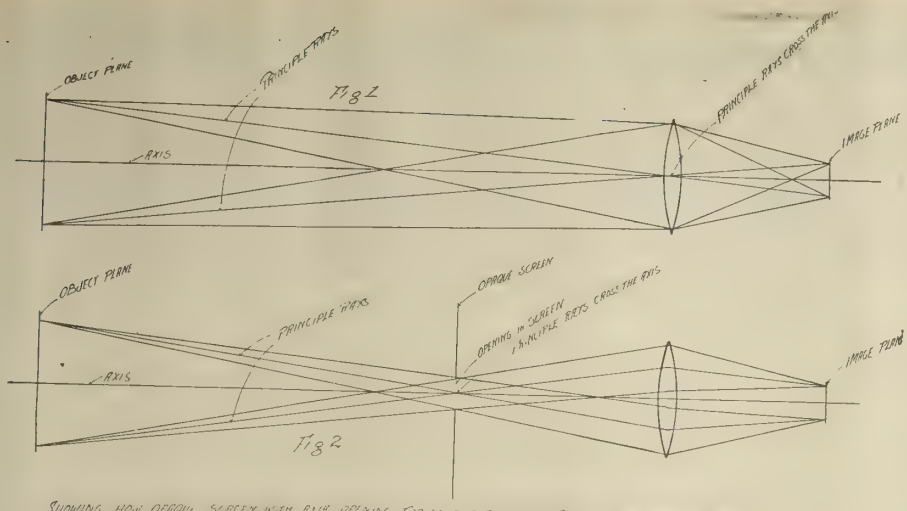
In the diagrams I submit herewith the aperture position represents the area of greatest concentration and the crater position the conjugate foci of the aperture plane, which is approximately the actual crater position.

I never attempt to show either the actual position of the crater or its image, because when once the crater position is figured out the projectionist will place the crater where it gives best screen results.

Very likely I am to blame for not having made myself more clear on this point. I have repeatedly advised our editor not to insist on a definite location for the crater image, knowing that it extends over a considerable distance, but I do insist that the plane of greatest concentration is the place for the aperture, or the aperture is the place for the plane of greatest concentration, the same being often erroneously referred to as the crater image.

The Only Criticism

The only criticism I have to offer with regard to the X diagrams is that Kiwul has illustrated a bum crater.



SHOWING HOW OPAQUE SCREEN WITH AXIAL OPENING FORCES THE PRINCIPLE RAYS OF EACH GROUP TO CROSS THE AXIS BEFORE THEY REACH THE LENS

With such a crater the top part of the condenser would give very poor pencils of light, also, incidentally, poor screen results.

As to principal points, even did I use them, of what use would it be to advise projectionists to measure from them? I do not believe it makes a bit of difference to the projectionist whether or not he knows where the crater image is located.

Do friend Kiwul's diagrams prove in any way that the light ray action as described in October issue is incorrect? Given a good crater we would still have the diverging pencils at the aperture.

From Kiwul's deductions it would seem tha it is impossible to get even screen illumination at all. Granting the technical correctness of this, it is nevertheless refuted by thousands of screens which are, so far as the human eye can detect, evenly illuminated.

Mr. Kiwul resorts to ridicule to discredit my assertion that the image can be reversed before the rays reach the lens. On this particular point I shall call for a show-down. I would ask that in addition to publishing attached diagrams and explanation, it be submitted to the American Projection Society to decide whether Mr. Kiwul or myself is right.

If Kiwul were asked to illustrate image formation between the condenser and condenser image, with an opening similar to a standard projector aperture interposed between the lens and condenser, he would use the identical grouping I have used in my diagram, and consider it correct practice, but because I used it in the center of a compound system, a thing he seems to be unfamiliar with; he declares it to be wrong.

It would be interesting, to me at least, to see how Mr. Kiwul would illustrate image formation under the conditions shown in fig-2 of my diagram.

In figures 1 and 2 conditions are identical, except that in figure 2 an opaque screen with an axial opening interfers with the light rays. Where there is no such interference the principal rays of each group will meet and crowd at the lens plane, as in figure 1.

Owing to this fact many opticians infer that the act of inverting the image is a function of the lens itself, instead of being due to the fact that the principal rays of each group cross the axis at the lens plans, unless they be interfered with.

In a projector optical train we have two instances of this kind, where the principal rays of the separate groups do not cross at the lens plane.

They are the condenser groups, the principal rays of which cross at the aperture, and the film groups, the principal rays of which cross at the condenser image.

It is now a very generally accepted fact that the film image is inverted at the condenser image—accepted because of the ease of proving it by demonstration. But still some opticians obstinately and absolutely refuse to agree.

Both the instances quoted are due to the interference of aperture plate.

Editor Disagrees

The editor of the department would like to stick his finger into this pie a wee bit, if but to tell Griffiths that, he, the editor, has long known that the crater image extended over a considerable distance. He has stressed that point many times in his writing.

He disagrees with the statement that it matters not to the projectionist where the crater image is located. If that were true, then it would follow that no point of technical knowledge would have value to the projectionist.

We hold that the more the projectionist knows about ALL points of that which he must handle, the better, even though the point in question have no immediate value in practical application.

We may be in error, but think what Griffiths means is that where the condenser beam is converged to an opening of less size than the projection lens the principle ray crossing point is changed.

If that is what he means we agree with him, absolutely. He did not make that meaning clear, however.

Master of Projection

If he means that the mere interposing of an aperture plate, with the usual aperture opening, without changing the ray to a converging one, then we cannot agree with him at all in the matter. John Griffiths is, in our opinion more nearly master of projection optics than any man living, but he is no writer, and transcribing his writings without error as to his meaning is no joke.

On thing more and we have done. We have always had the idea that the crater image was partly on both sides of the aperture, with the core of the carbon in approximate focus at the film plane. Don't now remember where we got that idea. Maybe it is wrong. Looks that way anyhow, from what both Griffiths and Kiwul say.

The Rheostat and the Neutral

Again does the matter of placing the rheostat in the neutral wire of the 3-wire Edison system crop up. John H. Auerbach, New York City, familiar through his various excellent contributions to our department comes forward with the following argument in support of his contention that the rheostat should be placed in the outside wire of the Edison 3-wire system, though that does not necessarily mean in the positive. Mr. Auerbach sets forth his views as follows:

Auerbach's Argument

Dear Brother Richardson: In the department of December 4, 1920, R. Gerberg propounds the following question: "In your diagrams you place the rheostat on the positive wire. Will you please give me a reason why you do not place the rheostat on the neutral wire? Why do you place it on the positive?"

The above probably does not exactly express the idea of the questioner. Naturally the neutral wire of a three-wire system may be either positive or negative, depending upon which of the outside wires it is taken in connection with. If we substitute the word OUTSIDE for positive in his question I think we will more nearly arrive at the idea he is intending to convey.

It is pretty generally conceded that it makes no difference, per se, whether the rheostat be placed in the positive or negative wire. Brother Richardson, you answer the above propounded question by saying that you have "no special reason for placing the rheostat on the positive." Probably you too mean outside here, instead of positive.

You then add that "there are those who hold that the resistance should be on the

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neutral of an Edison 3-wire system because of the fact that the neutral is grounded. We believe Friend Auerbach was one who so held."

You then challenge the ability of anyone "to cite a case where changing the rheostat from one wire to another would make any difference in practice." I plead not guilty.

I have always held that the rheostat should be placed in either of the outside wires, and never in the neutral. If there were any extra expense or trouble connected with the placing of the rheostat in the outside wire as against the neutral, there might be some valid reason for not so placing it. But no such reason exists, and the arguments in favor of having the rheostat in the outside wire are, to my way of thinking, very strong.

Lamphouses Should Be Tested

The lamphouse should always be tested for grounds immediately preceding each show, but even with this precaution a ground may develop across the carbon arm to the mechanism of the lamphouse, during a show, in any one of the many ways so generally recognized that they need not be enumerated here.

With the rheostat in the outside wire it is practically impossible for a circuit to be completed by a ground without the rheostat being in series; while with the rheostat in the neutral wire any ground necessarily immediately eliminates the rheostat from the circuit formed by the ground, exactly in proportion to the extent of the ground so formed. Almost any ground under these conditions would blow a fuse and stop the show.

With the rheostat in the outside wire a slight ground might develop which would make it necessary to cut out some of the resistance in the rheostat (temporarily at least until the projector was idle, and the ground could be located and removed), in order to maintain the required amperage in the arc circuit, but such a condition would not stop the show. With the rheostat in the neutral wire, however, such a ground would in all probability immediately extinguish the arc, blow one or both fuses, and stop the show.

Might Open Circuit

With the rheostat in an outside wire, should a serious ground develop and the arc be thereby extinguished, the projectionist, by quickly pulling the table switch might open the circuit before the fuses could blow. In that case the ground would have to be located and removed then and there, but the extra time of changing one or both of the fuses would be dispensed with.

Should this condition develop with the rheostat placed in the neutral wire, nothing would prevent one or both fuses from blowing, thus adding to the delay. The above sentiments will probably bring forth a storm of protest from you and your readers, but bring it along, for, as you have so often said, there is nothing to be lost and much to be gained by friendly arguments upon the subject of projection.

No Gainsaying

Friend Auerbach, while there is no gainsaying the theoretical correctness of your contention, still we question its value in practical application.

First of all, however, let us apologize for having quoted you wrongly. Your contention has always been, as you say, that the rheostat should be in the outside wire. In remarking upon the matter casually we got the thing backward.

The point is an interesting one for discussion. Perhaps we are in error. We would like to have the views of projectionists on the point raised, and would particularly appreciate the view of Mr. Oswald, of Vancouver. But the views of others will be appreciated also.

Suppose Mr. Spence, of Winnipeg, tells us what he thinks about the matter, from the PRACTICAL viewpoint, giving reasons for whatever view he holds. Come on in, boys. In theory we do not question friend Auerbach's views, mind you. Our own idea is that the location of the rheostat in the outside wire would make no difference IN PRACTICE. What do you think, and why.

Get busy and shoot in your solutions of the problem.

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Suggestions Wanted

George H. Robbins, Projection Scenic Theatre, Keene, New Hampshire, wants help. His letter follows:

Have obtained good dope from the department and would now like to break in and get some more.

I have two Simplex projectors and a Hertner Transverter. I do not think I am getting the results that I should. Have carefully measured the following, thinking you might suggest something better.

Condenser 6.5 and 7.5.

Condenser to aperture, 15.5 inches.

Condenser lenses spaced ⅛ inch.

Face of lens to revolving shutter 2.25 inches.

Face of lens to screen 73 feet 3 inches.

Width of picture, 15 feet.

Screen is of cloth, non-transparent, and has black border. Projected lens is five-inch E. F.-Gundlach-Manhattan. Carbons: upper is a .75 national and lower a .375 ¾ Speer Hold-Ark. Transverter is type D, 50-50. Use 50 amperes at fifty volts. Think picture should be brighter.

In closing I would wish you the season greetings and best of luck.

Thanks

For which latter accept our thanks, and know that we most heartily reciprocate.

In the first place, brother Robbins, let us hold converse as to that "bright picture"

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thing. Perhaps you have no very definite ideas as to just what degree of brilliancy you should have, or as to the various elements which have direct bearing on screen brilliancy.

You must remember that in projection we are not dealing so much actual brilliancy, as with APPARENT brilliancy. By this we mean that many a screen which really is quite brilliantly illuminated, does not appear to be so because various causes operate to make it appear dull.

For instance, project the clear white light to the screen in a dark auditorium and then turn a flood light upon the front wall of the theatre and you will find that, although the screen is actually receiving more light than it did before, because it receives as much light from the flood as does the area surrounding the screen, still its brilliancy APPARENTLY is greatly diminished.

In some theatres which employ a large orchestra, placed close to the screen, with high power globes in the music racks and no proper shielding of the light reflected from the sheet music, the screen appears brilliant until the orchestra lights up, when presto! it drops many points.

A Matter of Contrast

In so far as has to do with the foregoing, we think it may fairly be said that brilliancy is to an extent a matter of contrast.

Then, too, there is the screen which is brilliantly illuminated, but does not seem so because of its poor reflective powers. This latter may be due to any one of several causes, or a combination of one or more causes.

The screen may be dirty. It may not be a pure white, etc. The eye sees only the light which is reflected, and if gray or yellow light is reflected it means that some of the other rays are absorbed by the surface itself.

And now to get down to your optical system. Times almost without number we have instructed you, through the department, to send diameter of projection lens opening and working distance—distance aperture to first, or back factor of lens, when picture is in sharp focus on the screen.

Your condenser combination is OK, except that the separation is a bit too great, provided you have the 6.5 lens next the arc. Your distance from center of condenser combination to film should be a trifle less than 17 inches.

Don't know whether you measured from center or face. If your measurements of distance and picture width are correct you have a 4.4 inch E F projection lens, instead of a five-inch. In order to advise you further it would be necessary that we have the missing measurements.

The distance from front face of projection lens to revolving shutter is of no importance, though the distance from aperture to revolving shutter is.

Shutter to Be Considered

Then, too, there is the revolving shutter itself to be considered, and in that we can offer no direct advice, except the oft-repeated directions as to how to determine if it is properly located, and if its master blade is too wide—cutting unnecessary light.

You see, friend Robbins, this whole matter is in part dependent upon so very many interlocking elements that, while we may point out the course to pursue, still our directions may only be best applied by the one who has studied sufficiently to have an understanding of the underlying principles involved. It is this which causes a smile at the "wisdom" of some men who "know all about it," without ever having devoted one whole solid hour in all their lives to a real study of the various problems.

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BEAUTY, novelty and safety are terms that can be justly applied to the Newark Rialto Theatre, situated at 915 Broad street, Newark, N. J., another link in the large chain of theatres controlled and directed by Max Spiegel, of the Mitchell-Mark Corporation of New York. The Newark Rialto corporation consists of Max Spiegel, president, and William Rafferty, of Syracuse, N. Y., secretary-treasurer. Mr. Spiegel has great faith in Newark, as this is the third house built by him in this city. His first was the Strand, a modern playhouse in every detail, and later the Newark Theatre, then came the Rialto.

The Rialto's main entrance is on Broad street, opposite the City Hall. To gain access to the auditorium, one passes through a lobby more than a hundred feet in length, the walls of which are covered by Sienna marble with numerous columns breaking what would otherwise be a monotonous surface.

Opening at right angles from the west end of the corridor is a broad foyer extending under rear of the auditorium as far as the north wall of the house. From this two gently sloping aisles lead to the center of the auditorium, the rear seats of which can be reached not only from them, but from two broad and easily mounted stairways, which, besides their utilitarian purpose, help to impart dignity and beauty to the foyer. Midway in the latter and extending under the rising floor of the auditorium is a lounging room equipped with a fireplace and other furnishings that invite rest.

A Pleasing Arrangement

In the auditorium, instead of the usual balcony and gallery, the space that might be occupied by them has been utilized as a continuation of the main floor. From the orchestra pit the seats rise upward to a broad and central cross aisle, back of which they again rise by easy graduations to the rear wall. By this arrangement the audience is made to appear as a unit and no section of it can feel that it is wearing the roof for a bonnet, or that it lacks breathing space.

The ceiling over the auditorium is constructed on the interlocking arch plan, the sections of the arches narrowing as they rise to the central ventilator, from which a handsome chandelier is suspended.

Mural paintings adorn the half circle spaces formed by the arches as they spring from the side walls, and the flat surfaces below them are covered by velvet embossed satin hangings in panel effect and maroon in color, which contrasts well with the ivory and silver tinting used elsewhere in the decorative scheme.

The stage, half circular in shape, is dignified by groups of columns bordering it and supporting the curved ceiling. In the center of the orchestra pit is the console of the organ, equipped with three manuals, twelve stops and twenty-three mechanical combinations. The pipes have been placed in fireproof chambers back of the walls on both sides of the stage. There is an orchestra of fifteen men with George H. Morgenroth, of Newark, as director.

Three Simplexes in Projection Room

The projection booth, which overhangs the rear of the auditorium, is one of the most complete in the state. In it are three Simplex machines which throw a picture 20 by 20 on a Mirroroid screen. The throw is 130 feet. James Young and Gus Brenner are the chief projectionists. A complete switchboard which controls the lights and effects throughout the theatre is installed on the stage.

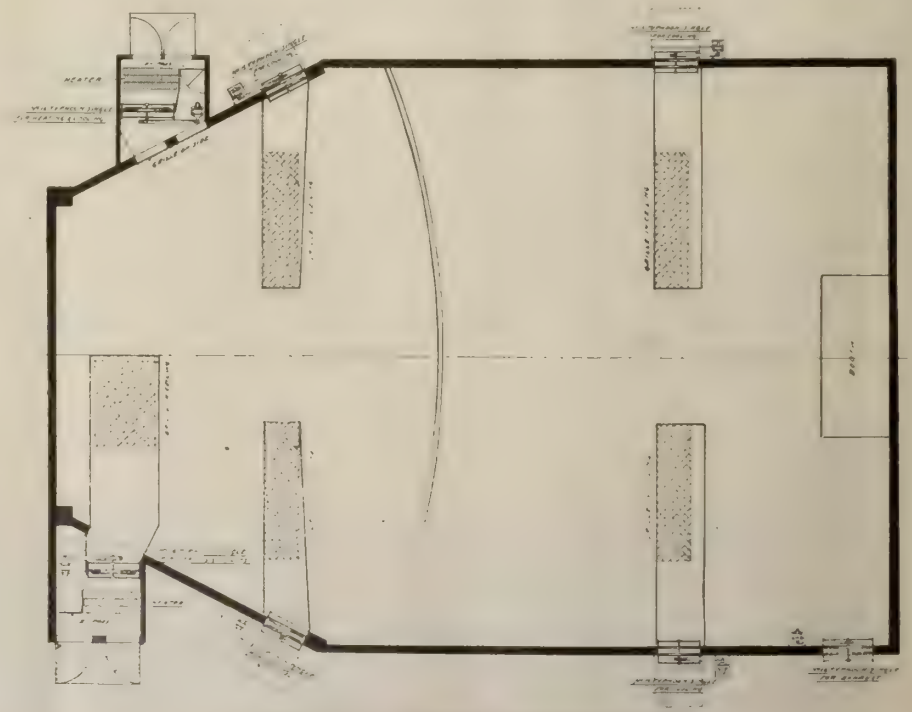
Frank L. Smith, for a number of years publicity promoter for the Max Spiegel Enterprises, is managing director of the Rialto, with Albert Barber, formerly assistant conductor of the Brooklyn Strand Theatre, as house manager. Alex H. Sherman is in charge of the publicity.

How the New Tivoli Theatre's Typhoon Fan Installations Will Be Arranged

THERE was a time not so long ago when it was possible for the theatre owner to get by with little or no ventilation simply for the reason that in those days people attending his show were interested only in the novelty of the movies.

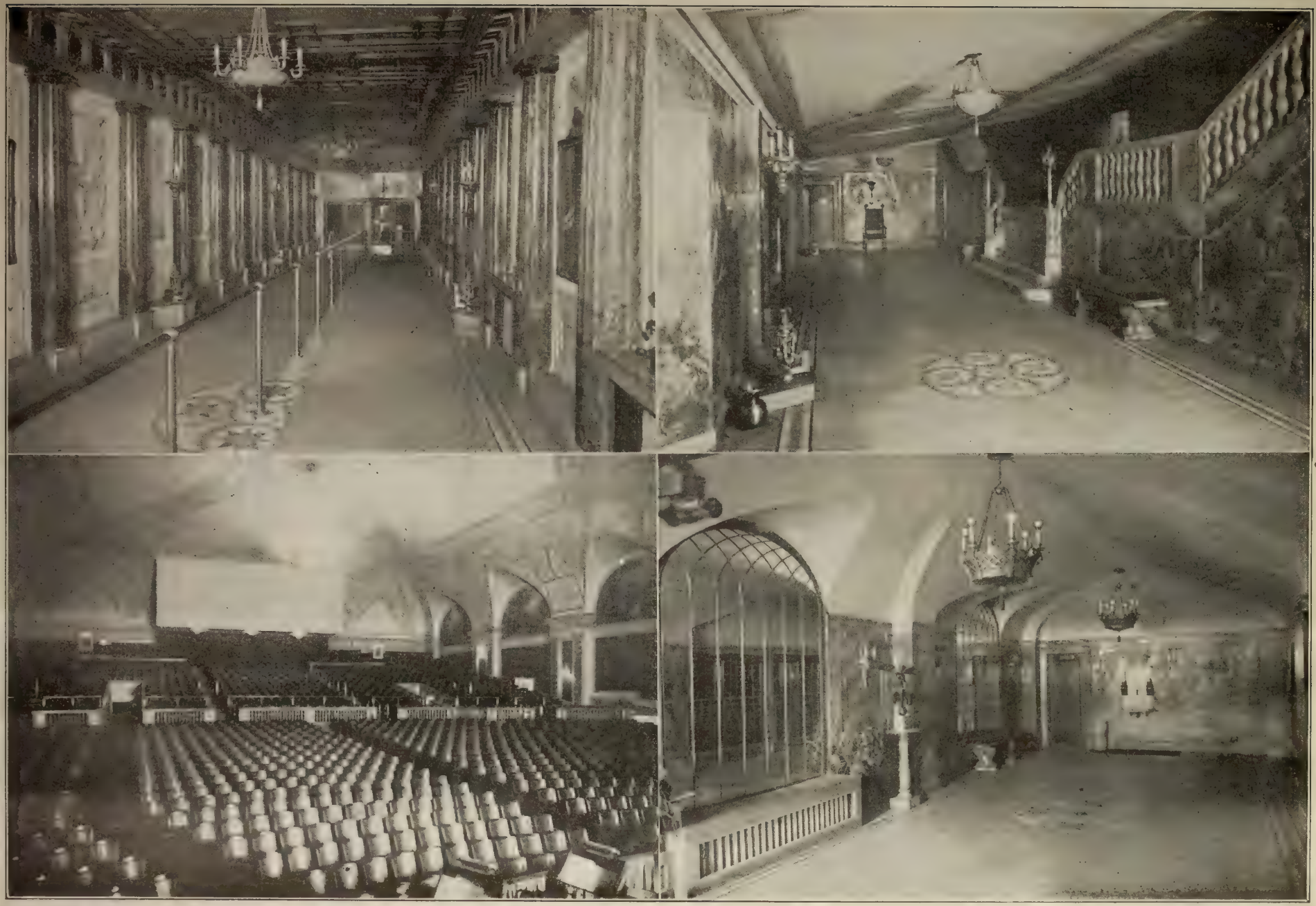
It mattered not how, when, or where these shows were given, a nickel was the price asked and no one expected much for a nickel. As the standard of the picture advanced the class of the audiences improved, with the result that the modern motion picture theatre is attended by both rich and poor alike as regularly as the change of picture will permit. The wonderful growth of the exhibiting and industry has been just as prominent in one part of the country as in another so that no particular state or city can boast of having the only big or the only beautiful theatre.

Today there are big, and beautiful houses everywhere with many more in course of



PLAN TIVOLI TYPHOON INSTALLATIONS

Showing distribution of the Typhoon fans and the ventilating grilles. This plan is on a reduced scale as compared with the sectional view



INTERIOR VIEWS OF THE RIALTO THEATRE, NEWARK, N. J.

Above, left to right, the main lobby and a glimpse of the foyer. Below, to left, the auditorium, looking to the rear and showing the seating arrangement and position of the projection room; to right. a corner of the lobby.

construction. Among the latter is the new Tivoli, now being erected at Fiftieth street and Eighth avenue, New York, from plans by S. B. Eisendrath and B. Horwitz, architects, New York.

Nothing Overlooked

In the construction of this modern picture palace nothing tending to make it worthy of classification among the very best has been overlooked. Not the least important feature in the equipment of the Tivoli will be ventilation apparatus and after a careful investigation it was decided to place the order for the equipment with the Typhoon Fan Company of New York. The complete system for cooling, ventilating and heating will comprise two No. 16 Typhoons for heating and cooling, four No. 15 Typhoons for cooling and one No. 16 for exhausting.

The two No. 16 Typhoons for heating are installed in specially constructed heating chambers, one on each side of the building near the screen end of the house, one delivering pure, fresh heated air through a grille in the ceiling, and the other delivering the air through ornamental grilles in the side of the stage.

It will be noted that this method of heating is just the reverse of other systems employing mushrooms and underground ducts. All dust and dirt from the street is avoided while at the same time all danger from "cold feet" is overcome.

The Typhoon system will assure a thorough distribution of the heated air throughout the Tivoli auditorium, in all nearly 3,000,000 cubic feet per hour.

During the summer months the two No. 16 Typhoons mentioned above are to be used for cooling assisted by the four No. 15s. Two of the No. 15s are to be installed close by the No. 16s, where during the warm weather they will supply sufficient fresh, clean air to thoroughly take care of the entire orchestra. The remaining pair of No. 15 Typhoons will deliver their cool refreshing breezes directly over the balcony. All told, the cooling equipment will supply the theatre with nearly 13,000 cubic feet of pure, fresh air per each operating hour.

A portion of the air delivered to the auditorium will be used for cooling and ventilating the mezzanine, and positive results in this direction are insured by the installation of an additional No. 16 located in the space directly under the balcony, the air being drawn from the orchestra to the mezzanine and passing out through a grille in the mezzanine ceiling.

By referring to the accompanying installation sketches the reader will be able to get a good idea of the location of the different Typhoons, and the direction of the air currents from each unit to the point of exit.

Each Typhoon unit will have a separate motor of the variable speed type, thus making it possible to reverse the operation of any one or all of the units, and run them at lower speed for ventilating purposes during the colder weather.

To obtain the best results with the Typhoon system the matter of locating each unit is as important as the necessity of getting the proper size or sizes. Unless the point of exit for the air is in proper relation to that of the point at which the air enters thoroughly efficient results cannot be obtained, and for this reason great care is exercised by the Typhoon engineering staff in working out every detail for each installation.

When installed and ready for operation the Typhoon gives the theatre owner a magnificent opportunity for advertising a healthfully ventilated house, and when the hot summer days arrive he can feature the Typhoon breeze as a great and drawing attraction.

Glantzberg on Tour

Ernst Glantzberg, president of the Typhoon Fan Company, of New York, accompanied by Mrs. Glantzberg, is spending six or eight weeks looking over the southern territory. The trip will take in Atlanta, New Orleans, Memphis and several other of the larger cities.

President Werner of Am. Photo Player Co. Expresses Views on Business Conditiont

H. J. WERNER, president of the American Photo Player Company, San Francisco, Cal., has returned from a trip of several months on which he covered the entire United States, with the exception of a portion of the South. This trip was made for the sole purpose of investigating business conditions as they affect the moving picture industry, and his findings are worthy of more than passing consideration. In some places a tendency to get back to normal conditions was noted but nowhere did he find real stagnation.

"The amusement business, taking the country as a whole," is in a satisfactory shape," said Mr. Werner. "In some places there is a temporary lull, but the indications are that this is about over and conditions will doubtless soon be on a settled basis again. The solidity of the moving picture business is well exemplified in the fact that despite the suspension of building work in many lines, the building of theatres is affected but little. A remarkable amount of work of this kind is under way throughout the country.

Making Greater Use of Organ

"Exhibitors are giving more consideration to music than ever before, but this does not mean that they are spending more on this part of their entertainment. In fact, the very reverse is true. Many of the larger houses are making a greater use of their organs and cutting down the size of their orchestras with organs in the interest of economy. There is a call from all parts of the country for organs that blend with orchestras and which can be used as an integral part of the orchestra.

"I was glad to note the type of aggressive, alert men now at the head of the leading moving picture houses, and particularly their stand for better pictures all

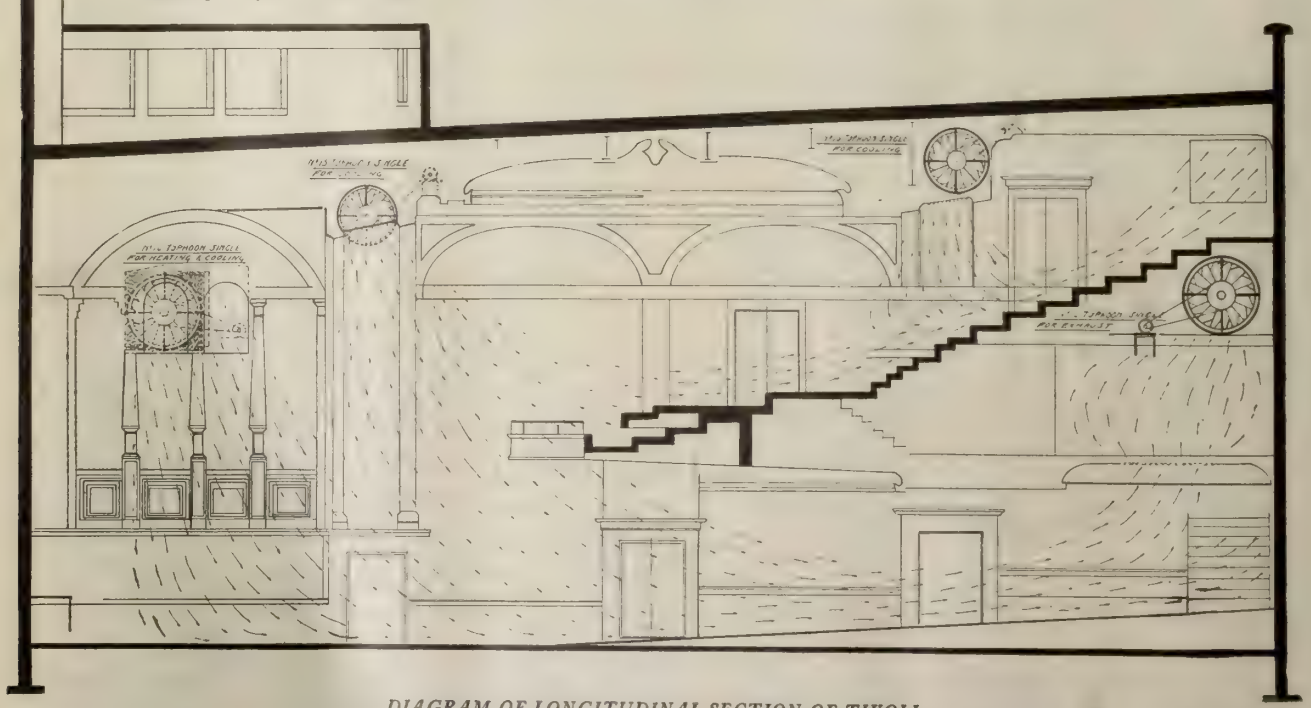


DIAGRAM OF LONGITUDINAL SECTION OF TIVOLI

Showing how the Typhoon installations introduce and circulate fresh and exhaust foul air. The arrows indicate the direction of flow of the air currents

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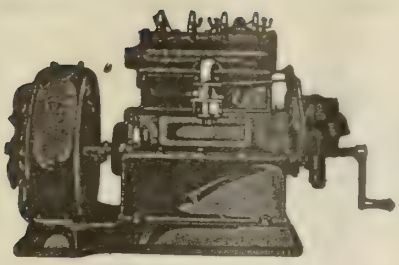

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the time. This is the spirit that makes for the permanency of the industry. The same spirit seems to prevail among producers also.

Organ Replaces Orchestra

"While the tendency is toward economy in the presentation of moving pictures, nowhere did I find that this policy was being adopted at the expense of quality. A specific instances of saving, without jeopardizing quality, is to be found in the U. C. Theatre, Berkeley, Cal., where an eight-piece orchestra has been supplanted by a roll-operated Robert-Morton organ. Manager A. H. Moore advises that his expenses are reduced $20,000 a year and that receipts are showing a gain, instead of a falling off. Exhibitors throughout the Far West are investigating the economy plan of this house, and it promises to be widely adopted.

"My trip convinced me that there was no demand for a cheap class of entertainment, that the public still wants to see the very best in pictures in houses fully in keeping with these, and that it is able and willing to pay good prices for amusement."

How One Ventilating Engineer Views His Problem As Applied to Theatres

By E. M. GARFIELD
Chief Engineer Monsoon Cooling System

IN the designing of theatres, heating has in most cases received its due consideration, but it is lamentably true that ventilation has too often been sadly neglected.

Although some progress has been made during the past few years, this is not so great as it might have been, due more than anything else to the lack of specialized knowledge on the subject. The natural result, in many cases, is a house comfortable enough from the standpoint of warmth, but ill-smelling and stuffy; or an atmosphere pure and clean, but somewhat chilled and too cool for comfort.

There are two generally accepted methods of heating and ventilating a theatre, which may be classified about at follows: (1) All direct radiation for heat, with exhaust fans for ventilation. (2) Indirect radiation or tempered air supply for both heating and ventilation.

For Small Houses

The first method is best adapted, mainly for reasons of economy, to the smaller theatre—say, one up to 800 seats. It is the simplest and most practical for this size house. With sufficient radiation, properly distributed, there can be no great difficulty in maintaining a fairly even temperature.

Successfully to combine this method of heating with good ventilation demands careful study so as to effect the proper air change with minimum heat loss, and without objectionable drafts. Because it has too often proved itself a flat failure, I have little regard for exhausting at the ceiling line. This method assumes that the warm air at the ceiling is necessarily foul air.

But this is wrong. Foul air is heavy. It has been breathed and become laden with moisture, carbon dioxide and organic impurities thrown off by the lungs. Naturally, it lies close to the floor line; and because it lies near the floor line, it is at this point that we must exhaust if we would remove the foul, ill-smelling air.

Another Point

Another point is that this heavy air, saturated with impurities, does not readily absorb heat, and that it is therefore the coldest air in the house. Consequently, from the standpoint of heat economy, it costs least to remove this air, while it costs most to remove air at the ceiling line.

And so it is clearly established that the air must be exhausted at the floor line, but the point at which to locate the fan apparatus should be left entirely to the judgment of the architect, or a competent ventilating engineer—an expert.

Heating and ventilating in this manner will do very well and produce satisfactory results. Its cost is not out of proportion to the cost of the average house of 800 seats. It could not be improved upon except by the use of indirect heating, and this is usually found too expensive for this size theatre.

In the larger house the cost of indirect heating does not loom up so large in proportion to the cost of the complete building. In fact, the cost may prove in most cases to be less than that of direct heating. And certainly, in view of the plentiful supply of warm, fresh air, the indirect method is more efficient from a ventilating standpoint.

Large Fans at Low Speed

In laying out an indirect heating and ventilating system for the larger house, warm air supply units are located at one end. It is imperative that large fans be used, so the apparatus can run at low speed, handling the air at low velocity, thus insuring absence of drafts, of noise and of vibration.

The fresh air supply is taken high enough above ground to insure purity and freedom from dust. This eliminates the necessity for an air-washer, which is expensive, requires constant attention and is objectionable for other reasons.

The air blown into the theatre naturally passes out through the entrance doors and also through openings in the rear of the balcony. The fundamental principle is to keep removing the air from the floor line or breathing zone, and to allow the warm, fresh air blown in to settle like a blanket of warmth evenly over the entire auditorium.

Two desirable advantages that appeal instantly to the theatre manager are these:

1. No inrush of cold air from outdoors when entrance doors are open. On the contrary, an outward motion of warmed air, due to slight pressure maintained by heating fans.

2. House heated up very rapidly before opening, as theatre air can be passed and repassed several times through heaters (recirculated).

Direct Radiation Required

Such a system is all that is required during the time that the auditorium is occupied by the audience. However, it would be well to provide some direct radiation for use at such times—overnight particularly—when the temperature falls below freezing point, with danger to water pipes, etc. The dressing rooms, toilets, rest rooms, etc., have the usual direct radiation.

As extremely cold weather that falls below normal is unsual and generally of short duration, it is not a great hardship to sacrifice a small part of our fresh air supply for fuel economy, particularly as the system is designed for maximum fresh air supply and therefore permits of some reduction. During these periods some of the

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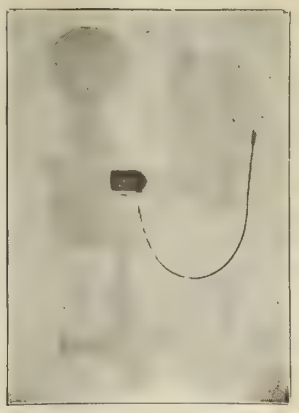

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Summer Ventilation

And now a word about summer ventilation. At that season of the year an enormous quantity of moisture is thrown off by the human body, and the problem then becomes one of removing the air in such volume as to remove with it this moisture as rapidly as it is discharged. For this the ventilation sufficient in winter is only a small part of that required for summer ventilating and cooling.

Fortunately, we may now discard our fear of drafts, since in hot weather a draft, if not too strong, loses its harmful effect and becomes a refreshing breeze. In view of this, we can safely figure on a very frequent air change.

The capacity of the apparatus used should be sufficient to create a perceptible movement of air that will prove very attractive to theatre patrons, one that may be honestly advertised as a "cooling system" and can be depended upon to keep the house thoroughly comfortable all through hot weather.

Expert Service Required

Best results can be expected only if the "cooling system" is laid out by experts who have had experience in this line of work. The air currents must be evenly distributed over the entire house with the breezes perceptible throughout—not too strong in some quarters so as to be objectionable. It is important, too, that a fan apparatus be used specially designed to moving large quantities of air at low velocity and yet operating slowly enough to cause no noise.

The entire subject of ventilation, cooling and heating is altogether too important to be handled by other than an architect specializing in theatres. It might also be well to consult with engineers connected with a concern manufacturing the type of apparatus to be used.

This, then, assures the right kind of equipment and, what is of great importance, the services of experienced engineers, men who are experts specializing in the cooling, heating and ventilating of theatres.

Cooling by Heating Fans

A point worthy of consideration is that the fans used for the indirect system of heating may also be used for cooling in summer, with auxiliary fans to give the additional air volume. Or, in other words, part of the fan apparatus in the "cooling system" may be combined with the indirect heaters to provide heating and ventilating in winter.

Ventilation of theatres is now receiving more attention than ever. And the time is coming—soon, too—when the problem of ventilating will receive fully as much attention as any other connected with their designing and building.

Hot weather cooling, too, will receive more consideration. And why not? If it is profitable to heat a theatre in winter to attract or keep business, why not cool the house in summer for the same reason?

As the importance of these subjects is better appreciated, it will be realized more and more that they should be handled, not by hit-or-miss guesswork, but by competent engineers who know by scientific training and experience what is needed and how to provide it, always working in conjunction with an experienced theatre architect.

Newark's New Branford Uses Power's Projectors

The Branford Theatre of Newark, which opened December 16, has one of the best equipped projection rooms in the United States and one that reflects credit upon all those connected with the building of the house.

The projection room proper is large, well lighted and well ventilated. It contains three Powers' 6B type "E" projectors, Power's speed indicators for each machine and Peerless arc controls. The speed indicators are arranged to show in the manager's office and also before the orchestra leader. Ammeters registering the current passing through the arc are mounted, with Power's speed indicators, on panels between the machines.

The screen is a 21-foot Minusa 164 feet distant from the projection lens.

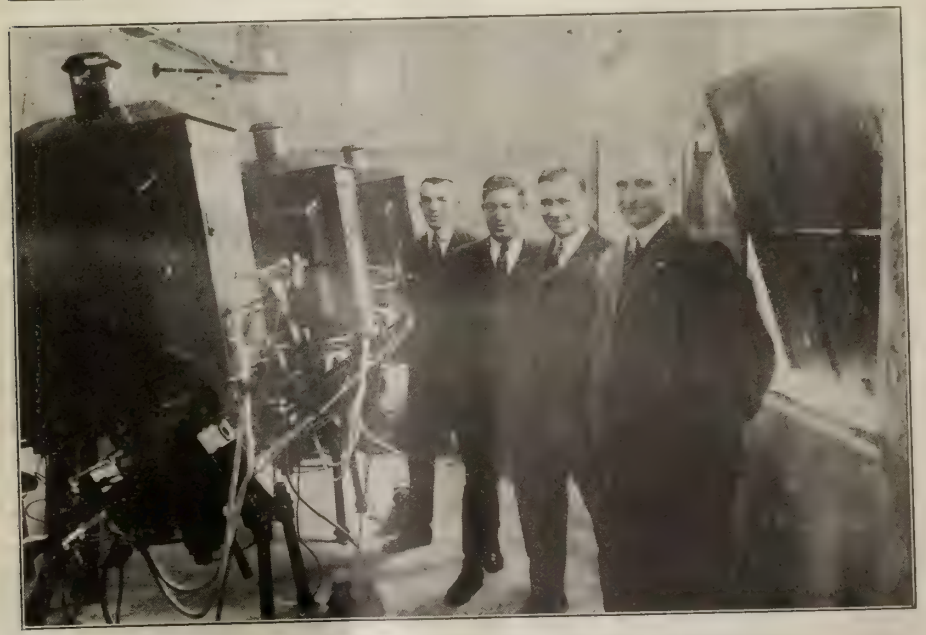
Projectionists Well Cared For

Jacob Fabian, the owner, as an experienced and successful exhibitor, fully recognized the importance of the human element in projection and has done everything possible for the safety and comfort of his projectionists. The booth is far more spacious than would appear from the photograph and there are windows above those shown in the picture.

Two connecting rooms containing the balance of the equipment have connecting doors and open on to the roof. The projection rooms also have a lavatory which contains a shower bath.

The regular staff of projectionists comprises H. Debus, J. Corbett and T. Burns.

Edward McGrath, who is also shown in the photograph, came over from Mr. Fabian's Paterson Theatre to inspect the installation for the opening shows, which were reported in a previous issue of the Moving Picture World.



PROJECTION ROOM OF BRANFORD THEATRE, NEWARK, N. J.
Left to right are H. Debus, J. Corbett, T. Burns and Edward McGrath admiring the battery of new Power's projectors

This Is But One of the Many Beautiful Designs Shown in Our New Catalogue

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THE STANLEY FRAME COMPANY
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You are custodians of Government funds, and are obliged to keep a perfect record of the War Tax collected, in compliance with the law. Our Record Book gives you complete daily record of total admission and war tax collected.

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Picture Theatre Advertising

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is crammed with tested advertising ideas for the picture theatre man who wants bigger crowds. It covers every phase of picture theatre publicity activity.

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Twin Arcs, 110 to 120 Volts
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Inspection invited.

By-Products Division—Section—O.

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AKRON, OHIO

MINUSA Gold Fibre Screens

Presents to each type of theatre, the proper color, in conformity with ideal reproduction.

Distributors Everywhere

Samples and literature upon request.

THE UTMOST IN SCREENS

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SCREENS BUILT BY BRAINS

MONSOON

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Let the theatre ventilation specialists tell you how —

Send today for Booklet 6

MONSOON COOLING SYSTEM, INC. NEW YORK
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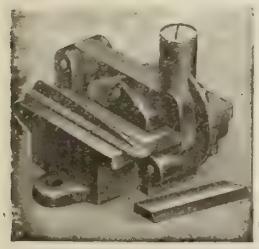
BEFORE AND AFTER THE TRANSFORMATION

The first illustration shows the screen mounted on rear wall; the second shows the wall after being decorated and with a curtain hung before the screen

THE ONLY **Fool-Proof Splicing Machine**



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RIGHT PRICE
but for the uniform first-class Splice it makes, it is exclusively used in the largest Laboratories.

All parts are Interchangeable.

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Every State—total 22,170; by States, $5.00 Per M
1,057 film exchanges.....$7.50
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Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 Francs Per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

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STANDARD MOTION PICTURE CO.
1620-21 Mallers Bldg., Chicago

Here Is a Mighty Clever Stunt that Hallberg of the U. T. E. Has Developed

THE real backbone of the exhibition branch of the film industry is that class composed of the owners of small houses.

It is comparatively easy to set a nice fat bankroll to work at the task of acquiring the latest and best in accessories and equipment for a big house, and also to make that big house look like an improved edition of fairyland.

But when the bankroll is small, and the house is even smaller, and the clientele upon which one must depend is limited to a number that does not justify a great expenditure, the exhibitor is confronted with a condition which calls for real generalship and a tremendous amount of tact.

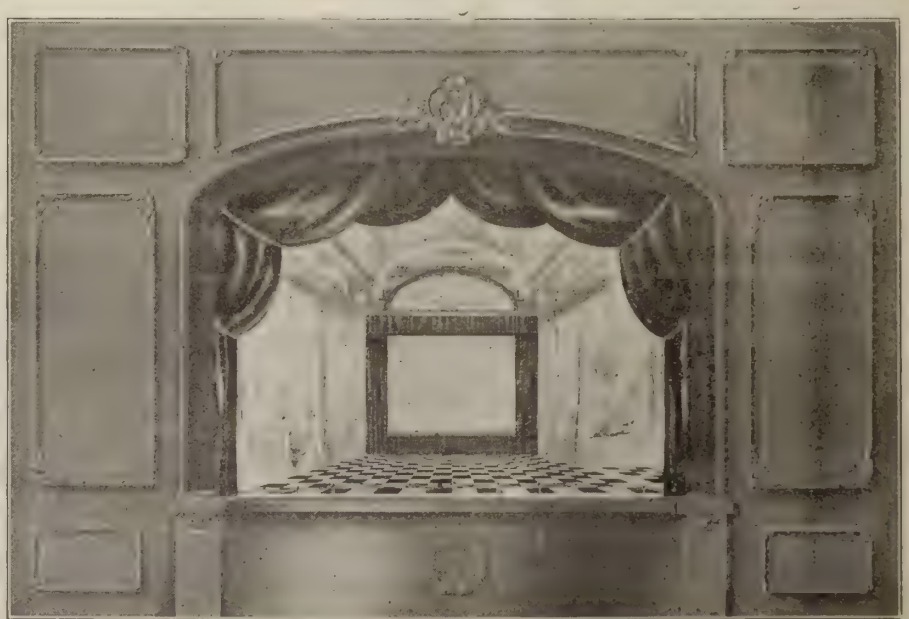
It is from the university of the small house that our largest and most successful exhibitors have graduated. It was the wisdom, pluck and perseverance by which they won their spurs under adverse conditions that brought them to higher things and enabled them to dot the map of this country with magnificent houses, which cannot be duplicated in any other land.

Of Direct Benefit

Therefore, anything which enables the proprietor of a small house to make a good showing, to improve the appearance of his theatre without loss of seating space, and at a very moderate expenditure for installation, is something that is of direct benefit to the entire fraternity of exhibitors.

One of the best examples of such exhibitor's help that has come to our notice of late is a stage set illusion, an invention of J. H. Hallberg, vice-president and secretary of the United Theatre Equipment Corporation. It is some illusion, all right, and proves that J. H. has qualified in Class One of past masters of wizardry by being able to produce this most satisfactory illustration of stage magic.

There are motion picture theatres that have no proscenium equipment, and where the screen is mounted directly on the end



THIRD ILLUSTRATION

Showing how the setting is projected around screen when curtains are drawn. This illustration is on a larger scale than 1 and 2 so that details may be noted

No. 315
Baby Spotlight

Light YOUR STAGE *Right*

Use CHICAGO CINEMA Spotlights. Cut shows our type of Baby Spot Light used in up-to-date Theatres.

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Let Us Help You in Your Lighting Problems.

Write To-day.

Chicago Cinema Equipment Co.

Tripp & Arthington, Chicago, Ill.

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Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons— Come and see them.

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BASS - - CHICAGO

Save 390 Cold Dollars

Yes, real U. S. money on the 400-ft. capacity Liberty War Model Universal. The most complete outfit of its type ever offered and at a greater money saving than could ever have possibly been expected. Outfit consists of 400-ft. Capacity Universal embodying all the exclusive features, Universal Regular and trick crank, forward and reverse take up, focusing on film, etc., fitted with 50 M. M. F:3.5 lens complete with 6 fine magazines, sunshade, tool kit and extra parts, case to contain extra magazines and extra parts, case for camera and carrying trunk to contain both smaller cases. Entire outfit finished off in a beautiful olive drab. **This is your opportunity of a life time. Wire your order now. List price, $840.00. Bass price, $450.00.**

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Precision Panoram and Tilting Top Tripod with fine leather case. **List price, $190.00. Our price, $150.00.**
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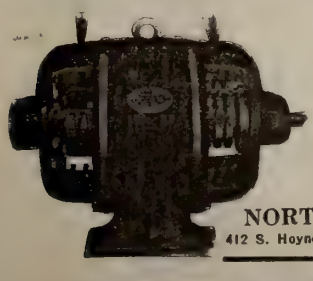

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PERFECT REEL DISSOLVING

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USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE.

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NATIONAL ELECTRIC TICKET REGISTER COMPANY
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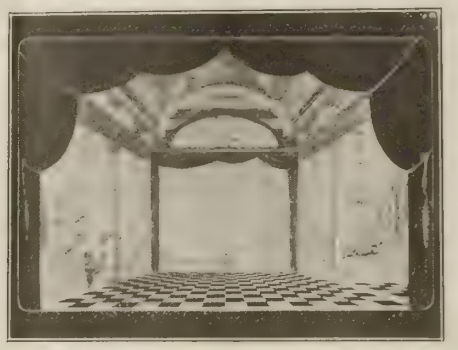
wall sometimes without more than a plain border, and in others with a more elaborate frame and curtain. This is shown in the first illustration.

It may not be possible to remodel such a theatre in many cases without great expense and the loss of seating capacity to conform with the changing and growing demand of the modern motion picture house for a stage and stage settings.



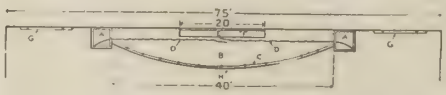
THIS IS THE SLIDE
from which the Hallberg Illusion is projected as in illustration three

To Satisfy a Demand

To satisfy this demand at reasonable expenditure, it is possible by means of decorative moldings and supplies to construct on the available wall surface around the screen a proscenium and panels with a small stage of little depth and to hang in the proscenium arch a beautiful side draw curtain so that when the auditorium is illuminated between pictures or during intermission the effect with the curtains closed will be the same as that of any fully equipped up-to-date stage. This idea is worked out in the second illustration.

The proscenium curtains should be of dark material and, just before the picture is to be shown, there will be projected onto the curtain from a separate dissolving stereopticon a beautifully designed stage setting which may conform with the subject of the picture. As the curtains are opened, this setting will be projected on the wall around the screen and will give the effect of a real setting, as in the third illustration.

Depth can be obtained by means of artificial decorations, such as fountains, decorative plants, flowers, vases, etc. After the picture has been shown, the proscenium curtains will be closed before the stereopticon is shut off. The plan arrangement of the superficial stage and proscenium is shown by the line drawing.



PLAN SUPERFICIAL STAGE
A—Proscenium arch; B—Stage; C—Railing or position of footlights; D—Proscenium side draw curtains; E—Decorative flower box; E—Screen; G—Decorative panels; H—Orchestra space

Some of the Possibilities

By giving some depth to the stage, it is possible to introduce various figures and settings to supplement the projected settings and also serve as a platform from which announcements or speeches may be made.

The lantern slides from which the illusion is obtained are made from art drawings carefully and beautifully colored, so that when the superficial stage set is made to conform to the size of the projected stage effect, it is difficult to detect any difference between the illusion and the real. The small illustration shows the slide with the effect which is used in the stereopticon for giving the stage set illusion.

To further the realism of the illusion, a second set of side draw curtains may be used to cover the screen, in which case after the proscenium curtains are opened the operator will project the title of the picture onto the screen curtains before he starts to open them.

Controlling the Curtains

For automatically controlling both sets of side draw curtains, electric curtain machines with remote controls in the operator's booth are necessary. A machine of this type, which is small in size and operates without noise, is listed by the United Theatre Equipment Corporation in its latest catalog.

This scheme can also be worked out for theatres having stages, in which case the expense will be less, since no curtains, decorative panels, proscenium, etc., will be required. It will, however, be necessary to have a white drop curtain in approximately the same plane with the screen to correspond with the back wall in the first case, or the screen must be on the white back wall of the stage.

Another advantage of this scheme is that when a theatre is once equipped for producing the stage illusion, new settings can be added at small expense for new slides to conform with the subjects of the various pictures, or to different seasons of the year, or special occasions and events. It is also possible to superimpose flashes of light, any color, upon the motion picture as well as upon the stage setting, as may be of advantage when the picture portrays lightning, gunfire or fire scenes. A small color wheel upon one of the dissolving lanterns will permit this.

Full details of and specifications for this equipment may be obtained from the United Theatre Equipment Corporation, 1604 Broadway, New York.

The Gold King Moving Picture Screen Co.

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CAMERAMAN, six years' experience, does own negative developing, wishes to locate with studio in New Yory City or vicinity. Have complete movie and still outfits. G. Swenson, 18 Turner Place, Brooklyn, 8136 Flatbush.

MANAGER PICTURES or Vaudeville, ten years' experience; age, 30; thorough execution; expert adviser and booker; go anywhere. Make proposition. Box 165, Moving Picture World, New York City.

THEATRE OWNERS, ATTENTION! I will accept management of your theatre on percentage or will rent outright. What have you to offer? Box 166, Moving Picture World, New York City.

FIRST-CLASS SALESMAN, 12 years' experience in Moving Picture Business, would like to hear from good exchange who requires first-class man. Address Box 158, Moving Picture World, New York City.

FIRST-CLASS OPERATOR open for engagement first of January. Position in Western Canada preferable. Good references. Box 201, Battleford, Sask., Canada.

SECRETARY, WOMAN STENOGRAPHER and typist, bookkeeper; fifteen years' experience; of executive ability; desires position with legitimate or pictures corporation. Thorough knowledge matters theatrical. Six years one theatre. Box 167, Moving Picture World, New York City.

BUSINESS OPPORTUNITIES

TALKING MOVIES—The advertiser wishes to communicate with men experienced in the production of motion pictures, also phonograph records, with view to producing same for sale. Patents covering the heretofore "missing link" or automatic connection of picture and sound records as now made is the basis of the business in hand, and experts in each line are desired. R. D. Gray, 341 W. 23d St., New York City.

THEATRE PROFITS grow if Exhibitiors own and use the complete Exhibitors' Library. "Picture Theatre Advertising," by Sargent, $2; "Operator's Handbook," by Richardson, $4; "Motion Picture Electricity," by Hallberg, $2.50; "Modern Theatre Construction," by Kinsila, $3. The complete set, $11.50. Chalmers Publishing Company, 516 Fifth Ave., New York.

CAMERAS, ETC., FOR SALE

NEW EDISON PROJECTORS, $100. New De Vry suitcase, motor-driven projector, $150. New National projector, $60. Simplex, used, motor-driven, $250. Used Power's 6-A, motor-driven, $250. Power's Exelite, Mazda outfit, $90. New 300 Perforator, $100. Movie Cameras, F., 3.5 lenses, $60 up. Tripods, $5 up. Still cameras. Graflex cameras cheap. Printing machine, $50. Ray, 326 Fifth Ave., New York.

EQUIPMENT WANTED.

SECOND-HAND motion picture machine; any make, any condition. Name bottom price for spot cash. Box 164, Moving Picture World, New York City.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

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BARGAIN—Used Film with paper, one to six-reel dramas, one and two-reel comedies; also serials and series. O. B. Price Co., Inc., 1446 Broadway, New York City.

THEATRES FOR SALE.

MOVING PICTURE THEATRE—Located in town of seven thousand. Thirty-five miles from Buffalo. Seats six hundred fifty. Equipped complete throughout. Running every night. Three matinees per week. Admission, 11-17 cents. This house is clearing twelve to fifteen thousand a year. Building is solid stone and brick. Two stores in front, offices above. Stage in theatre suitable for vaudeville, home talent, stock companies, etc. Complete set of scenery. We are authorized to sell this building, contents and business complete at thirty-eight thousand, accept ten thousand down and balance easy terms. This is an unusual opportunity. Hunt, 339 Brisbane Bldg., Buffalo, N. Y.

MISCELLANEOUS

FOR SALE: Regina Mandolin orchestrion and 8 rolls music. Electric A. C. $200.00 f. o. b. W. H. Heffley, Duncannon, Pa.

Lucas Theatre Supply Company Has Expanded

The Lucas Theatre Supply Company, of Atlanta, Ga., has greatly added to the facilities of its service department. This has been accomplished by the taking over of two additional entire floors in the building in which it already occupies quarters.

This places at the disposal of the Lucas Company 75,000 additional square feet of floor space, making a total of 11,504 square feet now occupied by them.

The main office has been redecorated and several new lighting effects have been installed.

On the second floor of the building the Lucas Company will construct a theatre in which southern exhibitors will have an opportunity to inspect the latest projection apparatus and accessories under actual working conditions.

This model theatre will be equipped with a front and a lobby decorated and equipped with the latest ideas in lobby display and poster frames.

Research and Experimental Department

On the third floor of the building the famous Hakilu cement is manufactured, and here a research and experimental department is maintained for the development and testing out of new ideas for improvements in theatre equipment and projection.

A paint shop, enameling department and a carpenter shop completely equipped for the manufacture of lobby display frames, as well as a chemical laboratory in which Hakilu specialties are manufactured, are also a feature of this floor.

There is also a repair and assembling department well equipped with tools and appliances for the repair and rebuilding of motion picture apparatus, and also a printing department in which an enormous volume of Lucas business literature is printed. The Lucas catalogue, of which we made favorable mention in a previous issue, is a product and a testimonial of the splendid facilities of the Lucas print shop.

Stanley Frame Company's New Catalog Is Ready

It is the easiest thing in the world to have an attractively tempting display these days, since the Stanley Company will send its new illustrated catalog free upon request to those of our readers who will take the trouble to ask for it.

The new catalog opens with testimonial letters from the William Fox circuit of theatres, Turner & Dahnken, the Loew circuit, Crandall's Theatres, C. & C. Amusement Company and L. M. Boas, of the Empire, Academy of Music, Savoy and Bijou, of Fall River, Mass., all of whom express their satisfaction with the Stanley products.

Then it proceeds to illustrate, describe and price the new Stanley models in poster and photo display cases, changeable signs, window display frames, admission signs, ticket booths, ticket boxes and pedestal lamps. It is some aid to theatre beautification and every exhibitor should have a copy.

PHOTO LAMPS *New—Excellent Condition —Prompt Delivery*

2 SPECTRO PANCHROME; 1 DUPLEX CHROME

Twin Arcs, 110 to 120 Volts; A.C. or D.C., 25 Amps., on stands, and may be focused in any direction

OFFERED SUBJECT TO PRIOR SALE

Inspection invited

By-Products Division—Section—O.

THE GOODYEAR TIRE & RUBBER CO.

AKRON, OHIO

Picture Theatres Projected

DARIEN, CONN.—George N. Philcos and C. J. Finch, 79 Fort Point road, East Norwalk, will erect three-story brick and concrete moving picture theatre and store building, 70 by 120 feet.

DAYTONA BEACH, FLA.—J. W. Camack, Philadelphia, has plans by Fuquay & Gheen for theatre, with seating capacity of 800, to be erected at Main and Coates streets.

CHICAGO, ILL.—Selwyn Theatre Company has plans by C. Howard Crane, Dime Savings Bank Building, Detroit, Mich., for twin moving picture theatre to be erected on Lake and Dearborn streets.

INDIANA HARBOR, IND.—Cosmopolitan Theatre Corporation has plans by H. L. Newhouse, 4630 Prairie avenue, Chicago, for one-story brick and terra-cotta Compolian Theatre, 70 by 150 feet, to cost $350,000.

VALPARAISO, IND.—G. G. Shauer & Sons Company has plans by H. L. Newhouse, 4630 Prairie avenue, Chicago, for brick theatre, store and office building, to cost $100,000.

OPELOUSAS, LA.—T. G. Chachere, P. O. Box 256, is preparing plans for remodeling theatre, to cost $14,000.

*BALTIMORE, MD.—American Theatres Company has plans by E. G. Blanke, 213 North Calvert street, for one-story brick and stone-trim moving picture theatre to be erected at 33d street and Boulevard, 200 by 78 feet, slag roof, reinforced concrete floors, steam heat; with seating capacity of 1,500, to cost $200.000.

BOSTON, MASS.—Funk & Wilcox, 294 Washington street, are preparing plans for two-story brick moving picture theatre, store and office building, 60 by 220 feet, to be erected on Blue Hill avenue.

LANSING, MICH.—Blackstone Theatre Corporation has plans by S. A. Butterworth, 432 Tussing Building, for brick theatre, 75 by 145 feet, to cost $200,000.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street

W. I. London, England

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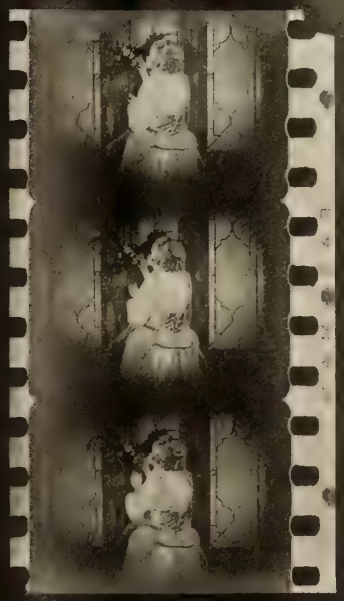

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I am also enclosing a piece of film with sprocket holes gone on one side and the entire second part (1000) feet was just as you see the part I enclosed AND WE USED THAT PICTURE TWELVE TIMES THAT DAY AND NEVER HAD TO STOP only going to show how your Simplex will take junk film.

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And—from start to finish—action—the kind of action that makes the breath catch and the hands clench.

By Sidney Toler

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION ARTCRAFT PICTURES

Jesse L. Lasky presents

WALLACE REID
in
"The Charm School"

A SNAPPY automobile salesman inherits a girls' boarding-school—and decides to run it himself—according to his own ideas of what girls should be taught. And Wally Reid is the live-wire pedagogue. It was a hit on Broadway as a play, and in the Saturday Evening Post as a story. But wait till you see it on the screen!

By Alice Duer Miller, Scenario by Tom Geraghty
Directed by James Cruze

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION ARTCRAFT PICTURES

FAMOUS PLAYERS-LASKY CORP, Presents

"The Inside of the Cup"

From the novel by Winston Churchill
Personally Directed by Albert Capellani.

A COSMOPOLITAN PRODUCTION

THE novel made the whole world sit up and gasp when it was published a few years ago. The picture is so astounding and so marvelous that it will be one of the big hits of the year.

A Paramount Picture

Adolph Zukor presents

BILLIE BURKE

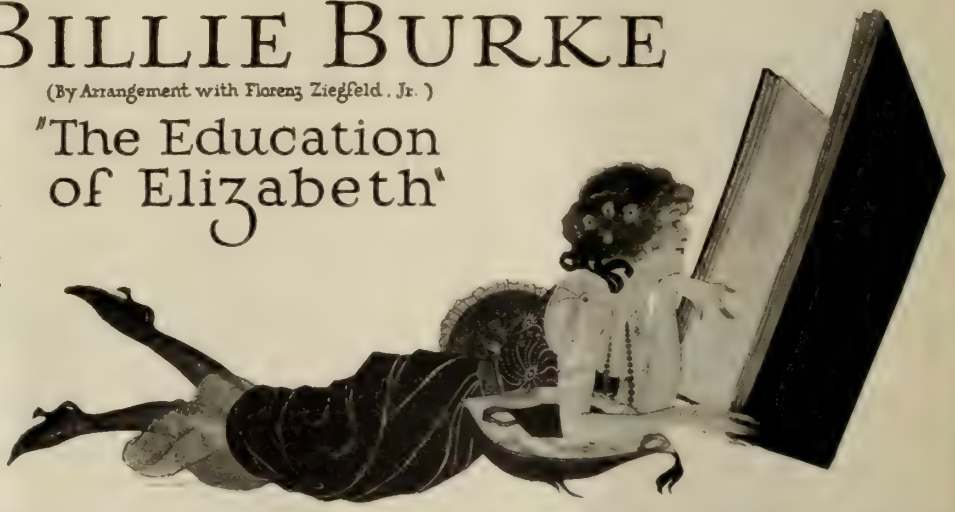
(By Arrangement with Florenz Ziegfeld, Jr.)

"The Education of Elizabeth"

BILLIE BURKE is the slangy chorus girl who has to be educated to marry into a "best family." And the picture's one of the jolliest and cleverest comedies she's ever been in.

By Roy Horniman. Directed by Edward Dillon
Scenario by Elmer Harris.

A Paramount Picture



Jesse L. Lasky presents.

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"The Jucklins"

with MONTE BLUE

THE homespun romance of a fighting schoolmaster who cleaned up a whole township, saved his friend from jail and won the best looking girl in Carolina. A book that millions have loved, presented with a notable cast.

From the novel by Opie Read and the play by Augustus Thomas.
Scenario by Frank Condon.

A Paramount Picture

"Believe Me, Sidney!"

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729 SEVENTH AVE NEW YORK NY

JUST CLOSED UNUSUALLY SATISFACTORY WEEK ENGAGEMENT WITH YOUR SUPER SPECIAL "THE LAST OF THE MOHICANS" ALL OF OUR PATRONS WELL PLEASED AND HOPE THAT YOU WILL GIVE US MORE LIKE IT.

B I VANDYKE
ROYAL THEATRE

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HOTEL ASTOR NEW YORK NY

LAST OF MOHICANS SMASHED EVERY RECORD FOR ATTENDANCE FORCED TO STOP SELLING TICKETS AT EVERY PERFORMANCE CONGRATULATIONS TO ASSOCIATED PRODUCERS AND MAURICE TOURNEUR ON THIS SPLENDID PRODUCTION

M. J. ZUCKERMAN
BREED THEATRE
450P

COURT THEATRE
D. H BESTOR, MANAGER
KANKAKEE, ILL.

December 19th, 1920

Mr. Sidney Goldman,
c/o Associated Producers, Inc.,
808 South Wabash Av.,
Chicago, Ill.

My dear Sidney:

Just a few words in regard to the way in which I have put over the Maurice Tourneur production, "The Last of the Mohicans".

First allow me to thank you for writing our Superintendent of schools here and for sending me a copy of your letter to him. That gave me a "lead off" and if you don't think I took advantage of it you should have seen my business on the opening, yesterday. Also allow me to thank you for sending me the print three days in advance so that I could get an advance showing.

When the print arrived I got busy and phoned the leaders of the following: The Ministerial Alliance, Women's Club, Y.W.C.A., Y.M.C.A., Schools, City Officials, Board of Education, Public Library and St. Vistor's College. They all responded at the private showing and when the picture had finished I merely handed them the enclosed card which I had printed for the occasion. Within twenty four hours they all had returned their cards with THEIR OPINION written on it. That was all I needed-- I went from there! Heavy on the newspapers, my screen and lobby. The results were wonderful.

Friendly competitors told me to lay off of 'Last of the Mohicans'", in fact I was skeptical myself but I knew from criticisms that the production was there and also know if I could get the folks interested in the education of the community busy, that the picture would please and believe me, Sidney, that's the answer! It did please them and it pleased the kids that crave "INJUN PITCHERS" too.

Show this letter to exhibitors and they can use the same ideas and clean up the same as I have. Much success to you.

Sincerely, D. H. Bestor

MAURICE TOURNEUR

presents

The Last of the Mohicans

An American Drama Eternal By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C. GARDNER SULLIVAN

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New Production – To be released January Ninth

"THE LOVE LIGHT"

A Picture that will carry to your screen all the beauty, charm and art that have made Mary Pickford the most beloved girl in the world.

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HIRAM ABRAMS, PRESIDENT

"It took a picture like 'The Mark of Zorro' to do it," says Mr. Schenck of the Marcus Loew Offices

Mr. Hiram Abrams, Pres,
United Artists Corporation
729 Seventh Avenue, New York City.

Dear Mr. Abrams;-

I have just returned to my office from a screening of Douglas Fairbanks' new picture "The Mark of Zorro", and I cannot refrain from telling you that I think it is really the most wonderful picture he has made.

We believe the picture is so big that we have decided to play this feature in our theatres a full week instead of our usual policy which has always been to play everything three or four days.

It took a picture like the "Mark of Zorro" to do it.

Best wishes and kindest regards,

Yours very truly,

Nicholas M. Schenck

A WEEK AT THE MARCUS LOEW THEATRES INSTEAD OF THE USUAL THREE OR FOUR DAYS-

DOUGLAS FAIRBANKS'

newest picture

"The Mark of Zorro"

From the "All Story Weekly" Novel "The Curse of Capistrano" by Johnston Mc Culley. Directed by FRED NIBLO

UNITED ARTISTS CORPORATION

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HIRAM ABRAMS, PRESIDENT

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MADONNAS

A STATEMENT OF APPROBATION BY
MR. C. E. WHITEHURST—PRESIDENT
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GARDEN THEATRE CO.
NEW THEATRE CO.

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FIRST RUNS
IN
BALTIMORE

"I was very much surprised at results at the box office of my New Theatre, Baltimore, obtained by 'Madonnas and Men,' especially as it was shown for the week just before Christmas."

"Every One Liked the Picture"

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THERE ARE
FEW SPOTS
THE MAP THAT

DIRECTED BY
B. A. ROLFE

BANK ROLL IN EVERY SPECIAL LIKE

AND MEN

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Allan Bros. - - - - - - - - - - Canada
Ben Fitzer Film Co. - - - - - - Upper New York State
Masterpiece Film Attractions - Eastern Pa. and Southern New Jersey
Export and Import Co. - - - - Entire Foreign Rights
Federated Exchanges - - - - - New England
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Federated Exchanges - - - - - Texas, Oklahoma and Arkansas
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LEFT ON
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Fogarty: "D'ye hear about Canavan gettin' the D. S. C.?"

O'Dowd: "Begobs, you're not meanin' the Distinguished Service Cross!"

Fogarty: "No, Department of Street Cleaning."

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Presents
TOM MOORE
in
HOLD YOUR HORSES
Adapted From The Famous SATURDAY EVENING POST STORY
"CANAVAN" by RUPERT HUGHES
Directed by
E. MASON HOPPER

Tom Moore
as
Canavan, Himself

in a delightful comedy from the famous Saturday Evening Post story by Rupert Hughes.

This character head of Tom Moore will make an excellent cut-out or window-card.

GOLDWYN PICTURES CORPORATION

The Announcement

Associated Exhibitors

Presents

Geraldine Farrar

in

"The Riddle: Woman"

Directed by Edward Jose

The Purpose

A production made for exhibitors by exhibitors with their own money. A production built for the box-office by men of the box-office, men of integrity and standing in every part of the United States.

The Result

The most phenomenal record of really great bookings in respect to the personality of the men who made the bookings ever achieved by a motion picture.

Read on the following page
the list of Theatres in which the picture has been booked.
It is a directory of the best in the country.

Are you looking for information?

The following are some of the Theatres in which "The Riddle: Woman" has been played—

Are you looking for advice?

The fact that the men who run these Theatres booked the picture immediately upon release should be the strongest kind of advice.

Akron—Orpheum
Allentown, Pa.—Hippodrome
Atlantic City—Bijou
Baltimore, Md.—Blue Mouse
Boston—Park, (Lowry)
Boston—Fenway
Boston—St. James
Boston—Broadway
Buffalo—Shea's Hippodrome
Buffalo—Shea's Court
Camden—Grand
Canton—Strand
Chicago—Ziegfeld's Theatre
Chicago—Lubliner & Trinz Circuit
Cincinnati—Ike Libson's Strand
Cleveland—Strand
Cleveland—Metropolitan
Clinton, Iowa—Strand Theatre
Columbus—Grand Theatre
Chester, Pa.—Washington Theatre
Des Moines—Abe Blank's Garden
Dorchester—Codman Stquare
Elizabeth—Capital
Fort Wayne—Jefferson Theatre
Hamilton, O.—Palace
Hartford—Strand
Harrisburg—Regent
Holyoke, Mass.—Strand
Indianapolis — Olsen's Alhambra Theatre
Joplin—Electric Theatre
Kansas City—Sam Harding's Liberty Theatre
Lancaster—Hamilton
Lexington, Ky.—Strand
Lima—Lyric
Little Rock—Saul Harris Theatre
Los Angeles—Symphony
Louisville, Ky.—Majestic
Lowell—Strand
Marionette—Cozy Theatre
Milwaukee—Alhambra Theatre
Muncie—Strand
New York—Strand (Moe Mark)
New York—Proctor's 58th Street
New York—New Atlantic Gardens
New York—Grand Opera House
New York—Moss Coliseum
New York—Proctor's 125th Street
Newark—Newark
Oklahoma City—Coopers Theatre
Omaha—Brandeis Theatre
Oshkosh—Rex
Ottowa, Ill.—Orpheum
Paterson—Lyric
Perth Amboy—Strand
Philadelphia—Comerford Circuit
Philadelphia—Palace (Mastbaum)
Philadelphia—Franklin
Philadelphia—Mammoth
Philadelphia—Colonial
Philadelphia—Locust
Philadelphia—Broadway
Philadelphia—25 neighborhood houses
Plainfield—Plainfield
Portland, Me.—Empire
Providence—Strand (Williams)
Racine—Princess
Reading, Pa.—Colonial
Roanoke, Va.—Rialto
Seattle—Clemmers' Theatre
Sioux City—Plaza Theatre
Spokane—Clemmers' Theatre
Springfield, Mass—Capitol
Springfield—Electric Theatre
Springfield, O.—Princess
St. Joseph—Electric Theatre
St. Louis—Grand Florissant
St. Louis—Juanita Theatre
St. Louis—Novelty
St. Louis—Moffett
St. Louis—Lafayette
St. Louis—Lowell
St. Louis—Arco
St. Louis—Lindell
St. Louis—Shenandoah
(All Owned by Famous Players) Missouri Corporation
St. Louis—Columbia
St. Louis—Webster
St. Louis—Star
St. Louis—Casino
St. Louis—Majestic
St. Louis—Marquette
St. Louis—Congress
St. Louis—The Kings
St. Louis—Gravois
St. Louis—Mikado
Toledo—Temple Theatre (Eddie Zorn)
Trenton—State Street Theatre
Washington, D. C.—Metropolitan Theatre (Harry Crandall)
Washington, D. C.—Knickerbocker
Washington, D. C.—Savoy
Washington, D. C.—Apollo
Washington, D. C.—Avenue Grand
Washington, D. C.—York
Wilmington, Del—Savoy
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A 6-REEL FEATURE EXTRAORDINARY
NICK CARTER
2 REEL FEATURES
THE PRIZE OFFERING of THE NEW YEAR
WID'S, M.P. NEWS
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All Praised
"THOUGHTLESS WOMEN"
BOOK IT
Coming
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GAIL KANE
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"STOLEN MOMENTS"
Marguerite Namara
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P
ATTRACTIONS
30,000,000
PEOPLE ARE
WAITING FOR
"NICK CARTER"
THE ARISTOCRAT OF SERIALS
"The MYSTERY MIND"
BY
ARTHUR B. REEVE
THE KING OF AUTHORS
AN ALL STAR CAST IN THIS MASTER SERIAL
"The MYSTERY MIND"
J. ROBERT PAULINE
PAUL PANZER
PEGGY SHANOR
VIOLET MAC MILLAN
Coming
"FINDERS KEEPERS"
Violet Mersereau
WHEREVER YOU GO--
A PIONEER EXCHANGE
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Free of Charge
To Hang Out Two of Them In
Their Lobbies

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Cleveland, Ohio

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"TOP NOTCH" COMEDIES

FEATURING

Miss BESSIE EYTON

COME TO SEE THE PICTURE AND WIN ONE OF THE THREE

$100.00 Cash Prizes

ON EACH "TOP NOTCH" COMEDY

ONE EVERY SECOND WEEK.

THIS IS THE FIRST TITLE CONTEST IN THE HISTORY OF MOTION PICTURES

NOTE:- THREE $100.00 PRIZES GIVEN AWAY FOR THE THREE BEST TITLES ON EACH AND EVERY "TOP NOTCH" COMEDY, ONE EVERY SECOND WEEK; ALTOGETHER (26) COMEDIES IN ONE YEAR. SEVENTY-EIGHT $100.00 CASH PRIZES WILL BE PAID TO THE WINNERS.

BE A WINNER

EVERY "TOP NOTCH" COMEDY WILL BE SHOWN UNDER A TEMPORARY TITLE. COME TO SEE EACH ONE AND AFTER DECIDING ON THE MOST APPROPRIATE TITLE FOR EACH PARTICULAR COMEDY, SEND YOUR TITLE ON A POSTAL CARD TO.

TOP NOTCH STUDIOS

- CLEVELAND -

If more than one person sends in one of the winning titles, the full $100 prize will be paid to each of the winners.

Anyone, whether he or they see the pictures, can enter the contest and a synopsis of each play will be sent on request to contestants.

THIS ANNOUNCEMENT IS NOW APPEARING IN HUNDREDS OF SUNDAY PAPERS AND DOZENS OF MAGAZINES THROUGHOUT THE UNITED STATES.

EVERYBODY KNOWS THE GREAT DAN SULLY'S

Opening Night

"The PARISH

At the Premier Presentation of this Elaborate Picturized Version of Daniel L. Hart's Dramatic Masterpiece Thousands were Turned Away at Each Performance

LOVE · LAUGHTER · LIFE · PATHOS · HUMOR · ROMANCE

Starring
WILLIAM DESMOND
Supported by a distinguished cast
including
Ruth Rennick · Margaret Livingston
Walter Perry · Carl Miller · Lydia Knott
J Morris Foster · "Billie" Bennett and
Thos. Ricketts

CAPITOL THEATRE
WILKES-BARRE'S NEWEST AND LARGEST THEATRE
Direction of COMERFORD AMUSEMENT CO.

Wilkes-Barre, Pa., Dec. 16, 1920.

Herman J. Garfield,
1209 Times Bldg.,
New York City.

Dear Mr. Garfield:

It is with the greatest of pleasure that I can inform you of the successful engagement which closed last night of "THE PARISH PRIEST" at the Capitol Theatre.

The production which you have given this well known stage success shows that you spared no expense in the presentation of same and the cast headed by William Desmond is very good in fact it is one of the best balanced all-star casts that I have seen in many a day.

The engagement was played for three days and the closing performance was met by a capacity audience and only thru other bookings which I was compelled to play was it impossible to hold same over, which the business justified in doing.

The comments of the ten thousand who saw THE PARISH PRIEST was of the best-a great picture - beautifully done. The newspaper critics gave the review more space than the average, in fact twice the amount of what is given by them of an extraordinary attraction.

I wish to thank you for the untiring efforts given by your organization in the presentation and no detail was overlooked in covering the different angles from the point of publicity.

Should you desire the written opinions of the many heads of the welfare organizations and the clergy whose comments were so gratifying, I am yours to command in securing same.

Wishing you the best of success, I remain

Very truly yours,

Managing Director Capitol Theatre.

DAN SULLY MADE

EVERYBODY LOVES GREATEST STAGE SUCCESS

Closing Day

PRIEST

CITY OF WILKES-BARRE, PENNSYLVANIA

DANIEL L. HART MAYOR
WILLIAM B. LOFTUS SECRETARY

DEPARTMENT OF PUBLIC AFFAIRS

BUREAUS OF
CITY SOLICITOR
POLICE MAGISTRATE
WEIGHTS AND MEASURES
POLICE

December,
Fourteenth,
1920.

Herman J. Garfield,
Capital Theatre, City.

My dear Mr. Garfield;-

I sincerely congratulate you in your production of "The Parish Priest".

You have blended beautifully the humor and sentiment and although necessary changes were made from the stage version you still have a great story. The cast is excellent and proves that great care was taken in the selection. Mr. Desmond as the Priest is ideal.

You have not spared any expense in making "The Parish Priest" a credit to the silent drama.

Wishing you the best of success, I am

Respectfully yours,

James J. Harl.
Author.

DLH/L

Hundreds of Letters of Sincere Appreciation and Enthusiasm Literally Swamped the Producer's Desk following the Initial Showing of this Master Photodrama

Address all Inquiries to
HERMAN J. GARFIELD
1209 Times Bldg.
New York

CABLIK STUDIOS.

MILLIONS LOVE IT!

ANOTHER RECORD ESTABLISHED

ROBERTSON-COLE'S

OTIS SKINNER IN "KISMET"

The most stupendous production the history of Motion Pictures has ever recorded.

by Edward Knoblock
directed by **GASNIER**

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If none of these three symbols appears after the check (number of words), this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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A S KIRKPATRICK
ROBERTSON COLE DISTG CORP 1600 BROADWAY NEW YORK NY

OPENED KISMET TODAY TO PACKED AND ENTHUSIASTIC HOUSES ALL DAY LONG STOP
SEATING CAPACITY EIGHTEEN HUNDRED STOP TURNED AWAY LITERALLY THOUSANDS
COULD HAVE FILLED THE HOUSE TWICE OVER AGAIN STOP KISMET IS TRULY A
GREAT AND ARTISTIC PRODUCTION
WILL D HARRIS GRAND THEATRE.

R-C PICTURES

MORE WILL FOLLOW

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KINETO COMPANY of AMERICA Inc.

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CHARLES URBAN'S MOVIE CHATS

Things we read about but seldom see!

An old, old saying that perfectly describes these gems among the *Urban Popular Classics.*

Chapters of art and science, travel and history, all kinds of pictorial beauty and interest from all over the world.

Truly the things your audiences have ofttimes read about, but seldom have seen.

Exhibitors who are building *now* for the *future* are booking

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Exhibitors who have not booked "Movie Chats" can secure catalogue and complete information by writing direct to us.

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. C. Urban PRESIDENT. New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

Producers! Distributors! Exhibitors!

Certain self-appointed individuals and interests at Washington are threatening the existence of, the future and the stability of the entire motion picture industry by means of legislation to establish what is known as

"BLUE SUNDAY"

To prove that the American people have no desire to eliminate happiness and legitimate recreation for the one day in seven which is devoted to rest and peace—that the American people have no desire to enter either a mental, spiritual or physical slavery at any man's dictation—we must submit at once a written protest of American citizens who will demand that they be not denied the privileges of the free air of God on the golf course; neither will they be denied the Sunday newspapers and magazines on their own veranda—nor shall any legislation be enacted which will deny them the privilege of silently witnessing a screen production of the master authors or artists of the world.

No legislation will ever enforce or impose
RELIGION OR BELIEF
which must and does come from the soul

Personal petition blanks for the forwarding of protests of

16,000,000

law-abiding and respectable citizens to their Congressional representatives in Washington have been prepared and are ready for

YOU

without cost or expense to yourself in forwarding the protest of your patrons to Congress assembled.

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TODAY

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Representatives
of

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16,000,000 CLUB
TODAY

Ford Motion Picture Laboratories

SELZNICK PICTURES

The Acknowledged Classic of the Screen

WILLIAM FAVERSHAM

HOBART HENLEY

FRANK L. PACKARD

Lewis J. Selznick
Presents
WILLIAM FAVERSHAM
in
"THE SIN THAT WAS HIS"
A
HOBART HENLEY
Production
BY
FRANK L. PACKARD

THOUSANDS of people who were slow to acquire "the motion picture habit" are crowding theatres everywhere to see this mighty masterwork. "THE SIN THAT WAS HIS" is making new picture patrons. It affords a golden opportunity for every exhibitor to prove once and for all the power of the screen to provide real drama that is at once elevating and entertaining.

Faversham, "foremost motion picture actor in serious roles," has been given a wonderful vehicle in this Frank L. Packard story faultlessly brought to the screen under the direction of Hobart Henley.

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REG U.S. PAT. OFF.
PICTURES
MARTHA
MANSFIELD
Selznick Star
Will make four big productions in her first Star Series.
For months we've been preparing for these productions. The stories have been carefully chosen to suit this "most photographed girl in the world."
They're modern society dramas with a punch, each one possessed of a brand new idea.
The first, ready March 30, will be an Alan Crosland Production.
Book Them All!

SELZNICK
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PICTURES
Lewis J. Selznick, presents
Conway Tearle
in Elaine Sterne's
"The Road of Ambition"
Directed by William P. S. Earle

If I Were An Exhibitor

I'd Book CONWAY TEARLE IN "THE ROAD OF AMBITION"

Because I know that Conway Tearle is a corking good actor and has a whale of a following among the folks who attend my theatre.

Because I know that "THE ROAD OF AMBITION" has a story which will strike home in any community. It has an unusual breadth of appeal. There is inspiration for the man who works with his hands. There is real satisfaction for those who know the modern society atmosphere and all too often see it completely lost on the photoplay screen.

Because It is my belief that "THE ROAD OF AMBITION" has in it those balanced elements of interest which will make it appeal with equal strength to both men and women—and there are not many pictures that do this.

Because I am convinced that Conway Tearle's work in this production brings to the screen a type of motion picture hero that is just a little different—and just a little more pleasing—than any I have seen in a Coon's age.

One of the Selznick "Hands"

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

-says of "SQUANDERED LIVES"

"Squandered Lives"

Stoll Film Corporation's First Offering a Screen Version of Cosmo Hamilton's "Duke's Son" in Six Reels

Reviewed by Epes W. Sargeant

Interesting, from many angles, is the first offering of the Stoll Film Corporation, which is about to enter the American market with a weekly release. This is the first endeavor of the British producers to make a regular release since the days when Pathe, Urban and Gaumont were components of the old Motion Picture Patents Company, and the first offering naturally interests quite apart from its entertainment value.

In point of acting, the production compares very favorably with the work of the American companies. Ivy Duke, the starred player, and Guy Newall, her featured support, are but two of a cast of unusual excellence. Hugh C. Buckler and C. Lawford Davidson also show prominently and the lesser members of the cast are all competent. They are good judges of tempo, are excellent in the pantomimic registration of their thoughts and they look the parts they play.

Technically the production shows imperfections of lighting and some of the settings are cramped, though others, apart from the lack of illumination, will compare very favorably with the best in cinematographic architecture, notably the ball room scenes near the close of the picture and the earlier hallway of an old castle at which the players are guests. In the matter of exteriors a different story may be told, for there is a fine country seat and some shots of a Thames houseboat with a natural background of unusual beauty.

The story is primarily propaganda for and a defense of the younger sons of titled families. This is a matter which does not concern American audiences, but the natural narrative value of the story, apart from this propaganda, is decidedly good and the sincerity of the players adds interest apart from the work of the author. There are one or two uncovered time jumps, but the continuity is kept well in hand, and the interest sustained past the climax. If succeeding subjects are equal in value to the first offering, the long-threatened English invasion should become a successful fact; not that the presentation equals in all respects the best of our native work, but because it stands up well and offers variety in stars and treatment.

STOLL FILM CORPORATION OF AMERICA

GEORGE KING President

130 West Forty-sixth Street N.Y.C.

EXHIBITORS HERAID

-says of "MR WU"

The Stoll Film Corporation of America has a gripping five-reel drama in "Mr. Wu," starring Matheson Lang, the eminent English actor. "Mr. Wu" was originally a highly successful stage play, also starring Mr. Lang, written by H. M. Vernon and Harold Owen. The screen version was made under the stage direction of Maurice Elvey, chief of Stoll directorial staff, and Barry Bernard, the art director.

Mr. Wu or Wu Li Chang, is the dominating power in Kowloon, China. Matheson Lang in this role renders a powerful portrayal of a strong man seeking revenge for the insults against his daughter, Nang Ping, by the young white man, Basil Gregory, son of Arthur Gregory, trader and financier. The close-ups of Mr. Lang and the semi-close-ups are excellent. Here it is skillful histrionic ability taking the place of sumptuous scenery and crowds of people. To see the play of emotions sweep across Mr. Lang's expressive face is a treat—a rare treat, that cannot fail to enlist universal admiration by its very novelty.

The lightings are, for the most part, good, and the direction is adequate. Although the location is China, most of the people can be singled out as Anglo-Saxons, despite their Oriental garb. But, strange to say, this is not a defect. The acting of Mr. Lang so dominates the entire production that such a mere thing as an Anglo-Saxon attempting to be a Chinaman is a trifle.

Lillah McCarthy as Mrs. Gregory is also excellent. She is convincing and sincere as the mother of the erring son. Meggie Albanesi, as Nang Ping, daughter of Mr. Wu, does good work, and Teddy Arundel, as Arthur Gregory, also comes in for his commendable work.

For the extremely particular "Mr. Wu" may seem to be an exaggerated story of the conflict between a powerful Chinese house and the Anglo Saxon house which has done wrong to the Chinese house. But to those chiefly interested in dramatic situations and artistic dramatic acting this picture will be welcomed. All in all, "Mr. Wu" lends itself to unusual exploitation due to the relationship of China to the rest of the world at this time, and is a good box office attraction.

STOLL FILM CORPORATION OF AMERICA

Motion Picture News

says of "MR. WU"

"MR. WU"

(Stoll Film Corporation of America)

Unique and Strongly Dramatic From Plot Angle

"MR. WU" is undoubtedly one of the strongest dramatic stories ever presented on either the screen or stage and as such is entitled to all the praise that it received when used as a stage starring vehicle for Walker Whiteside some years ago.

As a picture, however, it runs rather contrary to the rule in that its villain has the most important role and its love story ends, unhappily too, in the early reels. After this the story is one of Chinese revenge, unique, logical and carefully builded, a revenge that fails only because fate decrees that "Mr. Wu" drink the poisoned tea instead of the woman on whom the crafty Oriental had planned to wreck his vengeance.

Sumptuous sets showing the interior of "Mr. Wu's" Chinese home, beautiful scenic locations and a careful attention to detail add to the dramatic qualities the feature possesses. Matheson Lang plays "Wu" with extreme skill. He is supported by a competent cast with which no fault can be found unless it is that most of them who play Chinese characters are not especially good types for Oriental roles.

It is, however, in the actual plot that "Mr. Wu" possesses greatest strength. For audiences which appreciate the unusual, the something different, the picture should prove a hit. Those who insist on the sugar coated live happy after offering will probably object to its lack of romance and its reversal of motion picture tradition. Therefore, the subject of whether or not it should be booked resolves itself into an individual problem to be decided by the audience which each exhibitor may have.—Length, 6 reels.—*J. S. Dickerson.*

STOLL FILM CORPORATION OF AMERICA

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

says of "SQUANDERED LIVES"

Stoll's First American Release Very Satisfactory Program Offering

"SQUANDERED LIVES" Stoll Film

DIRECTOR ..... Franklin Dyall
AUTHOR ..... Cosmo Hamilton
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Interesting program release, quite up to average American production of same class
STORY.....Based on how younger son of English peer cheats at cards, but finishes all right
DIRECTION.....Quite fair, some excellent bits
PHOTOGRAPHY ..... Usually very good
LIGHTINGS ..... Satisfactory
CAMERAWORK ..... Usually good
PLAYERS.....Ivy Duke exceptionally pretty and screens well. Guy Newall is surely going to please. Remainder of cast adequate
EXTERIORS.....Several unusually beautiful English backgrounds. One shot on the Thames at night very pretty ..... Satisfying
INTERIORS .....Usually accurate. A few poor titles
DETAIL.....Will probably suit the average house, especially good for neighborhoods
CHARACTER OF STORY.....About 5,800 feet
LENGTH OF PRODUCTION.....

Stolls have hit upon a Cosmo Hamilton story of his usual type for their first American release. It will go over. Not because "Squandered Lives" is a knock-out. It isn't. But considering price considerations and market conditions this picture is liable to get in without difficulty and it certainly will satisfy unless too much fuss is made about it as a special, etc. If it plays as a straight program release it will do and do very nicely.

Practically all of the titles of the original production have been changed for the American market, but at that those who handled the job slipped up several times and left in titles which are very "English-y," and which will probably be over the heads of the average picture audience. As a whole, however, these will probably be overlooked.

Guy Newall and Ivy Duke are the featured players and it's a bet Newall is going to be liked by the usual American audience. He is far from a good looking hero, but he looks like a real he-man and has a charming screen personality and a lovable smile. He is a gambler, a cheat, and he makes no secret about it, but your crowd is going to like him just the same. Ivy Duke is a very pretty heroine and several of her close-ups, show that she is very beautiful. At times she suffers from poor photography and lack of direction.

The story tells how Newall and Ivy Duke both keep up their position in English society by cheating at bridge—he because he is the younger son of a peer without funds, and she because her people have practically no money. She rejects a multi millionaire and marries Newall, and later when this millionaire catches them cheating there is a rough house, after which Newall throws him out. Later to thoroughly accomplish revenge the millionaire pleads for forgiveness and invites Newall and his wife to a big house party, where he catches them cheating and exposes them before a huge crowd. Disgraced, and without a future, they plan to commit suicide by suffocation, and are saved from this by an old servant who, reading in the newspaper of the death of the peer, finally breaks into the room and rescues them. The clutch shows them, banned by English society, with their future hopes centered upon the coming heir.

Cosmo Hamilton Your Best Bet for Exploitation

Box Office Analysis for the Exhibitor

"Squandered Lives" is a rather catchy title for a good average program picture. Stoll's first American release is coming to you this way. You had better look it over if you haven't hitherto seriously considered booking these productions. It is true you haven't any names of particular importance to play with, and it is also true that as an English film certain prejudices will be propaganded by some salesmen. You had better see it and decide for yourself just what to do.

Cosmo Hamilton is well known in this country, one of his latest screen offerings being "Midsummer Madness," which Famous Players expect to go very well. He has written a number of other somewhat popular screen successes. You know your clientele best and it may be that you may want to keep from the fact that this is a foreign production. You might mention Newall's name as an English actor who is bound to become liked in this country because of his unusual personality.

The title will give you several excellent opportunities for catchlines.

STOLL

FILM CORPORATION OF AMERICA

GABLIK STUDIOS

EXHIBITORS

There's Money in This Proposition for You!

MANY exhibitors are approached from time to time by local merchants and manufacturers for information regarding the making of motion pictures of their stores or factories or of many other local activities.

I have an organization of specialists fully equipped to do such work, on short notice, from the writing of the scenario (if one is necessary) to the finished production ready for screening.

Keep this page before you and when such an occasion arises get in touch with me. There's money in it for you!

HARRY LEVEY

Studios: 230-232 West 38th Street

New York City

Telephone: Fitzroy 4205

ASSOCIATION OF MOTION PICTURE SUPPLY DEALERS

Announcing a New Organization

To the Supply Trade:

This is the age of co-operation in business. The old adage "Competition is the life of trade" has been changed to read "**Co-operation** is the life of trade."

The biggest advances made in business during recent years have been due to co-operation. The best co-operator is the best **operator** of a business.

Team-work pays! You have seen marked improvement in lines of business where former "competitors" have changed to "co-operators."

It was with the thought in mind of general improvement of the motion picture supply business that this association was formed recently.

The managing directors of twenty-four representative supply dealers and jobbers held numerous meetings, where the need for such an association and the probable results of it were thoroughly discussed, and the organization was carefully planned.

With a firm conviction that closer co-operation between supply dealers would improve their businesses and enable them to render better service in the motion picture industry, they formed the Association of Motion Picture Supply Dealers.

The objects of the Association of Motion Picture Supply Dealers are to promote the welfare of its members and to distribute among them the fullest information obtainable in regard to all matters affecting the Motion Picture Supply Business; to aid in bringing about more friendly relations between the motion picture supply dealers; to assist in standardizing and marketing high-grade motion picture supplies; to improve the quality of motion picture supplies and apparatus and the service rendered by the various branches of the motion picture industry.

All those who gave of their time and service during the formative period have joined the Association as Charter Members.

A Constitution and By-Laws have been drafted and adopted. Some of the Committees have been formed, the Association is well under way, and it already promises to be the means of accomplishing big and important work.

It is the desire and aim of the Association to list as its members all the representative dealers and jobbers of motion picture supplies. The Association can reach maximum efficiency only when it has the co-operation of all those engaged in this important and rapidly growing business.

Applications for membership are being considered by The Executive Committee.

An invitation is hereby extended to all those in the supply trade to communicate with the Chairman of the Executive Committee, who will forward a copy of the Constitution and By-laws of the Association, with details of membership requirements and application blank

Your inquiry will receive immediate attention, and you will hasten the work of the Association by sending it promptly.

Association of Motion Picture Supply Dealers

Address inquiries to H. H. Cudmore, Chairman Executive Committee, 823 Prospect Avenue, Cleveland, Ohio

ASSOCIATION OF MOTION PICTURE SUPPLY DEALERS

MARRIAGE—
resembles a pair of shears—two cutting edges inseparably joined; often moving in opposite directions, yet always punishing what comes between.

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Adapted by Julia Crawford Ivers from the Novel by "Pan"

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Every day finds this powerful drama of modern marriage jamming theatres until the walls bulge. Let THE FURNACE swamp *your* box-office.

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INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - Gen Mgr
RICHARD ROBERTSON
DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS EXPLOITATION SECTION

A Benj. B. Hampton Production

"The Spenders"

from the novel by
Harry Leon Wilson
With An All Star Cast Including ~
Joseph Dowling - Niles Welch
Claire Adams - Robert McKim
Directed by JACK CONWAY
Produced by
Great Authors Pictures, Inc.

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ *Exchange, Inc.*

A Benj. B. Hampton Production

"The Spenders"

Benj. B. Hampton, producer of "Desert Gold," "The Sagebrusher," "Riders of the Dawn," "The U. P. Trail;" Harry Leon Wilson, author of "Ruggles of Red Gap," "Bunker Bean," "Ma Pettingill;" Jack Conway, director of "Riders of the Dawn" and "The U. P. Trail;" Claire Adams, Robert McKim, Niles Welch, Joseph J. Dowling,—these are the people who helped to make "The Spenders" the perfect piece of screen entertainment that it is.

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HUGO BALLIN *Presents*

"PAGAN LOVE"

from the story

"THE HONOURABLE GENTLEMAN"

by

ACHMED ABDULLAH

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"'PAGAN LOVE' is one of the best pictures that ever played in our theatres. It delighted our audiences and made money for us—a thoroughly satisfactory production."

Mr. Springer is President of the Trio Amusement Company of New York City, which operates three Broadway houses —The Symphony, the Adelphi and the 77th Street.

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Week of Jan. 16

Louis B. Mayer Presents His First Annual

Week of Jan. 16

ANITA STEWART ANNIVERSARY WEEK

LOUIS B. MAYER

To comply with so many unsolicited requests from exhibitors in large and small towns all over the country I have, at their demand, inaugurated, and feel very proud to present, my first Anita Stewart Anniversary Week commencing January 16th, which I will make an annual event.

The product in which I have presented Anita Stewart, coupled with her popularity, has reached a pinnacle far surpassing my fondest dreams and this remark was made to me by one of the most prominent executives of First National: "Mayer, in my opinion, you have been the most consistent shooter in First National and I congratulate you."

My ambition is a full 100% representation in the United States. Many exhibitors of the smaller towns have not, to date, played all the Stewart Productions. Every exhibitor has played one or more but I want a full 100% representation!

First National branch managers have received instructions relative to revised price list which I am sure will meet with the approval of all exhibitors to such extent that I will gain the object of this campaign, namely, a full 100% representation of the Anita Stewart product in every town.

Exhibitors by the score have repeatedly told me that the cost and worth of my productions upheld my predictions and you will please me greatly by making my first annual Anita Stewart Week commencing January 16th a great big success.

I thank you.

LOUIS B. MAYER.

"If more pictures were made like this one exhibitor's troubles would be over."—*Pfeiffer Bros., Kenton, O.*

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"100% picture. Packed 'em in in spite of rain. Advance your prices on this one."—*W. E. Anderson, Diller, Neb.*

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Week of Jan. 16

LOUIS B. MAYER
Presents His First Annual
Anita Stewart Anniversary Week

Week of Jan. 16

Anita Stewart in "THE FIGHTING SHEPHERDESS"

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Empress,
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"Good! Book it!"

MISSOURI

McClure and Faulkner,
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Jamesport, Mo.:

"'Fighting Shepherdess' almost as good as 'Old Kentucky.' This is some good Western. Have to hand it to Anita when it comes to real acting on the screen. She is there with the goods and then some. Send us more like it."

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"Broke all house records. Fine picture. College not yet open, but business phenomenal!"

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"Good melodrama. Extra good business for two days."

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John H. Kunsky, Detroit, Mich.
Robert Lieber, Indianapolis, Ind.
Gore Bros. & Lesser, Los Angeles, Cal.
Colonel Fred Levy, Louisville, Ky.
Thomas Saxe, Milwaukee, Wis.
Ruben & Finkelstein, Minneapolis, Minn.
Jacob Fabian, New York City.
E. V. Richards, Jr., New Orleans, La.
J. D. Williams, New York City.
Turner & Dahnken, San Francisco, Cal.
Moe Mark, New York City.
H. O. Schwalbe, Philadelphia, Pa.
Rowland & Clark Enter., Pittsburgh, Pa.
Frank Ferrandina, Richmond, Va., and Charlotte, N. C.
R. D. Craver, Atlanta, Ga.
Skouras Brothers, St. Louis, Mo.
Tom Boland, Empress Theatre, Oklahoma City, Okla.
Jensen & Von Herberg, Seattle and Portland, Ore.
Harry Crandall, Washington, D. C.
W. P. Dewees, Vancouver, B. C.
Allen Brothers, Toronto, Canada.

Write—Wire—Phone For Full Particulars

FIRST NATIONAL EXCHANGE

Week of
Jan. 16th

Louis B. Mayer

Presents His First Annual

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"'Virtuous Wives' good drawing card for small towns. Will please everyone!"

IOWA
Louis Frana,
Managing-Director,
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"Pleased them all."

MISSOURI
McClure and Faulkner,
Director-Generals,
Comique,
Jamesport, Mo.:
"Best and most satisfactory special ever in our house. Grab it now!"

The criticisms of these men mean volumes because each and every one of them has had years of experience and know whereof they speak.—Book "Virtuous Wives" and Convince Yourself!

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KENTUCKY
W. T. Hayes,
Director-General,
Dreamland,
Providence, Ky.:
"I had more good remarks on this picture than any one. It is a classy picture in every way."

ILLINOIS
C. T. Metcalf,
Managing-Director,
Opera House,
Greenfield, Ill.:
"Enjoyed by all. Will satisfy any audience."

NORTH DAKOTA
O. Froyer,
Director-General,
Lyric,
Rugby, N. D.:
"Good picture. Packed the house. It's fine. Book it."

Smashing criticisms from those who know! You can't afford to keep "Midnight Romance" from your patrons! Book Now!

Anita Stewart in "MARY REGAN"

NEW YORK
John A. Wade,
Director-General,
Wonderland Theatre,
Madrid, N. Y.:
"Have shown first three pictures of Anita Stewart. Book them for winners."

MINNESOTA
H. H. Billing,
Managing-Director,
Pleasant Hour,
Pine Island, Minn.:
"Best Stewart picture I have ever used. Pleased all."

MONTANA
G. F. Rediske,
Director-General,
Star,
Ryegate, Montana:
"Good picture to good business. Anita Stewart gets us the business."

You can't go against a consensus of opinion as strong as this! The quality and drawing power are proven. Please your patrons. Book Now!

LOUIS B. MAYER PRODUCTIONS INC.

For Full Particulars Write—Wire—Phone

FIRST NATIONAL EXCHANGE

FIRST NATIONAL PICTURES

Anita Stewart Anniversary Week

Week of Jan. 16th

Anita Stewart in "HUMAN DESIRE"

PENNSYLVANIA

John Hafner,
Managing Director,
Princess,
Donora, Pa.:

"Human desire made a bigger hit and got more business on second day than 'Virtuous Wives' despite strong opposition. It sure pleased our patrons."

WISCONSIN

Beth Drew Guhl,
Director General,
Pastime,
Delavan, Wis.:

"The people who said unkind things about this picture were prejudiced. I found it to be an entirely satisfactory offering. It pleased our patrons immensely."

These exhibitors tell the story! Nothing could be more plain! Book "Human Desire" Now!

Anita Stewart in "HER KINGDOM OF DREAMS"

TEXAS

H. A. Kempen,
Managing-Director,
Queen,
Nixon, Texas:

"Picture 100% patronage. Well pleased."

MISSOURI

L. V. Henhart,
Director-General,
Benton, Kansas City:

"Wonderful picture to capacity houses at advanced prices."

MICHIGAN

Dunhan and Stych,
Managing-Director,
Regent,
Alleean, Mich.:

"Better pictures can't be made. Pleased patrons. Also box-office."

Criticisms that count! You'll be of the same opinion! Book "Kingdom of Dreams" Now!

Anita Stewart in "MIND THE PAINT GIRL"

OHIO

S. C. Vale,
Managing-Director,
Pictorium,
Dennison, Ohio:

"Star good. Picture good."

ILLINOIS

Wm. Tafft,
Director-General,
Vaudette,
Sterling, Ill.:

"Story good. Business good. Stewart pictures all O.K. Will say book 'em if you can."

IOWA

R. K. Stonebrook,
Managing-Director,
Windsor,
Hampton, Iowa:

"Great picture. Went over big. People liked it fine. Star never made a better picture."

See what Tafft says? "Book 'em if you can." Get busy right now and book 'em!

LOUIS B. MAYER PRODUCTIONS INC.

For Full Particulars Write—Wire—Phone

FIRST NATIONAL EXCHANGE

FIRST NATIONAL PICTURES

Harry Hellman, Royak Theatre, Albany, N. Y.
"I have received my franchise and consider it some Christmas present as I know my theatre is insured to the limit for the finest pictures that money, brain and organization can buy."—
THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

Oh, You Connie!

We tried to write something about this picture and gave it up, believing that it speaks for itself, and speaks louder than all the adjectives P. T. Barnum could conjure up. If you have seen anything more ravishingly beautiful, more enticing and fascinating, we want to see it. All we have to say is that it's a photograph of the most delightful comedienne the screen ever knew, Miss Constance Talmadge, in "Mamma's Affair." It's a Joseph M. Schenck production, adapted by John Emerson and Anita Loos from the famous stage play by Rachael Barton Butler and directed by Victor Fleming. It's a First National Attraction.

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JANUARY 8
1921

The Industry's Opportunity

MANY persons of these United States today are saying unkind things about the business and art which produces moving pictures. These attacks have taken the place of the warfare that used to be made by those who had to have something to talk about against prohibition. We all know how unfair these attacks have been and how hurtful they are to the progress of the industry.

By a rare stroke of good fortune the industry now has a chance to prove its spirit, its kindliness and its broad-minded character by getting behind the committee which is representing the screen in the big drive for the raising of $2,500,000 for the relief of the starving children in Europe.

Mr. Herbert Hoover, a staunch friend of moving pictures, has made an appeal to us as the greatest influence in American life today, to save the lives of 250,000 little children. In so doing, Mr. Hoover felt that his appeal would meet with an immediate and a very generous response. It was an evidence of his confidence in the screen.

To put it into very plain language, the moving picture industry is on trial. If the response is generous and complete we will stand accredited, looked up to and honored. If the sum asked of us is not raised we will stand before the American people as a selfish and disorganized industry.

It, therefore, becomes necessary that every man and every woman who has to do with moving pictures shall give prompt and enthusiastic support to this movement.

On January 26, which falls on a Wednesday, the theatres of the country will become the medium whereby the public can give generously toward this most worthy cause. It is essential that every theatre in the United States responds to the appeal. We believe that they will and we are merely making this statement of facts to call especial attention to the need for the fullest co-operation.

Each one of you, when the sun sets on January 26, will feel vastly more comfortable if your theatre has gone over the top one hundred per cent.

It is not necessary to point out that starving children, no matter what their race, or sect, or creed, are starving children, and the little mouths must be fed. We, as an industry, have the chance to do this great work and we should set about our task cheerfully, enthusiastically and with our full vigor.

So soon as you have finished reading this statement, go to the telegraph office and send a wire to the Hoover Relief Motion Picture Division, West 49th Street, New York, giving the name of your theatre and your business address and announcing that you are with the drive to the full extent of your ability. This is the finest and most practical method of wishing a Happy New Year.

Arthur James

Balloting Goes Merrily on Everywhere

More Theatres and Newspapers Hasten to Co-operate

REPORTS on the Star Popularity Contest, inaugurated by Moving Picture World in conjunction with Associated First National Pictures, Inc., are coming in so rapidly that the leaders in the race vary almost hourly.

With the end not yet in sight the balloting goes merrily on. Among the latest returns are those from the Grand Rapids (Michigan) Herald, which gives Norma Talmadge a slight lead in western Michigan. She shot ahead of Gloria Swanson in a neck and neck tussle during the last twenty-four hours. The "eternal" Mary Pickford is in nowise left at the post and is running on the heels of the two leaders. Only a very few votes separate Bebe Daniels from the foremost three.

Latest count of the votes for the masculine stars gives Wallace Reid, the Paramount favorite, a front running position, closely trailed by Charles Ray and Douglas Fairbanks. The two latter have passed Thomas Meighan after a struggle.

Cincinnati votes have decided in favor of Mary Pickford and Eugene O'Brien, according to returns sent in by the Cincinnati Post.

In Los Angeles the race is in full swing, the Los Angeles Evening Express says, with Norma Talmadge leading. Charles Ray is in front of the male contestants, but his margin over William S. Hart is only slight. Norma's votes top those of Mary Pickford by a very slight margin.

The following table shows the latest enthusiastic recruits to the army of theatres and newspapers now booming the contest:

City	Theatre	Paper
ALABAMA		
Birmingham	Trianon	Birmingham News
COLORADO		
Boulder	Isis	
Fort Collins	Empress	
Colorado Springs	Burns	
Greeley	Rex	
Fort Morgan	U. S. A.	
Denver	Rivoli	
Grand Junction	Majestic	
Walsenburg	Star	Daily Optimist
CONNECTICUT		
Meriden	Poli's	Morning Record
New London	Lyceum	Telegraph
Bridgeport	Poli's	Times
KANSAS		
Eldorado	Royal	Eldorado Times
Leavenworth	C. F. Mensing Amusement Co	Post
MASSACHUSETTS		
Birmingham		
Worcester	New Park	Worcester Evening Post
NEW MEXICO		
Roswell	Capitan	
Raton	Rex	
NO. CAROLINA		
Greensboro	Victory	Daily News
OHIO		
Springfield	Gus Sun Amusement Co.	Morning Sun
OKLAHOMA		
Sapulpa	Empress	American
OREGON		
Klamath Falls	Star	Evening Herald
TEXAS		
El Paso	Ellanay	Morning Times

in the National Star Popularity Contest

Mary Pickford and Eugene O'Brien Win Cincinnati

TEXAS (Continued)

City	Theatre	Paper
Bastrop	Arion	Advertiser
Denison	Rialto, Queens, Arcade	Herald

WASHINGTON

Seattle		Daily Star
Ellensburg	Colonial	Evening Record

WYOMING

Laramie	Empress	
Rock Springs	Thomas Berta	

Here is a telegram from Carl M. Saunders of the Grand Rapids Herald, Grand Rapids, Mich., which states that the contest is going like a forest fire. This is only one of the many wires received which speaks of the general interest the popularity contest has evoked.

Grand Rapids, December 23.

Editor, Moving Picture World:

Grand Rapids Herald popularity contest under your direction exciting more interest in this section than any event ever inaugurated. Ballots literally flooding our office and theatre ballot boxes. Wallace Reid and Norma Talmadge on top, but having hard fight to maintain leads. It's a bear.

CARL M. SAUNDERS, Grand Rapids Herald.

Cincinnati Post reports Mary Pickford and Eugene O'Brien as the winners in that city, the final balloting resulting as follows:

Mary Pickford	685	Eugene O'Brien	1009
Norma Talmadge	589	Wallace Reid	708
Elaine Hammerstein	280	Thomas Meighan	235
Anita Stewart	251	W. S. Hart	215
Constance Talmadge	201	Charles Ray	121
Ethel Clayton	92	Tom Moore	112

Norma Talmadge and Charles Ray swept into the lead on December 18 in the Los Angeles Evening Express screen stars' ballot on the crest of a perfect avalanche of votes thrown into the ballot battle for king and queen of the silver screen. Here are the early returns:

Norma Talmadge	1532	Charles Ray	1336
Mary Pickford	1397	William S. Hart	1119
Clara Kimball Young	1348	Wallace Reid	976
Constance Talmadge	967	Douglas Fairbanks	964
Katherine MacDonald	932	Thomas Meighan	602
Elsie Ferguson	745	Earle Williams	600
Anita Stewart	646	William Farnum	570
Pauline Frederick	644	Charlie Chaplin	623
Mary Miles Minter	638	Wallace McDonald	415
Dorothy Phillips	623	Will Rogers	502
Doris May	620	Tom Mix	364
Gloria Swanson	410	Roscoe Arbuckle	273
Louise Glaum	367	Harry Carey	260
Lillian Gish	321	Richard Barthelmess	202
Mme. Nazimova	318	Hobart Bosworth	190
Mae Murray	300	Bryant Washburn	128
Dorothy Gish	195	Sessue Hayakawa	99
Alice Brady	183	Roy Stewart	88
Viola Dana	168	Eugene O'Brien	83
Enid Bennett	154	George Beban	79
Lila Lee	148	Bert Lytell	73
Agnes Ayres	146	Harold Lloyd	56
Marjorie Daw	94	Ben Turpin	54
Betty Compson	88	Charles Murray	53
Louise Fazenda	74	Charles Bergin	46
May Allison	67	Conway Tearle	29
Wanda Hawley	67	Elliott Dexter	26

Picture Industry Gives Added Impetus to Campaign to Feed European Children

THE motion picture industry's campaign to save 250,000 of Europe's starving children is well under way. An enthusiastic response from every branch of the industry has answered the call of Herbert Hoover, chairman of the European Relief Council, through which the funds are to find their way in the form of sustaining food to the hungry little ones across the sea.

There is no doubt in the minds of the picture men who are devoting their time and energy to the campaign that at least $2,500,000 will be turned over to the several branches of the industry. The joint committee, which represents producers, distributors and exhibitors of motion pictures in America, has opened headquarters in the Hotel Bristol on Forty-ninth street near Seventh avenue, New York, and is holding daily meetings, laying the groundwork for the active campaigning by every branch of the industry from coast to coast.

The men whose names are household words in Picturedom are daily visitors at the committee's headquarters, offering suggestions and practical aid to the end that this, the picture industry's first big drive for a humanitarian cause, shall be attended by unqualified success.

William A. Brady, president of the National Association of the Motion Picture Industry, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, have both taken off their coats and are devoting their driving power to starting the big ball rolling.

As a forerunner to the actual campaign of raising funds, a 200-foot film entitled "The Invisible Guest," produced especially to rivet the public's attention in a graphic way to the conditions in Europe and to emphasize the necessity for immediate relief to starving children there, has been sent to the exchanges of twelve of the biggest film distributing companies and will shortly be seen by picture audiences throughout the country. This film is furnished exhibitors without charge and they are requested to show it daily to their patrons during January.

The crest of the picture drive to aid the starving children will be reached on January 26. This day has been set apart by the European Relief Council as Motion Picture Day. Throughout the country on January 26 the patrons of picture theatres will be asked to give liberally to the fund. Addresses will be made in every picture theatre by prominent men and women of national, state or local fame. These speakers will draw word pictures of conditions as they now exist in those sections of devastated Europe where need for relief is greatest.

Congressmen Working

Governors, mayors, senators, congressmen, educators and others have been drafted for this work. Every charitable and relief organization which is enrolled in the starving children campaign under the Hoover banner will co-operate with the picture theatres on Motion Picture Day, and the actual collections will be made by representatives of these organizations.

On the morning of January 29 it is planned to have picture theatres, wherever feasible, give a special performance for children, tickets for which will be sold in advance by representatives of the European Relief Council. These early morning shows for children are expected to produce a large revenue for the fund. A plan is under consideration whereby the film companies will furnish gratis to the exhibitors suitable films for children.

The organizations through which tickets for the morning performances will be sold in behalf of the European Relief Council are the American Friends' Service Committee, American Red Cross, American Relief Administration, Federal Council of the Churches of Christ in America, Jewish Joint Distribution Committee, Knights of Columbus, Young Men's Christian Association and Young Women's Christian Association. It is anticipated that many wealthy citizens will purchase outright the entire seating capacity of certain theatres and will then donate the tickets thus purchased to schools or charitable organizations so that children may attend the performances free of charge.

An Extensive Campaign

An extensive poster and correspondence campaign will be inaugurated immediately by the picture men's committee to bring the significant facts in connection with the drive to the attention of every picture theatre owner in the country and to the public at large.

As an incentive to theatre owners and managers to exert every effort in raising funds, the committee is considering the advisability of offering prizes for the theatres which turn in the largest amount of money to the fund in proportion to their seating capacity.

Mr. Hoover has also offered to place upon the honor roll of the European Relief Council the name of every theatre which actively participates in the raising of funds. Honor roll certificates will be issued and forwarded to all such theatres. The picture committee has requested the owners and managers of all picture theatres to offer suggestions for unique and effective methods of centering the public attention upon the drive.

The personnel of the motion picture committee which is handling the drive on behalf of both the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America is as follows:

Oscar A. Price, William A. Brady, C. C. Pettijohn, William Wright, H. M. Berman, J. R. Quirk, Arthur James, Sydney S. Cohen, Leo Brecher, C. T. Sears, C. E. Whitehurst, S. I. Berman, E. M. Fay, John Manheimer and C. L. O'Reilly.

To Sell Dolls

A novelty idea in the drive is the sale of "Hoover Dolls" at picture theatres. The plan was suggested by a group of New York theatre owners who intend purchasing rag dolls and selling them to their patrons on Motion Picture Day.

The price upon each doll's head will be $10. It represents the cost of feeding one child a meal a day until next year's harvests in Central and Eastern Europe, bringing relief to the 3,000,000 children who are now starving there.

The committee representing industry urges every exhibitor to adopt the "Hoover Doll" plan and to sell as many as possible to picture patrons.

Those who purchase the dolls will have a constant reminder of their philanthropy and the committee feels that it will be a comforting thought for each doll purchaser to know that he or she has saved the life of at least one child in the devastated land across the sea.

In several New York theatres the "Hoover Dolls" will be sold in the lobbies at every performance, beginning early in January and lasting until January 29, when a special morning matinee will be given for children, preceeding the regular shows in picture theatres.

Please Pity Poor Patras Possessing Paltry Movie

There is only one moving picture house in the Patras (Greece) consular district, according to a report which has just been received at the Department of Commerce, Washington, D. C.

The seating capacity of the one theatre the district boasts is approximately 500, and the admission charge is about 15 cents at present rates of exchange.

American films are seldom shown at present, but when they are exhibited they receive a good reception. Italian and French films are popular. Society drama, in which the sex element is evident, seems to be the type of film desired by the moving picture going public. All films used in the district are distributed through the Orient Film Company of Athens.

Screen Advertising That's Square

THERE'S an exhibitor in Wisconsin Rapids, Wisconsin, who identifies himself as an "eighty per center," meaning thereby that he considers himself as in the small exhibitor class. His name is J. P. Gruwell, and though his theatre may not be the largest in the United States, he has ideas that are sane and principles that are sound. We would describe Gruwell as a man of business sense and showmanship and subscribe to his suggestion regarding screen advertising.

He has written us a letter from which we take the liberty of reproducing the important elements with the idea of passing along to all exhibitors the four square opinions of a man who writes with the keenest intelligence on the most important subject of screen advertising. Mr. Gruwell says:

"We do sincerely agree with your editorial expression regarding the 'bunk' being handed us at present in the name of exhibitor organizations, by the Bullocks and the Herringtons, who are shrewdly suspected of being financially prejudiced in favor of such industrials as may be placed in their hands for screen exploitation. But as to interesting screen advertising, presented without camouflage, the majority of us have no objection at all but rather desire a certain amount of it, because it materially adds to our ofttimes scanty incomes.

"It is perhaps not generally understood by the New Yorker in the film industry, but the average country exhibitor does not make a thousand per cent. on his theatre investment and generally considers himself fortunate if he can secure film service for a third or at best a quarter of his gross box office receipts, even in such flush times as the past year. So he needs the added revenue from screen advertising which can be shown in the necessary intermission between shows, while the first show patrons are leaving and the second show crowd is seating itself, without a particle of annoyance to patrons.

"With present lighting systems it is entirely possible to show slides and films with the house lights on and the orchestra playing lively intermission music, and surely this is much better than a blank screen or even a dropped proscenium curtain, for if there is anything more abhorrent to the movie fan than the aforementioned blank screen, the writer does not know what it may be.

"As to what we shall charge, it is up to the individual exhibitor, of course, to derive full value out of his screen, but that it is any more 'prostitution' of his screen to show meritorious screen advertising, than it is for the Saturday Evening Post to publish a fifty per cent. advertising magazine, is utterly preposterous, and, as a matter of fact, such screening is much more honest and less obnoxious all around than the publication of much of the press agent stuff in the news columns of your own magazine."

As the one publication in the moving picture field that prints a minimum of so-called "press agent stuff," we feel free to take a smite in the left eye on this subject and still retain our pleasant disposition. But Gruwell is right in his contention that there must be no camouflage and no deception about advertising, either in publications or on the screen.

We find no fault with the idea of screen advertising if it is honestly announced, but we condemn it as a prostitution of the screen if it is camouflaged and run in place of the entertainment for which the patron pays.

If you were to pick up your copy of the Saturday Evening Post and start to read a fiction story only to find when you had reached the middle of it that it was advertising a tooth paste or a breakfast food, you would be disgusted and you never would trust that magazine again.

Its advertising pages are identified as such and you can read them or not as you like. This is precisely the case with the moving picture screen. If advertising is identified, frankly and openly, if it is run during intermissions or at the end of the show when patrons do not have it forced upon them, there is no objection to the business morals of it. If the patrons are still dissatisfied after a frank announcement, the problem rests with the exhibitor. We are confident that exhibitors everywhere will see the wisdom of the views of one of their own members, for Gruwell talks straight talk and square talk. The issue is plain between honesty and dishonesty, between dealing openly and aboveboard with your patrons and the silly business-killing method of seeking to deceive them.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE confess our continuous interest in the art of advertising and in advertising art. Both are in happy combination in the Goldwyn insert copy on Betty Compson in "Prisoners of Love." It is a most effective use of color in securing an atmosphere of the high social sort and its good taste carries it with greater power than a smash treatment. It looks very much to us like the Howard Dietz sort of thing, but he, being a most modest man, has not advised us. Black and white well used is good but color well used has five hundred times the selling value. We speak on this subject as one having had complete experience.

George Arliss in a still pose in the character of "The Devil," the Associated Exhibitors picture for Pathe release, bears a striking resemblance to John D. Rockefeller. To those opposed to prohibition and the high price of gasoline this will be satisfying news.

The Reverend Dr. Wilbur F. Crafts is running true to form in attacking the Jewish Sabbath Alliance and accusing it of "Championing their brothers in the moving picture business." The only object of the Jewish Sabbath Alliance is to keep its own Sabbath for the observers of that faith. It is in no way allied with any of the opponents of the reformers. Of course, this could make no difference to Dr. Crafts, whose charlatanry has been evidenced by his claiming that a slush fund of $40,000,000 has been raised by moving picture folk and sent to Washington to defeat his pet legislation.

William Rosenberg, the executive secretary of the Jewish Sabbath Alliance, has frankly characterized Crafts as guilty of underhanded lobbying tactics and political chicanery. It is interesting to note that Crafts and his narrowness are being discovered, and Mr. Rosenberg says: "Our question is important. It is one involving the fundamental tenets of the American Constitution. It is important to know whether a handful of irresponsible fanatics are going to rule this country or whether America constitutes a Democracy."

If the screen would awake to its possibilities it could drive the Blue Law Advocates into a GREAT SILENCE where publicity obtaineth not.

Clip and Paste

For Newspaper and Program Convenience

Katherine MacDonald's latest film story, "Stranger Than Fiction," isn't all "up in the air," but it is going to contain enough airplane thrills to give the most blase picture fan a real tingle. In her new starring role the actress is to be seen from an altogether different angle than in her former productions. "Stranger Than Fiction" is a serio-comedy melodrama with crooks, thrills and mysteries.

It has been decided that Daisy Robinson will play the leading role in "Partners of the Tide" rather than Betty Francisco, as was previously announced. "Partners of the Tide" is an Irvin V. Willat production.

Irene Castle is to return to the screen and will be featured in four special productions a year by the Cawwood Pictures Corporation.

Clara Horton will play the lead in "The Light in the Clearing," the first of a series of screen adaptations of Irving Bacheller novels. T. Hayes Hunter will direct this production for the Dial Film Company.

"Keeping Up with Lizzie," Irving Bacheller's sparkling comedy, will be made into a picture by the Rockett Film Corporation for release by the W. W. Hodkinson Corporation. The cast will be announced later.

"The Truant Husband," from the story by Albert Payson Terhune, which appeared in the Cosmoplitan, has been picturized by the Rockett Film Corporation and will be released through Hodkinson in January. The cast includes Francelia Billington, Mahlon Hamilton, Betty Blythe and others.

"The Spenders" from the novel of the same name by Harry Leon Wilson, will be released through the W. W. Hodkinson Corporation early in January. This is a Benjamin B. Hampton production with an all-star cast, including Claire Adams, Joseph J. Dowling, Robert McKim, Niles Welch and others.

Charles West, one of the pioneer actors of pictures, but still a young leading man, has been added to the cast of Sessue Hayakawa's latest feature, which he is now filming under the direction of Colin Campbell. West was for quite a while with the old Biograph Company and played with Mary Pickford in the "olden days" when the Biograph first opened East Coast studios. The other well known players in the cast supporting the Japanese star are Tsuru Aoki (Mrs. Hayakawa), Myrtle Stedman and Henry Herbert.

Darrell Foss, who is at the Goldwyn studio now, playing in "Don't Neglect Your Wife," by Gertrude Atherton, is an accomplished player on the violin, cornet, mandolin, banjo and solophone. He brings one of the instruments to the studio every day and entertains his friends between scenes by playing. He says he can play the piano, too, but he doesn't take so much interest in it, because he can't carry a piano around with him, wherever he goes.

The last scenes of "A Tale of Two Worlds," the Gouverneur Morris original scenario formerly called "The Water Lily," are being shot by Director Frank Lloyd. Mr. Lloyd was working at the studio the night that the famous Venice pier was destroyed by fire. With a cameraman he speeded to the fire, eight miles away, and took 1,000 feet of film, some of which will be incorporated in the Boxer uprising scenes of "A Tale of Two Worlds."

Director Clarence Badger and Will Rogers are nearly through with "Boys Will Be Boys," the Irvin S. Cobb story on which they have been working several months and are about ready to begin work on that star's next picture, "An Unwilling Hero," from one of O. Henry's most famous stories, "Whistling Dick's Christmas Stocking." In the cast will be pretty little Molly Malone, John Bowers, Darrell Foss, Larry Fisher, Leo Willis, Dick Johnson, and Nick Cogley. The continuity has been prepared by Arthur F. Statter.

Joe Culbertson, who was one of the original Custer scouts plays a part in Marshall Neilan's spectacular reproduction of the historical last stand of General Custer. This episode is one of the big features in "Bob Hampton of Placer," Mr. Neilan's most ambitious prduction now in the making. The Custer battle was staged on the location of the original fight in 1876.

Marjorie Daw, Marshall Neilan's young star, is cast for the most dramatic performance of her career in "Bob Hampton of Placer," now being produced in Arizona and Montana. Wesley "Freckles" Barry, hero of "Dinty," Mr. Neilan's current release, also appears in this film along with such famous players as James Kirkwood, Pat O'Malley and Noah Beery.

After three weeks spent on location in Port Henry, N. Y., for exteriors for the Paramount production of "The Teaser," a Canadian-Northwest story, Dorothy Dalton and a company of principals and extras have returned to New York to complete the interiors at the Long Island City studio. The interiors will be completed in a few days, after which Miss Dalton will go to the West Coast to start work on the George Melford production, "The Money Master."

Viola Dana will have another of her favorite roles in her new starring picture, "Home Stuff," which Agnes Johnston and Frank Dazey have written especially for her. In this production the tiny Metro star will appear as a small town girl—a type she delights to play. For those who have seen Miss Dana in the dashing roles of chorus girls, a reformed crook, a Japanese maid, and as a debutante, this may seem unbelievable. But Miss Dana is really a small town girl.

German Film Competition an Inspiration to Producers Here Rather Than a Menace

Reprisals Because of Teuton Edict Inadvisable

By DAVID P. HOWELLS

CRIES for reprisals against Germany, due to the edict there against the showing of American films, should not be taken seriously by the trade in this country. The demands for the barring of German films by this country is raised by the uncertain producer, the American maker of pictures who is not certain that his productions can hold their own against competition.

The action in Germany is one that would not be tolerated here, inasmuch as it is a direct attack by producers to force the exhibitors there to take films of home manufacture that are of less value to them than others that they could procure. The producers there found that they could not compete with American films, and because it is vitally necessary for Germany to foster all possible industry within its borders, the government issued the edict prohibiting exhibitors there to show American films. Instead of being taken by producers here as an insult to America, or as unfair tactics on the part of another country, it should be accepted as a surety that there is nothing in the bug-a-boo about the American market being flooded with foreign films at a cheaper price than the American producer can manufacture.

Can't Compete With Us

German manufacturers have found that they cannot compete with the American films in their own home market. They admitted this when they joined in the application for the writ against the showing of American films there. If they cannot compete in their own home market, what chance have they in the American market? In view of their stand taken before their own government how much basis is there to the oft-reiterated fear that the American producer must beware or he will find his own market taken away from him by foreign films manufactured at a cost far lower than he could hope to approach?

As a matter of fact there is only one director and one star in a foreign country who can hope to break into the American market in direct competition with the best of the producers here with any hope of success. The star is Pola Negri and the director is Ernest Lubitsch. They work together and the reason why they have a chance of breaking into American territory is because Mr. Lubitsch has adopted the American method of careful production and in Miss Negri has a star who has the inherent ability to rank among the leaders anywhere in the world. I venture to say that if either this director or this star had been working five years ago, their place in the foremost ranks in American would have been assured two or three years ago.

"Passion," now being distributed in this country by Associated First National Pictures, Inc., is a striking example of their combined work. Its universal appeal is well shown by the hordes that have crowded into theatres in this country where the production was shown. The establishment of a record at the Capitol Theatre in New York is viewed with alarm by those producers who do not know of conditions in France, Italy and Germany and all other European centres of motion picture production.

Mr. Lubitsch and Miss Negri work on the same comparatively slow basis that is now characterizing the production of the leading producers and stars of America. They realized that time must be taken for a big production and on resuming work immediately after the conclusion of peace they adopted a schedule of not more than four productions a year. Four foreign productions a year from this source that can compete with American made films carries no great threat to the American market.

Other producers in Europe are beginning to realize that hasty slipshod work gets the producer nowhere, and the frantic haste to get productions onto the market, which was so marked when the resumption of motion picture production was possible with the ending of the war, is fast disappearing and there is a chance that other European stars or directors may solve the problem of productions with a worldwide appeal in the same manner as have Ernest Lubitsch and Pola Negri. Before they can accomplish this, however, they must accept the dictum of very few productions a year, so that even if every producer of any account in Europe should hit the mark of American taste in the same way "Passion" has, the American market could not be flooded merely because of the small product a careful schedule naturally entails.

That is the foreign position in a nutshell as far as it concerns the American producer, but from the standpoint of the American exhibitor an attempt to bar German films should be fought tooth and nail. A mere edict against films direct from Germany would not satisfy the producer who is afraid of competition. An edict against the importation of any film would have to be issued for it is seldom that a film comes from the point of its origin. German films come to this country via Holland or France. French films are apt to come via Italy.

The exhibitor of the United States has already made known his views in regard to foreign films through the resolution adopted at the Cleveland convention.

"We deprecate the intents on the part of certain producers to curtail the output of quality pictures. Art being international, we favor all motion pictures of merit and quality regardless of where they are made. We, therefore, favor the importation of high class motion pictures, if by such means competition could be kept alive among producers."

Anent the sentiment expressed in the last sentence of this resolution the comment of the New York World in its review of the opening of "Passion" at the Capitol Theatre in New York is significant:

"A new artist of the screen made her bow to New York yesterday and American young women of the profession will see Pola Negri at the Capitol Theatre this week with apprehension and interest. The acting of this Polish girl, about whom little has been heard in America, may go far toward firing anew the ambitions of established favorites who have rested, perhaps too comfortably, for a year or more on laurels of the past."

Other critics have made the same suggestion that this one film from the other side may provide the urge for better work on the part of many stars who have traded chiefly upon reputation rather than honest exhibition of talent during the past two years when abnormal demand for entertainment made the public swallow anything in the line of productions. The time is here, however, when the exhibitor will need the best that can be produced to keep his house crowded.

If foreign productions can have the effect of speeding "established" favorites up to their best on every production they turn out, there are very few foreign films that can stand the competition. Anything that will keep the Americans keyed up to their best is going to be a help to the American exhibitor, and a prohibition against the foreign film that may accomplish this result would be a direct attack upon the exhibitor.

Let the foreign film come in unhindered. It can never surpass the American film at its best but it can have the result of giving an exhibitor a basis for demanding the best from the American producer.

"Famous" to Have Thirty-five Theatres in Canada; Assets Given as $2,786,154

THE first annual statement of the Famous Players Canadian Corporation was officially made public at Montreal, Quebec, on December 20, when a review of the financial activities of the company for the first fiscal year, ending August 28 last, was released for publication.

This report indicates that there are twenty theatres in Canada in actual operation which are being conducted under the direction of the corporation. These have a combined seating capacity of 19,500. The company is building seven new theatres, to be opened early in 1921. They will have a total seating capacity of 15,000. This means that the corporation will have thirty-five moving picture theatres in operation within a few months and that the aggregate capacity of all theatres will shortly be 34,500 seats. They will be opened in the several cities between January 15 and May 1.

A prominent fact of the financial condition of the company is the liquid position of the enterprise. According to the figures in the official statement, the company showed current assets at the end of the first year of $2,786,154. Against this amount are current liabilities of only $114,091. Among the assets are call loans amounting to $925,000 and cash amounting to $56,-684. Total assets are given as $13,-756,000. The net current assets are $2,672,063.

The profits for the first year, including the surpluses of subsidiary companies, totalled $324,196, out of which were paid the 8 per cent. preferred dividends of $180,000, approximately.

Suit Against Pioneer Fails

Supreme Court Justice Nathan Bijur has signed an order dismissing for lack of prosecution the suit brought by Jules Levy against the Pioneer Film Corporation.

Levy had brought the suit to recover $25,000 damages for breach of contract, saying his services requiring exceptional ability, in the part of the peanut vender in the motion picture "Wives of Men," had been summarily and unjustly dispensed with.

"Mark of Zorro," United Artists Film, Makes Marcus Loew Break Rule Against Runs, and He Books It for a Full Week

MARCUS LOEW has set aside the rule of his theatres, never to book any picture for more than three or four days, and has booked Douglas Fairbanks' latest United Artists release, "The Mark of Zorro," for a full week.

In a letter to Hiram Abrams, president of United Artists, Nicholas M. Schenck, of the Loew offices, said: "I have just returned to my office from a screening of Douglas Fairbanks' new picture, 'The Mark of Zorro,' and I cannot refrain from telling you that I think it is really the most wonderful picture he has made.

"We believe the picture is so big that we have decided to play it in our theatres a full week instead of our usual policy which has always been to play everything three or four days."

In the official organ of the Loew Enterprises, its editor, Ned T. Granlund, said that this was the first time in the history of their theatres that this had been done and that "Mr. Loew feels that this Fairbanks picture is so unusual that his patrons will want to see it twice."

The picture shows Fairbanks in two roles, the weak-kneed son of wealth, in the days of old California, and a daring bandit, who gallantly protects the weak and punishes the unjust.

Mr. Abrams, it is stated, has been receiving reports from every section of the country on the picture, both from the critics and the exhibitors.

The Chicago Herald and Examiner in their review said that "Douglas Fairbanks always comes back with a bang. And he comes back this time with more of a bang than ever before and a much shrewder actor to boot. In the early reels he is pretending to be an idling, spineless don.

"But in reel three the inevitable chase begins. Up over walls, climbing churches, popping out of clocks, sticking fat enemies a posteriori, kicking them in the slats, jumping over jackasses, swinging on ropes, kissing quick and bounding to the rafter just ahead of a whickering knife. Romance and surprise and thrills—irresistible!"

Advertisers to Give Dinner in February

The A. M. P. A. will give their famous annual Gridiron Dinner the latter part of February at the Biltmore Hotel. This is considered the most brilliant affair of the year in the activities of the A. M. P. A. It bears the same relation to this organization that the Lambs Gambol and Friars Frolic is to the Lambs Club and the Friars Club.

This function is patterned after the famous Gridiron Dinner of the Press Club of Washington, D. C., which is attended each year by the President, Senators and Congressmen. At this affair the famous men in Washington are caricatured by the members of the club.

Only a limited number of tickets have been issued for the dinner. It will be attended by many of the biggest men in the motion picture industry. While tickets were distributed to the members at their last weekly meeting they are already practically unprocurable. The advance demand for them was unprecedented.

The entertainment this year will be even more lavish than their previous efforts. Preparations for this affair have been in progress for the past six months. For brilliancy and elaborateness, it is believed it will outdo anything ever offered in the way of entertainment in the motion picture industry.

George F. Rendall Dies Early on Christmas Morn

Just after midnight December 24, and as the Christmas bells were ringing, George F. Rendell, mining and mechanical engineer, metallurgist and inventor, passed away at the home of his daughter, at 1981 Sixty-sixth street, Brooklyn.

Mr. Rendell is survived by two children, his wife having passed away only a few months ago; a daughter, Mrs. Geraldine M. Priest, wife of Robert W. Priest, president of Film Market, Inc., and Harold F. Rendall a member of the advertising staff of the Motion Picture News, and the heartfelt sympathy of their many friends in the industry goes out to them in their bereavement.

Mr. Rendall was born in England and was a graduate of Harrow and Cambridge. For thirty-five years he has been a resident of the United States. He was responsible for the development of some of the largest mining properties in the country and was a pioneer of the Couer de Lene district. He served his apprenticeship in the Westinghouse shops and have a number of inventions to his credit, one of the most remarkable of which was a rotating furnace for the reduction of iron ores and metallic concentrates, said to be an improvement over the Bessemer process.

DeMille Says Picture Art Is Now Ready to Be Born

William DeMille recently addressed the students of photoplay composition at Columbia University, New York City. His appearance was somewhat in the nature of a pilgrimage upon old familiar grounds. In introducing Mr. DeMille, Mrs. Frances Taylor Patterson, the instructor, called attention to the fact that he is a Columbia alumnus of the class of 1900.

Mr. DeMille traced the development of the photodrama from its early beginnings up to the present day. He said the motion picture in order to become an art must first of all establish its foundation as a craft. This it has been doing through these first years of its development and now the new art of the photoplay is ready to be born. It is the work of the future to develop it as an art form. A step in this direction has been taken with the advent into the motion picture field of the best novelists and dramatists.

Tracy Film Sold for Big European Territory

"The Silent Barrier," the initial Louis Tracy production, the series of which were acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution, has been sold for a large block of European territory, according to a special statement issued by Gus Schlesinger, manager of the department of foreign film sales of the Inter-Ocean Film Corporation the early part of the week. The contract which calls for the distribution of this production throughout France, Switzerland, Holland and Belgium, is said to have been consummated for a large financial consideration.

The sale of this production which was made to one of the largest film renters operating on the Continent, represents the fourth big contract closed by the Inter-Ocean Film Corporation on the foreign rights to this picture. In addition to the territories mentioned above, "The Silent Barrier" has been disposed of for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador; Norway, Denmark and Sweden; Australia, New Zealand and Tasmania.

1920 Proves Vitagraph's Biggest Year with 32 Per Cent. Business Increase

THE Vitagraph Company is justified in sounding a strongly optimistic note in forecasting activities in the film field during the coming year, and particularly as regards its own productions. The facts and figures given out in an announcement this week by John M. Quinn, general manager of Vitagraph, Inc., show that the 1920 business of that concern was 112 per cent. greater than during the year 1918, and 32 per cent. greater than it was in 1919. That this figure may approximate 35 per cent. seems likely, as the figures were completed on December 27 with five full week days to be heard from, and in the very midst of the period when additional bookings on "Dead Men Tell No Tales" and "Trumpet Island" were reaching the executive offices by mail and telegraph with the passing of every hour.

An interesting sidelight on the figures completed by Vitagraph last Monday shows that during 1920 all but 3 per cent. of all picture theatres throughout the United States and Canada used some Vitagraph pictures during the year now entering its final stage. The harvest of Larry Semon bookings co-incident with the meteoric rise of that particular comedy king, the interest in the wake of William Duncan's new form of chapter-play and the record success of such special productions as "Dead Men Tell No Tales," with its mammoth and ever-present exploitation campaign, were said to be a big factor in the achievement of this position.

Due to Quality of Films

The statement of Mr. Quinn, who has been at the helm of Vitagraph's distributing organizations since 1918, attributes the growth in the volume of business done by Vitagraph in the past two years and its constantly increasing favor with the exhibitors and picture-lovers, to the decided increase in the quality of the productions offered.

While recognizing the great value of proper sales and exploitation methods and the importance of the personnel in charge of these matters, he is firm in his belief that the first cause is in the production end. On the material side, better Vitagraph pictures have been in part the result of greatly increased facilities at Vitagraph's Brooklyn studios, in laboratory and stage space, and in a big addition in acreage to the Vitagraph lot at Hollywood.

Will Reflect Benefit

Vitagraph has gone further than the material end, Mr. Quinn explains in his statement, and the experience of one of filmdom's pioneers has been injected into productions by the constant and close personal supervision of Albert E. Smith. Mr. Smith made more trips between the eastern and western studios during the past year than ever before, and the results of his counsel will be seen in such productions as "Black Beauty," which will be released early in the coming year.

Smith to Divide Time

Mr. Smith will continue to divide his time in supervising production in the East and West during 1921, and to that end has acquired a residence at Pasadena, Cal. His summers will be spent mainly at Oyster Bay, Long Island, and he will supervise such special productions as will be made in the East. Both Mr. Smith and Mr. Quinn are extremely optimistic over the outlook for 1921, and are positive in their prediction that Vitagraph will have the most successful year in its history.

As the figures show, the Vitagraph product cannot be shown in many more houses than have already presented it during 1920, but it is believed that such productions as "Black Beauty," "The Heart of Maryland," George Randolph Chester's "Son of Wallingford" and other big special productions on the 1921 calendar will hew the way to still brighter results.

It had been generally regarded in the industry that Vitagraph's recently welded chain of new and enlarged branch offices was about complete, at least for several months to come. For a period of two years, during Mr. Quinn's tenure as general manager, announcements were made of the enlarged exchanges and in many cases the building of entirely new Vitagraph buildings in cities not previously occupied by Vitagraph.

Seek Distributing Perfection

Notwithstanding these provisions for meeting a constantly increasing demand, plans are being made to increase Vitagraph's distributing system still further, and these plans have already reached the goal of fulfillment in Oklahoma City, where an additional Vitagraph building will be opened for business on February 1. This region was formerly served by the Dallas office, which only recently was enlarged. The first of the 1921 additions built by Vitagraph is located on South Hudson avenue at the corner of West Reno avenue in the Oklahoma metropolis.

"The facts and figures which I have at hand," said Mr. Quinn, "convinces me that our business cannot fail to be doubled during 1921. This is not a visionary goal, but one which we have already partly accomplished as proved by the contracts here in our files. That this industry will pass through the period of readjustment with steady steps is a certainty. We are out to deliver the goods. We can't rest on our 1920 laurels, and we won't; but we cannot but feel satisfied and strengthened by the results attained.

To Give Best Service

"Regardless of the tremendous increase in the volume of Vitagraph business, the exhibitors can feel assured of securing the very best of service, because the many improvements in the various branches throughout the country were made with a view to giving each exhibitor the very best of service, as well as increasing our own business."

Perry Signs Leonard

George Perry, vice-president and general manager of the Perry Plays, Inc., has just signed Robert Z. Leonard to direct his first production, starting January 10. This production is to be one of four special productions made this year by Mr. Perry. Mr. Leonard has just finished directing Mae Murray in her latest picture for Famous Players. His most recent picture is "The Restless Sex."

JOHN M. QUINN
Who is general manager for Vitagraph, Inc.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

A Thousand to One

(Hobart Bosworth—Associated Producers—6 reels)

M. P. W.—The interiors and exteriors are well up to the best standard in beauty and lavishness. Many of the exteriors are of a scenic loveliness and have been finely photographed. Altogether a high class production.

E. H.—Is a love story of the California mining country with a freshness of atmosphere and excitement in a train wreck and gang fighting.

N.—Arbitrary plot and coincidence hinder the values here.

T. R.—This is a photoplay that should bring in big money to the exhibitor.

Truth About Husbands

(May McAvoy—First National—5 reels)

M. P. W.—There is a generosity of treatment on the part of producer Bennett, but the big effect on a crowded house at the Strand Theatre was that of acting at the high point of this entertaining drama.

N.—Orthodox but careful production of well-known play.

T. R.—Registers as an interesting film.

W.—Satisfactory production given to very ordinary and uninteresting story; doesn't really entertain.

The Jucklins

(Monte Blue—Paramount—6 reels)

M. P. W.—It must be accorded high place as a motion picture entertainment.

E. H.—An Opie Read story featuring Monte Blue, moderately interesting. Good atmosphere and attractive settings.

N.—Rural story rich in detail and atmosphere.

T. R.—The principal charm of "The Jucklins" lies in its unaffectedly natural appeal, its apt characterization of a lot of everyday folks whose sorrows and joys win instant sympathy.

W.—Melford's latest a pleasing glimpse into Southern home life.

The Misleading Lady

(Bert Lytell—Metro—6 reels)

M. P. W.—Metro screen version of stage success starring Bert Lytell is vastly entertaining comedy.

N.—Stage adaptation is fairly successful as a picture.

T. R.—Is one of the best of the Metro offerings this year and exhibitors will find it a splendid booking proposition.

W.—Hasn't the necessary ingredients for picture material; depends mostly on titles for comedy.

Squandered Lives

(Featured Cast—Stoll Film Corp.—6 reels)

M. P. W.—Interesting, from many angles, is the first offering of the Stoll Film Corporation, which is about to enter the American market with a weekly release

E. H.—Presents an interesting story of English society life. Lavish sets and remarkably beautiful scenes aboard a houseboat are outstanding features of the picture.

N.—Viewed from all angles rather a notable film.

T. R.—A remarkably interesting picture, in that it gives a real insight of "society" and the life of "titled folk" in England.

W.—Quite up to average American production of same class.

To Please One Woman

(Featured Cast—Paramount—7 reels)

M. P. W.—The story has rather a doleful trend, and in its introduction of the deathbed scene of the boy hero is unnecessarily morbid.

E. H.—An interesting study in contrasts, highly attractive and exciting and absorbing. Should appeal universally.

N.—Falls rather short for a Lois Weber production.

T. R.—The plot is not remarkable for originality, but is prolific in tense emotional situations. The story drifts into too many side issues and its continuity suffers accordingly.

Thoughtless Women

(Alma Rubens—Daniel Carson Goodman-Pioneer—6 reels)

M. P. W.—A picture for thoughtful people.

E. H.—Melodramatically tinged, but altogether absorbing and interesting.

N.—Human document with real life-like touches.

W.—First directing work of author shows promise.

T. R.—Is real box-office picture.

Mr. Wu

(Matheson Lang—Stoll Film—4,600 feet)

M. P. W.—The production shows both sincerity and skill; there are some intense scenes, and it may be characterized in whole as a good production of its kind.

N.—Unique and strongly dramatic from plot angle.

T. R.—Should be given a booking by every exhibitor who is conscientiously seeking to give his patrons high-class attractions.

W.—Another satisfactory program picture for second Stoll release.

Rogues and Romance

(Featured Cast—Pathe—6 reels)

M. P. W.—A blithe adventure story, with some strong melodramatic moments and touches of light humor here and there which get over nicely.

E. H.—A story of love and intrigue set in actual Spanish surroundings which are most attractive.

N.—Good production given thrilling story.

T. R.—The chief charm of "Rogues and Romance" is its setting in a Spain full of romance and intrigue. The interweaving of the two love stories and the suspense which ensues is very skilfully handled and lends itself easily to the spectacular scenes which furnish the "pep" of the story.

Pagan Love

(Featured Cast—Hugh Ballin—6 reels)

M. P. W.—Artistic appeal and human touch felt in this six-part Hugo Ballin production.

E. H.—While the story is simple, it is so well developed it carries considerable suspense.

N.—Magazine story developed into mediocre picture.

W.—Ballin's first independent production sincerely made.

"SAY, BOSS, THIS BIRD'S SO TOUGH THAT IT WON'T BE COOKED TILL NEXT FRIDAY!"

That's happens to be just what Viola Dana is saying in her latest Metro picture which is called "Cinderella's Twin"

Showmanship Proves Worth in Michigan Despite the Acute Industrial Depression

By HARRY IRONS
Manager, Franklin Theatre, Saginaw

MICHIGAN is already experiencing the industrial depression that may or may not afflict all other sections of the country before the period of reconstruction is concluded, and for that reason the effects of the slackness of work in Michigan on the picture theatre should be of interest to exhibitors elsewhere.

The one conclusion that can be safely stated is that while the aggregate number of theatregoers is lessened in direct proportion to the percentage of unemployment, the loss of patronage falls almost entirely upon those theatres with which there is something wrong either in management or booking policy.

In other words, the loss in patronage in Michigan has shown that in the future the theatre that gets the business is the one that goes after it in the best manner. For the past year, or nearly two years, people have been so prosperous that the number of theatregoers were abnormal, and badly run theatres, theatres showing poor pictures and others apparently showing faults to the experienced exhibitor, shared in the prosperity. Now that the aggregate number of available patrons has gone below the mark that means prosperity for all the theatres in the state, the loss is all going to those theatres that are not showing good pictures.

Twenty Per Cent. Off

The well run houses showing good pictures have not been affected by the slacking up of business in Michigan.

Business in Michigan has suffered to the extent that theatre patrons have lessened by 20 per cent. and in Saginaw particularly the available patrons has been decreased at the present writing by at least 40 per cent. The financial stringency, the inability of borrow money for operations, has restricted the automobile industry to a serious degree. A great many industries and smaller businesses in Michigan are dependent upon the automobile industry, and for that reason the number of workmen who have been thrown out of employment through the closing or partial suspension of automobile plants is not a fair representative of the number of people that have been affected by the depression.

Then came a street car strike in Saginaw, which eventually tied up the transportation of the city. The cause of the strike, although it was a demand for increased wages refused by the company unless it was granted higher fares, is not important. But it resulted in throwing more men out of actual employment and curtailed the activities of all the local businesses.

A Few Suffer Loss

The unemployment due to the industrial depression had placed 20 per cent. of the people who were regular attendants at motion pictures last year in a position where they stopped spending money for entertainment. The street car strike placed a sufficient additional number in the same position so that the available number of people to be attracted into the theatres of Saginaw was less by 40 per cent. than it was during the pre-holiday season last year.

A comparatively small number of theatres have stood the brunt of this loss, others and a far larger number have noticed a decrease in patronage, while a few others are sailing serenely along as a result of the wave of prosperity that began over a year and a half ago.

The reason is simple: Patrons finding that every house is not crowded any more, have found that they can discriminate in the choice of the theatres they attend. The result is that the modern well-managed houses are still doing capacity business on well-selected pictures; the theatres showing second grade pictures are getting the patronage that can't get into the first class theatres, and the poor houses showing poor pictures are getting nothing but the dregs of patronage.

One Example

Perhaps a citation of the position of the Franklin Theatre, which I manage in connection with a general proposition, would not be exactly fair, as we have made a consistent campaign for the building up of the drawing power of the trademark of Associated First National Pictures, Inc. We ran all their features before the franchise plan and then procured the first run Saginaw franchise for the Franklin, so that the Franklin is not a fair example of the usual theatre that does open booking on good pictures. The Regent in Saginaw is a better example, and inasmuch as it is owned by the same company as that which controls the Franklin, I know its receipts.

The first run on "In the Heart of a Fool," the Allan Dwan First National production, was transferred from the Franklin to the Regent. It opened on the day the car strike was declared, or rather the first day the city was without transportation facilities, even the somewhat uncertain jitney service that developed a few days later. The Monday night business was about 5 per cent. below the usual opening night attendance, a decrease which I think may be attributed directly to lack of transportation rather than unemployment caused by the strike or the general industrial slackness in view of this fact. Before the run ended the picture, while it did not establish a record, ran to business 12 per cent. above the average for the Regent for the past twelve months.

Reputation Counts

I could cite other specific instances in Saginaw or in other cities in Michigan in the hearts of the district which have been effected by factory shutdowns or suspensions of operations, but the story is the same. The theatre running first class pictures and which has built up a reputation for first class pictures is continuing to do first class business. In this connection I may say that an over-night reformation is not enough for theatres which violated all the ethics of fair play during the boom days to be able to share in the present good business of those theatres that always gave their satisfaction. Reputation is more valuable to theatres now than it has been at any time within he last three years, and a reputation takes some time to build.

Business depression may hit other localities, but if it does come there is no reason for the real exhibitor getting discouraged. With the theatregoing public in Saginaw reduced a full 40 per cent. a figure that I don't think will be touched anywhere in the country as a result of merely business depression, there is more than enough to fill all the first class houses night after night. The profiteer, a man who the industry never had any use for—the man who showed cheap, worthless pictures at war-time prices when people couldn't get in other theatres because of the abnormal demand for entertainment—is the man who is hit.

"I CAN'T WAIT! THERE IS SOMETHING THAT LURES ME TO THE BANK OF THE RIVER"

Ivy Duke and Guy Newall in "The Lure of Crooning Water," being released by the Stoll Film Corporation

Rubbernecking in Filmland

WE are having unusually cold weather weather on the West Coast. I hesitated before I made that statement—far be it from me to scare any tourist away from the Sunny Southland. There has not been anything in the papers about cold weather, and I thought maybe I was mistaken; but since glances at the thermometer reveal a coy and shrinking attitude on the part of the mercury; and the orange growers are trying to propitiate the god of frost by the incense of crude oil burning in smudge pots; and new curses are being uttered against heating systems, and everybody's got the sniffles; and the bathing girls on the comedy lots have broken out in goose bumps; and the hands that reach out to grasp mine with New Years' greetings are all as cold as a dog's nose, I have concluded that it really is chilly, and the fact that the news didn't get in the papers is another example of the press of our fair city overlooking local news as they did last summer when we had the epidemic of earthquakes.

A Real Constellation

I went out to the Lasky plant this week, saw three big films on the fire at once, discovered an important secret, made the acquaintance of a world-famous author and had a pleasant and profitable time generally.

The first stage I invaded was where Cecil B. De Mille was making "The Affairs of a Anatole," the story of a young chap who flits from flower to flower in the garden of romance looking for something "different," only to return to his first love, because she is the one who is different.

"The Affairs of Anatole" has what may be called a noble cast. They have combed the studio from stem to stern for talent, and they have certainly assembled a fine aggregation. Listen to the list: Wallace Reid, Wanda Hawley, Elliott Dexter, Bebe Daniels, Theodore Roberts, Gloria Swanson, Theodore Kosloff, Agnes Ayres, Dorothy Cummings and Julia Faye. There were so many stars on the set that it looked like the Milky Way.

Hircine Beautifier

Oh, yes, speaking of milk reminds me of the important secret I discovered. Of course everybody has wondered and marveled at the wonderful beauty, clear complexions, rounded proportions and graceful carriage of the Lasky feminine stars?

Here is the secret of it all—goat's milk. Goat's milk in the dewy morn, goat's milk at high noon, goat's milk at dusky eve, and a foaming beaker of goat's milk quaffed when the curfew rings.

This beauty secret was revealed to me in a burst of confidence by Arch Reeves of the publicity department. Each star has her own favorite goatairy and goat milkman; each also has her own favorite pitcher, can, bottle, jug or other receptacle for storing the magic fluid, and I was allowed to look at the elegant hand-painted goat milk cans in which the daily supply of hircine beautifier consumed by Ann Forrest and Margaret Loomis is brought to the studio.

I'll say Arch Reeves is a good press agent.

From Grief to Grief

Mr. De Mille was making a close-up shot for "The Affairs of Anatole" with Wallace Reid and Wanda Hawley. It was tender, very tense, very touching.

Wallie and Wanda were sitting on a couch. Wanda was talking. She didn't seem particularly unhappy at first, but by the time she had finished a look of sorrow had settled upon her face, like a cloud that shuts out the rays of the sun from a sunlit Southern California scene. (Adv.)

Then Wallie got in a batch of speech, made a long talk with a long face, and by the time he was through, the cloud on Wanda's face was deeper, the sunlight was completely shut out; it looked like rain—it did rain. Wanda wept.

I am easily affected by grief. The sight of a beautiful maiden busting into tears makes me mournful, so I went away from the scene looking for something cheerful and walked into a set where Tom Forman was directing Tom Meighan in "The Quarry," and right into another mess of movie misery. I don't know whether it is a policy of the studio to make all of their lachrymose stuff on the same day or not, but it looks that way.

George a Tough Egg

Tom Meighan was just getting arrested, and Lois Wilson, who is his leading lady, was terribly upset about it and crying all over the place because they were taking Tom to the hoosegow.

George McQuarrie was the detective who arrested Tom. George was the typical hardboiled dick who always looks happy when he's got something on some poor guy. S'funny about George McQuarrie. He's a native son and a well-known actor, but when he wanted to get in the movies he went clear to New York, just as if we didn't have any studios out here.

"The Quarry" is just about finished. Most of the film was made in the East, and Tom Meighan says that they kept him in Sing Sing, where a lot of the action was made, until the place began to feel almost homey.

Elsie Ferguson at Work

After the Meighan set I went over on another stage where William D. Taylor was pulling off a big piano recital scene with over two hundred extras in long-tailed coats and other de rigeur raiment. The concert was one of the opening scenes for "Sacred and Profane Love," Elsie Ferguson's first film since returning from her trip around the world.

Conrad Nagle, who is leading man for Miss Ferguson in the piece, has the part of a noted piano player and the scene was to show how Miss Ferguson, as the girl in the story, it attracted to the musician to the point of infatuation by his personality and ability as a pianist, a situation upon which the further action of the story is hinged.

The scene was just about over when I arrived, and as I didn't want to ask Mr. Taylor to do it all over again, all I got out of the concert was some fresh paint on my new suit which I picked up by going through a door where I had no business to go, and from the adherence to a chronic disbelief in signs.

Sir Gilbert's Composure

After this I met the famous author previously mentioned in this work. The author was Sir Gilbert Parker, who is at the Lasky studios to assist in the filming of his story, "The Money Master," which will be begun by Director George Melford as soon as Dorothy Dalton, who is to play the leading role, gets out to the coast.

Sir Gilbert Parker is a most interesting person. He is possessed of the quiet, dignified and unperturbed manner of the cultured Englishman—he was not at all fussed up by being presented to me—a humorous twinkle in his eye, and an elegant stand of salt and pepper whiskers.

Lots of Big Stuff Coming

They are making preparations for lots of big stuff in the production line at Lasky's. The Sir Gilbert Parker picture will be started next week. Ethel Clayton is also coming out to begin a production called "Sham," which will be directed by Thomas Heffron. 'Fatty" is here and will buckle on the Arbuckle harness in a few days. As soon as Gloria Swanson is through with her part in the "Anatole" picture, she will be starred in a story by Elinor Glyn entitled "The Great Moment." And Wallace Reid will also be at the head of a company in a few days. Altogether there will be about nine companies shooting away at full blast by the time this is in print.

Each Feminine Star in Lasky's Milky Way Has Favorite Goatairy

By GIEBLER

Constance and Dorothy Principals in Wedding

Two of our best-liked film stars have gone and done it.

A year and a half ago James Rennie, now the Pancho in "Spanish Love," was playing with Ruth Chatterton in "Moonlight and Honeysuckle." Dorothy Gish met him then, and on Sunday, December 26, they—well, blame the moonlight.

Constance Talmadge has long known John Pialoglou, a tobacco importer, who lives at the St. Regis. The two girls and two men hopped into an auto the day after Christmas and visited the justice of the peace at Greenwich, Conn.

Their families took it philosophically.

"Yes, we have a man in the family," was the way Lillian Gish, Dorothy's elder sister, announced it.

"How did it happen?" said Constance, with a laugh: "It would have happened eventually; why not now?"

Fox Serial, "Fantomas," Is Receiving Many Aids to Keep It Before Public

THE second William Fox serial, "Fantomas," issued under date of December 19, is now circulating in its first episodes through the country. Prints have been shipped abroad, and especially great prosperity for both American and foreign exhibitors is expected because the Marcel Allain and Pierre Souvestre stories, on which the serial is founded, have been translated into all continental languages and have been extensively read.

Edward Sedgwick created the serial and also directed it. The work of production has been done and is still going forward in the vicinity of New York. Five episodes have been completed, titled and distributed to Fox branches. The preliminary work on five more chapters was completed before "Bride 13," the serial which "Fantomas" succeeds had finished its last episode.

"Fantomas" has been equipped with an unusual complement of lobby, window and billboard paper and a special campaign book has been issued carrying details of an extensive exploitation program, together with newspaper advertising and publicity text.

Proofs of newspaper cuts, in single, double and triple column display, scene cuts, portraits of the principals in the cast, and especially written and designed newspaper advertisements supply the showmen with an extensive selection of attention-arresting illustration, it is stated. With the campaign book as his guide, the picture showman has his work all cut out for him, it is said.

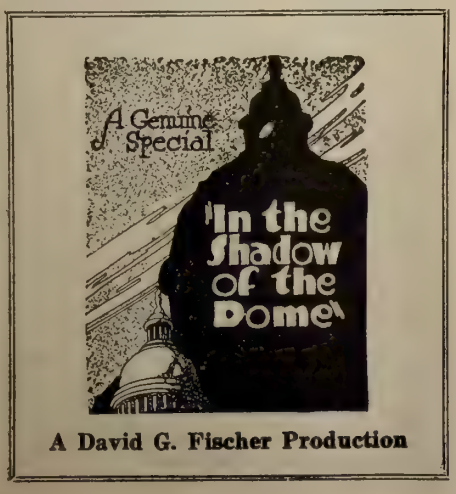
The principal players include Edward Reseman, who plays Fantomas; Edna Murphy, the heroine; Eva Balfour, Johnnie Walker, Rene Parker, Lionel Adams, John Willard, Irving Brooks and Ben Walker. Horace Plympton is photographer.

Death Takes J. B. McNally, Manager Newark Theatre

John B. McNally, manager of the Newark Theatre, Newark, N. J., and a showman for thirty years, died of apoplexy on December 26 at his home, 63 Elizabeth avenue. He was born in Newark in February, 1873, and attended the public schools there. In 1891 he became associated with H. R. Jacobs, and for eighteen years he was connected with him and his sons, Marcus and George. First he was at the Jacobs playhouse in the former Academy of Music building and later with the Columbia Theatre. Leaving Jacobs, he was for a year with Fred Waldmann at the Waldmann Theatre, later known as the Empire.

Then Mr. McNally went with Electric Park in South Orange avenue, and later with Hillside Pleasure Park. During the following summers he was manager and part owner of two Wild West shows, "Nebraska Bill and the Prairie Lilies" and "Wyoming Bill." In 1913 he became resident manager of Keeney's Theatre and was there three years. The nature of the man was shown when Frank A. Keeney planned a benefit for him, Mr. McNally insisting that every employe share in the benefit. Next he became manager of the Strand Theatre. In 1913 he took over the management of the Newark Theatre, remaining with it until his death.

Mr. McNally was a member of St. Cecile Lodge, F. and A. M.; a Mystic Shriner, a Newark Lodge of Elks and Aerie No. 44, Order of Eagles. He also belonged to the local Billers' Union and the Theatrical Mechanics' Association. He was president of the bill posters at one time.



A David G. Fischer Production

"The Furnace," a Realart Film, Pleases Crowds at the Arcadia Theatre Premiere

WHEN V. G. Byran, president of the Arcadia Amusement Company, opened his new Arcadia Theatre in Huntington, W. Va., he had capacity crowds in the afternoon and a jammed house in the evening.

The picture selected for the Arcadia's premiere was Realart's William D. Taylor special, "The Furnace."

A telegram from Mr. Bryan, dated December 21, says: "Arcadia opened to full house in afternoon. S. R. O. in evening. 'The Furnace' fine production and audience well pleased. Believe we could not have selected a better premiere."

Everyone Praised Film

Not only exhibitors, but reviewers as well, find the picture well worthy of attention. A critic writing in Greater Amusements, said: "'The Furnace' will please women particularly. The gorgeous gowns alone will insure that. Agnes Ayres, as Folly Vallance, screens magnificently. Her wardrobe is a continuous succession of elaborate gowns and negligees that will have every woman in town talking about it. "The settings are remarkable. We have seen few pictures that boasted as many massive interiors and beautiful exteriors as this."

The production of "What's the Matter with Marriage?" is being filmed with an all-star cast that includes such favorites as Ora Carew, Milton Sills, Nigel Barrie, Marjorie Prevost, Helen Howard and Ann Forrester. The screen version of the story was prepared by Edward Lowe, Jr., of Metro's scenario staff.

Albert A. Fennyvessy a Perennial Santa Claus; Promises Rochester Invalids Movies Year 'Round

Expressing deep gratification for the splendid business his four theatres have done during the past year, Albert A. Fennyvessey, of Rochester, N. Y., made a holiday announcement to his patrons that was the more enthusiastically received because it was unexpected. Recalling the Scriptural teaching that it is more blessed to give than receive, Mr. Fennyvessey thought what a great thing it would be if he could bring every sick and afflicted person in the city to his theatre. That being a physical impossibility, Mr. Fennyvessey decided that he could at least do something for those who could not come—take moving pictures into their homes and sick rooms.

Then, as he worked out the details, he decided that it is much nicer to be blessed the year around than merely at Christmas time. So for fifty-two weeks in the New Year this all-year-around Santa Claus will take cheer and gladness into the homes of the sick and shut-ins by means of a portable motion picture outfit. Fourteen shows will be given every week, which means that one of Mr. Fennyvessey's staff of operators will make two trips with the outfit every day.

Mr. Fennyvessey is president and general manager of the Theatres Operating Company and he conducts three big downtown houses, the Family, Strand and Rialto, with a neighborhood house, the Princess. He also has other theatrical interests in Buffalo and elsewhere, as well as being interested in a studio in California. Being a keen showman with the happy faculty of selecting pictures that make for regular patronage, his houses have done unusually well during 1920, so at Christmas time he felt that it would be nice if he could do something for his patrons.

There is no red tape. As applications for these shows are filed at the box offices they will be filled in turn. There is no expense to anybody but Mr. Fennyvessey, as the operator will carry everything from screen to film.

Chicago and the Middle West

By PAUL C. HINZ

Mary Miles Minter Values Criticism of Children Gained by Theatre Visits

MARY MILES MINTER considers children to be the most reliable critics of all. She offered this opinion Monday, December 20, while she spent a few minutes in Chicago, between trains, on her way to New York.

"If my work pleases children, that is all I ask," she said. "Often I slip into a theatre where a picture of mine is running, and being very simply dressed, and assuming the attitude of a fan as much as possible, I go unrecognized. I find this a very excellent way of discovering just what amuses and interests the youngsters. If I notice that they are enthusiastic about some particular thing that I do on the screen, I make a note of it, use it for a suggestion for something similar in another picture. It's quite easy, on the other hand, to know when they're dissatisfied or disappointed, and in this way they become a real help to me. Nothing is quite so thrilling as to hear them laugh at something that I have worked out especially in the hope of pleasing them.

"Of course, in my type of role, I can cater to the young mind more than many actresses. The picture which I have just finished for Realart, 'The Little Clown,' is one of the best subject for children that has been made for me. We had hoped to get it out in time for Christmas, but as long as that was impossible it will be released as a special Easter number. I play a little girl of the circus, and ride a duck, and play tricks on everybody.

"I am sure that the grown-ups today like happy pictures, too. They don't want to see something that's going to lengthen out their faces. Not but what I would like to do a serious role. Some day, when they're more popular, I shall. In 'All Souls' Eve,' which was finished before 'The Little Clown,' I have two roles and one of them is quite matronly, and because it is somewhat different from the line of work I've been doing, I realized a lot of enjoyment out of it.

"Some day I'm going to 'do' the last two stories of the 'Anne of Green Gables' series by L. M. Montgomery. I made the first one a year and a half ago when my contract with Realart began, and my memories of it all are very pleasant."

Celebrated Now Handles All Special Comedies

The latest acquisition to the fast-increasing enterprises of Celebrated Players Film Corporation is the product of Special Pictures Corporation, formerly handled by the local Special Pictures exchange. This change became effective on Friday, December 24, and was made by Louis W. Thompson, president of Special Pictures, in the belief that the distribution of his product would be facilitated by placing it in the hands of an independently owned exchange, affiliated with the national organization, with its head as the owner of the branch exchange.

J. L. Friedman, president of Celebrated Players, is convinced of the selling qualities of the Special comedies, which come under the head of Chester Conklin, Ford Sterling, Comiclassics with Neely Edwards, and Louise Fazenda two-reelers.

Gallup Has New Theatre

H. S. Gallup, better known as "Doc," opened his new theatre in Marquette, Mich., on Christmas Day. Doc's house is a fine, modern theatre seating 1,200. For an "opener" he selected Paramount's "Always Audacious" and received the personal congratulations from the star, Wallace Reid, and from Mr. Zukor on this occasion.

Betty Compson Fans Are Steadily Increasing

Cecil R. Mayberry, manager of Goldwyn's Chicago office, left Chicago Tuesday, December 21, to spend Christmas with his mother in Sayre, Okla., where he will remain for about a week. Just before leaving on this "pleasure only" excursion, he had a few minutes in which to talk business and these he devoted to commenting on Betty Compson's "Prisoners of Love." Manager Mayberry indulges in superlatives and exclamation points when he refers to the popularity which this feature promises to have. Although there have been no prerelease showings and has been very little advance advertising, interest among central western exhibitors is very great and the sale of contracts has been phenomenal, he says.

Wolfberg Defines Difference Between Real Depression and So-Called Variety

THERE'S a difference between depression in business and so-called depression that Harris P. Wolfberg, district manager for Famous Players-Lasky, sharply defines. His recent visit to New York, from which he returned on Thursday, December 23, acquainted him with general facts concerning the show business that only personal contact with experienced exhibitors from all parts of the country can afford.

Fear Rather Than Fact

"New York was crowded with exhibitors from everywhere while I was there," Mr. Wolfberg said, "and despite the present talk about a slump, and the financial strain that usually comes with the holidays, I noticed an atmosphere of prosperity that bespoke anything but hard times. As an exchange manager, naturally I would not be aware of a depression in business as soon as the theatre owner, and therefore I made it a special point to discuss the question with those who get their information direct. Many exhibitors declared that business is exactly as good as last year at this time. There was a general feeling among them that the talk of a lull is mere gossip based on fear rather than fact.

Can Afford Entertainment

"An incident that came to my notice here in Chicago bears this out. About four weeks ago an exhibitor from a Wisconsin town came to me, and expressed considerable anxiety about his business, owing to the fact that thousands of factory employes in his town had been discharged on account of the lack of work.

"'When a man's out of a job,' he complained, 'he lets the picture theatre pretty much alone.'

"I suggested that perhaps this condition would have the exact opposite effect on his business, in view of the fact that the average first class mechanic is well prepared for a rainy day and that his idle hours are just the ones which he is most apt to spend in a theatre.

"Yesterday he returned to assure me that I was right, that his business was in excellent condition and that he wanted some new Paramounts."

Playing to Capacity

"Way Down East" has had a brilliant start in Chicago, both as to attendance and receipts. Up to the time of writing it has played steadily to capacity houses, matinee and night. The Woods Theatre seats 1,000 and during the first week of the picture's run, which began December 19, over 15,500 persons attended. Manager Lou Houseman says these records compare most favorably with those made by the preceding stage production, "Buddies," which had a phenomenal run at the Woods, and that judging from its present success, "Way Down East" will probably continue for at least four months.

Griffith to Omit Scenes of Inhumanity in Next

While in Chicago recently, attending the premiere of "Way Down East" at the Woods Theatre, D. W. Griffith announced that his next picture will be of a type that will have much the same appeal as has "Way Down East."

"This last picture and the manner in which it has been received has convinced me that the story with a simple, universal theme is the most satisfying of all," he said. "From general comment I have learned that scenes of extreme torment such as have been included in some of my other productions, are not liked at present, and I am going to eliminate them in the future."

Mr. Griffith was not ready to state the title or nature of his next, but mentioned that Carol Dempster would be featured.

Employes Remembered

Employes of Jones, Linick & Schaefer are unusually fortunate this Christmas. This firm has remembered its own with

(*Continued on page* 170)

Stoll Uses First Colored Ad Insert; Criticism as Well as Praise Printed

IN another part of this issue the Stoll Film Corporation of America makes its initial use of a colored insert as an advertising medium. While the officials of the company have been tempted during the preceding six weeks to employ this more prominent form of exploitation, they decided to wait until they would be able to set before exhibitors the verdict of the trade press reviewers on the first two releases and also coincident with the opening of their program on January 2.

As to "Squandered Lives," an adaptation from Cosmo Hamilton's "Duke's Son," and Mr. Wu," taken from the story of H. M. Vernon and Harold Owen, that verdict is now in. The critical opinions of the reviewers have been generally favorable and have confirmed the expectations of Stoll executives. From the many the company has selected four, two of each of the pictures named.

"Knocks" Not Concealed

No attempt has been made to extract from these opinions only the "sweet" parts or to select those phrases or portions of phrases which, disconnected from the context, frequently have an effect radically different from that intended by the writer. The reviews are printed verbatim—in fact, with one exception they are printed photographically. The exhibitor will have the opportunity of reading the "knocks" as well as the "boosts."

The sales forces of Stoll, which are operating from thirty-three Pathe exchanges, now have been in the field nearly a month. That these managers and salesmen have received substantial encouragement from exhibitors in their territories is attested by the reports being received by General Manager Ralph Proctor.

"The word that comes to us from our branch managers uniformly indicates what I have always claimed: that the spirit of fair play is just as strong among the exhibitors of this country as it is among those in England," declared Mr. Proctor. "The former are accepting English pictures just as readily as American subjects are received in England. They are displaying a spirit of absolute reciprocity. The bookings have been not only beyond our anticipations—they have been a revelation.

The Market Cosmopolitan

"That the American market is as cosmopolitan as is any other in the world is proved by the reception accorded 'Passion,' a European-made subject, at the Capitol in this city. It may have remained for Samuel L. Rothapfel to demonstrate this fact as he has demonstrated other things in a showman way before, but there can be no question he has proved there is always room in this country for a picture made outside the boundaries of the United States when the production is a worthy one.

Something Out of Ordinary

"'Passion' is not only a subject made in another country, but it is what we have in this country characterized and frequently stigmatized as a costume picture. Mr. Rothapfel has shown that a costume production, if the story is 'there,' will go and go big. I am bearing so heavily on this phase of this particular question because Stoll will release at the end of January 'The Tavern Knight,' adapted from the book by Rafael Sabatini, a picture I am anxious for all exhibitors, first run as well as others, to examine critically. I believe they will find in its unusual exteriors, and even remarkable interiors, something out of the ordinary. And these factors are entirely subordinated to the love and adventure elements of the story.

Reception Justifies Expansion

"So you will understand why it is we feel here that the American exhibitor will contitnue to accept pictures regardless of their nativity so long as they are good. And it is because of this open-minded spirit encountered by our sales force that the production chiefs of the Stoll company abroad have determined materially to expand their picture-making activities.

"In conclusion I may be permitted to recall that in the first weeks of the Stoll's organization suggestions were made by some of the 'hard-boiled' and longer-headed men in the industry that we would have much to overcome. The fears have proved to be groundless. There is nothing to overcome. It has been simply a case of showing that we have the product."

Bergstrom Resigns As Exhibitors' Secretary

Resignation of John Bergstrom, Jr., as secretary of the United Theatrical Protective League—the official organization of exhibitors in Minnesota, North and South Dakota, Montana, Iowa, western Wisconsin and the northern peninsula of Michigan, was announced this week by the president, William A. Steffes of Minneapolis. Mr. Bergstrom's retirement followed a letter to Mr. Steffes in which he pointed out that his present duties were too onerous for him to continue in the capacity.

Identified with League

Mr. Bergstrom, a Minneapolis exhibitor, has been identified with the league since its inception. As secretary he has been instrumental in helping formulate policies that have attracted nationwide attention to the organization.

Mr. Steffes, upon his return last week from conferences with officials of the Motion Picture Theatre Owners of America, Inc., in New York, announced that a successor to Mr. Bergstrom will be chosen soon. He said also that plans for the national convention of motion picture owners to be held in Minneapolis in June will begin soon to take definite form.

Among the northwestern exhibitors mentined prominently for the post are Theodore L. Hays, Henry Green, Daniel Chamberlain, A. J. Kavanaugh and Louis Rubenstein.

Virginia Men to Meet

The Virginia exhibitors will meet in convention at the Harrington Hotel, Washington, D. C., on January 12 and 13. A large attendance is expected, as matters of importance will be discussed.

Famous Players to Build Theatre in Sacramento

Negotiations have been completed whereby the Famous Players-Lasky Corp. will erect a moving picture house at Sacramento, Cal., at an estimated cost of $500,000, the plan being to make this the largest and finest theatre in Northern California, outside of San Francisco. A site has been secured in the block bounded by K and L, Ninth and Tenth streets, and tentative plans are being drawn up by Architect H. L. Jacobs, of San Francisco. Permission has been secured to bridge an alley to give an entrance on the main street of the city.

Stewart Company Returns

After a week in the frigid, snow-bound region of Truckee, Cal., the Anita Stewart company has returned to the Louis B. Mayer studio to resume work on interiors for the star's latest Mayer vehicle, "The Tornado," for release through Associated First National. With a couple of powerful wind-machines to stir up the snow, which is over three feet deep at Truckee at the present time, Director Carewe got some very realistic blizzard scenes while on location.

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Chicago Letter

(*Continued from page* 160)

insurance policies calling for a death benefit that ranges from $1,000 to $2,500, according to the length of time in service. These are to be increased $500 each year, providing continuous active service has been rendered, until a maximum of $5,000 is attained. President Aaron J. Jones announced that this recent provision for employes in no way takes the place of any payments which are regularly made for accidents under liability or compensation laws.

Santa's Most Choice Gift

Among the most welcome of all the Christmas gifts that came to Paramount's Chicago office were the desk outfits presented by Lieutenant E. E. Wilson, on behalf of the aviation department at the Great Lakes Training Station, which has benefitted repeatedly by entertainments provided by this office. Harris P. Wolfberg, A. P. Bloch and Oscar Doob were the lucky ones.

Lila Offsets Holiday Lull

Lila Lee lent a helping hand in offsetting the holiday depression in business by playing an important part in a little exploitation drama planned by Oscar Doob of Famous Player's Chicago office. She accomplished this by personal visits during the week of December 20, to the Butterfly Theatre, Milwaukee, the Bijou in Decatur, the Madison in Peoria, the Majestic in Rock Island and the Central Park and Randolph theatres in Chicago. On Monday, December 21, which holds a blue record in almost every exhibitor's annals, she helped to make the Bijou Theatre in Decatur do seven times the amount of business, recorded from last year on this date.

New Schoenstadt Theatre Opens on New Year's Day

When the Brighton Park on Forty-second and Archer opens on January 1, it will mean that H. L. Schoenstadt & Sons are operating seven first-class theatres in Chicago. This newest of their enterprises is a $300,000 house seating about 1,500. An orchestra of twelve pieces will assist in presenting programs in popular style. The Brighton Park is thoroughly modern and attractive and will be under the immediate management of an efficient member of the Schoenstadt staff.

Henry Schoenstadt left Chicago a few days ago for St. Louis on a business trip taken in the interest of his firm.

Greene Off to Coast

Kempton Greene, who has just completed the role of Dr. David Commell in the John S. Robertson production of "Sentimental Tommy" for Paramount has gone to the West Coast to continue his motion picture activities. Mr. Greene is president of the Motion Picture Branch of the Actors' Equity Association and had a successful stage career before he entered

Uses Air Service

Pearl White, the Fox star, who recently went to Bermuda to film scenes for her next picture, "Woman or Tiger?" has been honored by the British government in having placed at her disposal a monoplane to use in her trips to and from location.

On arrival in Bermuda Miss White was greatly inconvenienced by the antiquated conveyances in use, and, this fact being brought to the attention of the Lieutenant-Colonel commanding His Majesty's Air Service on the island, that officer promptly offered the Fox star one of the service monoplanes for her use.

"The Killer" Adapted from S. E. White Novel

Because experience, it is said, has proved that in the photoplay nothing succeeds like melodrama, as the main encouragement, the sponsors of "The Killer," the Benjamin B. Hampton feature which Pathe has announced for release January 30, repose the utmost confidence in the picture to attain to a high state as a popular attraction.

Cognizance is also taken of the fact that in addition to being a melodrama based on the elements of proven appeal, are the exploitation possibilities of a play adapted from a novel written by Steward Edward White, and a cast made up of such players as Frank Campeau, Jack Conway, Clair Adams, Frankie Lee, Frank Haynes and Zack Williams.

A place of no minor importance in the general scheme of advertising features is predicted for Tod Sloan, who also plays a prominent part.

CHARLES HUTCHISON
Starring in "Double Adventure," which is a Pathe serial

New Types and Locations All Combine to Popularize American's "Blue Moon"

THE BLUE MOON," the American Special recently released, is destined to be one of the biggest successes of the season in point of popular approval and exhibitor box offices, according to the reports received from the producers. The success of "The Gamesters" and "A Light Woman" has immeasurably strengthened the demand for "Flying A" Specials and paved the way for "The Blue Moon."

"The Gamesters" was pronounced one of the strongest plays in the Chicago Loop this year by a noted critic, and many who saw it and who have recently seen "The Blue Moon" have expressed the belief that the latest offering is the better of the two. It has received much favorable and intelligent criticism from reviewers.

Novel Locations

What makes "The Blue Moon" particularly popular is the fact that it deals with types and a period new to the stage, and a location that has never before been used in moving pictures. The Upper Wabash and the Flatwoods of Indiana furnish a novel setting for this romantic tale of love and adventure.

The cast is composed of players of popularity and histrionic ability, including Pell Trenton and Elinor Field in the leading roles, Harry Northrup in the heavy role, and Herbert Standing, Margaret McWade, James Gordon, Sidney Franklin, and Frederick Monley. "The Blue Moon" is a dramatization of David Anderson's novel of the same name which has gained popularity. It was directed by George L. Cox and was scenarized by Daniel F. Whitcomb.

The contracts just closed with some exhibitors are: The Empress Theatre, Omaha, Neb., and the Comedy, Baltimore. At Cleveland, Ohio, it will be shown at the Olympic, Standard, Angella, Union, Princess, Terminal, Washington Park and Majestic theatres, and at the Strand of Battle Creek, Mich.

Terriss Addresses Students

Tom Terriss, director of "Tom Terriss Productions" for Vitagraph addressed five thousand students of the Stuyvesant High School, New York, during their Christmas exercises.

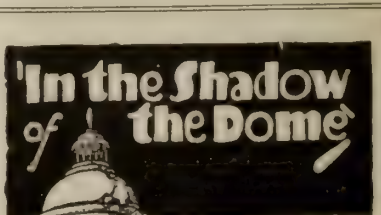
The student members of the Dramatic Club of the Stuyvesant High School rendered a version of Dickens' "The Christmas Carol," which was rehearsed under Mr. Terriss' supervision.

Mr. Terriss is well known as a portrayer of the Dickens characters, for he established a great reputation in England in this work, prior to entering the motion picture industry as a director. His last two successes for Vitagraph are "Trumpet Island," and "Dead Men Tell No Tales." He is at present producing "The Heart of Maryland."

Wesley Barry Playing in Katherine MacDonald Film

An impressive cast has been assembled for the ninth Katherine MacDonald production for distribution by Associated First National, Pictures, Inc., which has been given the working title of "Stranger Than Fiction." The picture is a seriocomedy melodrama, a dramatic departure from the tone of Miss MacDonald's previous starring vehicles, and promises to be one of the best in which the "American Beauty" has appeared.

Chief in the support of Miss MacDonald will be Wesley Barry, who is another First National star in his own right, having been starred by Marshall Neilan in "Dinty." David Winter will have the leading male role. Jean Mumont has an underworld role. Wade Boteler is cast as the villain and other members of the cast are Tom McGuire, Harry O'Connor and Evelyn Burns.



A David G. Fischer Production

Hugo Riesenfeld Is Caught in Action After He Fails to Explain "How Come?"

By EDWARD WEITZEL

HUGO RIESENFELD works seven days a week. What he does the rest of the time is his own business. If he manages to steal any diversion he's entitled to it. There is a vague rumor floating around the Riesenfeld offices that he once thought about going up on the roof of the Rialto and thinking about nothing for five minutes, just to see what the sensation would be like. But that's as far as he got—thinking about it. The next second he thought about a few of the five hundred-and-odd things he had to do that day, and got busy.

Directing three Broadway moving picture theatres maketh a full man and a man full of hustle.

Curious to learn how the director of the Rivoli, Rialto and Criterion manages to fill three positions at once and to lead the orchestras of the two first-named houses at regular periods during the week, as part of his duties, I entered into a conspiracy with Director of Publicity Shor to waylay the Doctor during one of his trips of inspection to the Rivoli, barricade him in his office and force him to reveal the secret.

The plot was a rank failure. The intended victim's smile was as affable as ever, his manner just as courteous, but his lack of interest in his personal achievements—beyond the doing of them—was painfully evident. When asked to explain how he covered so much ground in the way of arranging programs and supervising the running of three theatres, Mr. Riesenfeld shrugged his shoulders, admitted that he didn't have as much time for composing as he could use and asked questions about pictures that he had been unable to see. At the end of five minutes he excused himself politely but firmly, on the plea of being due at the Rialto very shortly, and I departed no wiser than when I came.

Setting the Trap

I went to the director of publicity.

"Shor," said I, "there is only one way to get at this proposition—see the Doctor in action."

"Good!" was the reply. "He's going to arrange the musical setting for 'Midsummer Madness' to-morrow night at eight o'clock."

Ten minutes ahead of the time mentioned I walked into the projection room at the Rialto. Four persons were already there. Victor Wagner, orchestra leader at the Criterion; Emanuel Baer, Mr. Riesenfeld's assistant in scoring pictures; Joe La Rose, production manager, and Leon Bloom, special pianist, made up the group. Promptly at eight o'clock Mr. Riesenfeld appeared. No time was wasted. Mr. Baer took his place at the piano, the Criterion leader seated himself at the long desk at the end of the room, a lead sheet with the music cues written upon it in front of him, and Director Riesenfeld dropped quickly into an orchestra chair next to Mr. Wagner.

"All ready!"

The opening notes of the first number came from the piano, a buzzer sounded in the projection room directly behind us and the title "Midsummer Madness" appeared on the screen.

Selecting the Numbers

Silence for a moment, a look of growing disapproval on the director's face, a quick pressing of the buzzer and the screen is again dark.

"What else have you picked out for the opening number?"

The man at the piano names a composition; the director shakes his head.

"Too light," is the verdict.

Another number is mentioned.

"Play it," says Mr. Riesenfeld.

A few bars are heard.

"That will do, only take it slower," are the instructions.

Once more the picture is started, and the notes from the piano accompany it.

A copy of the cue sheet is also on the desk in front of the director. He glances at it, stops the picture when the next cue is reached, and the Criterion leader copies the name of the number onto his lead sheet, as Mr. Riesenfeld nods his head in approval.

The Fat Portfolios

"Let me see what you have for the next number."

Mr. Baer places half a dozen compositions on the desk. A quick glance at them ends in their rejection.

"Bring me the French music."

One side of the room is piled high with fat portfolios. Mr. Baer and his assistant select the ones required and bring them to the desk. The director runs through one, the pianist turns the sheets in the other.

"How will this do?" asks Mr. Baer, holding up a title page.

"No—I want something like this," and the boss of the works hums a few notes as he keeps on turning over the pile of music under his fingers. Three or four compositions are laid aside.

"Try one of these," he says.

The first selection is discarded; the second one is accepted, with the injunction to use only the first half. Then follow several cue numbers that are disposed of rapidly, the selections of assistant Baer meeting with approval. When Director Riesenfeld is not suited there is no hesitation on his part about what he wants. Certain portfolios are consulted, as he describes in half a dozen words the sort of music to fit the scene. Once found, definite instructions are given as to tempos and expression, the labor being constantly lightened by shrewd comments on the picture and flashes of wit at the expense of the work in hand. Everything moves rapidly and methodically and there is never the slightest doubt as to the identity of the controlling force in the room.

At nine-thirty Mr. Riesenfeld is reminded of the hour. He stops work immediately and rises.

"I must go now and lead the orchestra down stairs," he explains, and bows himself out, going as quickly and quietly as he came.

Rivoli Orchestra Celebrates

On December 14 the Rivoli orchestra celebrated the third anniversary of the opening of the Rivoli Theatre by giving a dinner at 11 p. m. Mr. Riesenfeld, managing director; Frederick Stahlberg, director of the Rivoli orchestra; Josiah Zuro, director of the New School of Opera and Ensemble; D. M. Campbell, house manager of the Rivoli; M. M. Hansford, assistant manager, and John Sirotto, trombonist of the Cleveland Symphony and a former member of the Rivoli orchestra, were the guests of honor. A handsomely engraved pen and pencil were presented to Mr. Risenfeld by the orchestra to commemorate the event, Mr. Stahlberg having been chosen to make the presentation speech. Max H. Manne, Rivoli tympanist, was the toastmaster.

W. J. McGrath Goes From Vitagraph to Stoll Film

William J. McGrath, for the past two years assistant publicity and advertising director at Vitagraph, has resigned to join the advertising and publicity staff of the Stoll Film Corporation of America whose offices are at 130 West Forty-sixth street, New York City. Mr. McGrath's resignation at Vitagraph is effective on January 1 and he will assume his new duties with the Stoll organization on January 3. They will be the creation of press books and other exploitation material.

THE ORCHESTRA PIT AT THE RIVOLI THEATRE, NEW YORK
Hugo Riesenfeld is the managing director, and Frederick Stahlberg and Joseph Littau conduct the orchestra

News of the West Coast

By A.H.GIEBLER

Federated to Distribute Special Pictures Output

A contract has been signed between the Special Pictures Corporation and the Federated Film Exchanges of America, where by the entire output of Special Pictures will be distributed by the Federated exchanges.

The deal was consummated between Louis W. Thompson, president of Special Pictures, and D. J. Chatkin, of Chicago, secretary of the Federated Exchanges. The transaction was brought about by Marion H. Kohn, of San Francisco, who is president of the Consolidated Film Exchanges of San Francisco and Los Angeles.

The Special Pictures Corporation will eliminate its own exchanges as soon as possible and confine its efforts to production exclusively. H. J. Roberts, general sales manager, has left for the east to make the transfer of the Special Pictures exchanges to the Federated.

The productions affected by the change include the Louise Fazenda, Ford Sterling, Chester Conklin, Neely Edwards, Milburn Moranti, and Charlotte Merriam comedies; the Reggie Morris Comicclassic Specials; the Sunset Burrud scenics; the Clayplay mud cartoons; and the Art Acord two-reel westerns.

Gale Henry Withdraws

Gale Henry, eccentric comedienne, announces that instead of making comedies for Special Pictures Corporation, as formerly announced, she will make pictures independently under her own organization.

Oppose Sunday Closing

Both the Motion Picture Directors' Association and the Screen Writers' Guild of the Authors League of America, at a recent meeting, arrayed themselves against the proposed **national blue law** Sunday.

Condemning reformers who would darken theatres, suppress newspapers, and prevent recreation on Sunday, fifty representative directors pledged their organization to do all in its power to fight the blue law crusaders. William D. Taylor introduced the motion at the meeting. Frank E. Woods introduced a similar resolution before the Screen Writers Guild. Federal censorship of films was also denounced.

In the gathering were Elinor Glyn, Sir Gilbert Parker, Rupert Hughes, Montague Glass, Anita Loos, John Emerson, William E. Wing and other celebrities.

Kerrigan Forms New Firm

J. Warren Kerrigan has formed a new producing company and plans to begin production on a series of new pictures about January 1. Kerrigan has obtained the screen rights to a number of prominent novels. The organization is being financed by eastern capitalists, and will be known as the J. Warren Kerrigan Productions.

Snowy Baker Productions

R. L. "Snowy" Baker, noted Australian athlete and sportsman, will soon be seen in a series of five and six-reel features to be known as the Snowy Baker Productions. The announcement comes from the Selig studios, where the productions will be made. Colonel W. N. Selig and Sam Rork, both veterans of film production, are associated with Baker in the enterprise. Four stories by well known writers have been secured as vehicles for the Snowy Baker productions.

To Direct for Beaux Arts

Bob Horner, formerly associated with Universal and other producing companies, has been engaged to direct a series of western comedy-dramas for a new film producing company recently organized on the coast, called the Beaux Arts Film Company. Horner will film a number of stories of which he is the author.

Theatre Changes Hands

The Majestic Theatre of Santa Monica, which has recently come under control of the Fynn & Armour Theatre Company, formerly of Utah, is now under the business management of Robert Armour. A. J. Fynn attends to the press work and the booking of features, and both partners also look after the interests of the Crown Theatre, in Sawtelle, of which they are proprietors. The Majestic is undergoing alterations and a new organ is being installed by the new owners.

Alterations in Theatre

The Rosemary Theatre at Ocean Park, under the management of J. Sams, is undergoing repairs and alterations by way of a rebuilt stage and the addition of a beautiful fountain as a decorative feature of the house. The Rosemary seats 800 persons and boasts of a woman orchestra of ten pieces.

Whittier Theatre Reopens

The Gale Theatre, of Whittier, which has been closed for several months, has been reopened under the management of R. G. Hunt and W. W. Johnson, who report that business has exceeded their most favorable expectations since the reopening. The Gale has been re-decorated, and a new organ installed.

Art Directors Elect

At the semi-annual election of officers of the Art Directors' Association held on December 16, the following officers were chosen. Charles H. Kyson, of Ince, president; Edward M. Langley, with Fairbanks, vice-president; Frank S. Brown, of Vitagraph, secretary; David B. Edwards, of the Fox studios, treasurer; Thomas F. Warrilow, also of Fox, sergeant-at-arms. Robert J. Ellis, of the Hayakawa Company, was elected a trustee for a period of two years. Leslie M. Gordon continues as corresponding secretary and head of the research department.

Doty on Realart Scenario Staff

Douglas Doty, well known writer and editor, has been appointed a member of the Realart Scenario staff, by Elmer Harris, supervising director of the Realart studio. Mr. Doty will write continuity for the Wanda Hawley and the Bebe Daniels productions.

Fox Street Set Burns

A street set at the Fox studios in Hollywood, valued at $10,000, was destroyed by fire recently. The fire is believed to have been started by a fire scene that was used in another set on the same lot earlier in the afternoon.

Entire Family Leaves

Mary Miles Minter, accompanied by her mother, Mrs. Charlotte Shelby, and her sister, Margaret Shelby, has gone to New York to spend the holidays.

"All Wrong" Is to Be Released in January

Clyde Cook, the William Fox funny man, whose first special comedy for Fox, "Don't Tickle," recently went out to the exhibitors, is vindicating the faith of American showmen in him, it is said, if the flood of contracts that followed his second feature, "The Huntsman," is any criterion.

"All Wrong," his third work, is to be released in January. It is reported that so great is the faith of showmen in Cook, after they played his first two subjects, that long before the name of his third picture was announced it was enjoying an unusually heavy booking.

He is said to work along absolutely original lines, distinctly different from the ordinary variety of screen comique.

There are not 12,000 exhibitor members in the Motion Picture Theatre Owners of America nor anything like that number, but there can be if every exhibitor in the United States will join and join now. When 12,000 exhibitors are included in the membership there will be a leader chosen who will have something else to say in response to direct questions besides the utter nonsense of "oppression by the interests." May the 12,000 join soon and give the exhibitor what the exhibitors need and that is competent and respresentative leadership.

Franchise of Associated First National Praised by Speakers at Buffalo Luncheon

THE Associated First National franchises formed the main subject of discussion at the Iroquois Hotel in Buffalo on December 20, the occasion being a luncheon tendered to Ralph H. Clark, general manager and treasurer of Associated First National Pictures, by Hugh Rennie, manager of the Buffalo First National offices, and attended by exhibitors of northern New York. These included both Associated First National franchise holders as well sa non-franchise holders.

Mr. Clark was the first speaker. After a brief resume of the founding of the First National Exhibitors Circuit he took up the reasons for its formation.

"The exhibitors who were franchise holders in the circuit," he said, "realized the advantages of a strong association of exhibitors buying their own pictures direct from independent producers and stars and felt that an enlargement of the idea would not only be for the benefit of every exhibitor member but that each additional member would be a further guarantee to every independent star and independent producer that there would be a big market for their wares just as long as they kept them up to the standard. It was the only possible protection of the industry against the monopolizing of the industry and the throttling of all independence out of it by moneyed interests."

The speaker reviewed in detail the many factors which had to be considered in the preparation of a plan for extending to exhibitors generally a share in the benefits which the organizers had derived as the First National Exhibitors Circuit, in order that the arrangement might be equitable both to the independent producers and the independent exhibitors.

"I state to you just as earnestly as it is possible for a man to speak," Mr. Clark continued, "that it is my sincere belief that an Associated First National Franchise is a wonderfully fair document. It is surety to the independent producer that there is an adequate reward awaiting him for every good production he may make, while to the exhibitor it means he gets much more out of it than he could ever put in."

The speaker then referred to the unprecedented success of "Passion" as an example of what exhibitor co-operation could accomplish and further instanced the recent renewal for an additional three years of the Norma and Constance Talmadge agreement. He concluded by stating that there are but forty towns of a stated population in the United States and Canada not represented by an Associated First National franchise.

Moe Mark of the Mark Strand Enterprises followed Mr. Clark and spoke of his reasons for enfranchising all his theatres and the benefits he had gained by it. Jule Michaels of the Regent Theatre, Buffalo, and Harold B. Franklin told of becoming franchise holders. The latter stated that at first he had been opposed to the franchise plan but that the success of the idea appeared so spontaneous that he had been led to investigate, with the result that he had become a sincere believer in it as the only course for any exhibitor to adopt who values his independence.

Messrs. Marsey, Ullman, Walter Hayes, Weinberg and other non-franchise and franchise holders spoke of various matters connected with the franchise proposition. Harry Rose of the Flash Theatre, Tonowanda, was among the last speakers as a non-franchise holder and summed up the expressions of those who had originally not been favorably disposed toward the franchise proposition, in these words:

"To say that I was opposed to the franchise proposition would be stating it a little bit strong," he said. "I was merely not interested. I felt that I knew what it was without asking for it, namely, another attempt to stifle the exhibitor. I didn't want to know about it and wouldn't listen. What I have heard today has sold me on the franchise proposition and I start work today on trying to procure a sub-franchise for my theatre."

"Kismet" Opens New Theatre in Seattle; Hundreds Turned Away During Holidays

THE most interesting news coming to Robertson-Cole this week regarding the country-wide sweep of "Kismet," the super-special production starring Otis Skinner, came from the West Coast which the famous picture has now reached on its drive westward, and where it appears to have begun a new series of successes.

The first city on the West Coast to show "Kismet" was Seattle, where it was chosen by Clemmer and James to open their new Winter Garden Theatre, and where "Kismet" seems to bid fair to settle down for an indefinite run. At the last word which Robertson-Cole received from its Seattle branch, "Kismet" was doing a wonderful business at the new house, and about to be held over for a third week.

There has been a line up every night in front of the Winter Garden Theatre. Frequently hundreds have been turned away. The business has continued strong despite the pre-holiday lull. "Kismet" has been a success from start to finish and working victoriously against some very adverse conditions," writes the Robertson-Cole branch manager at Seattle.

Robertson-Cole has received several wires of congratulation from Clemmer and James in which they expressed themselves as believing that "Kismet" has proved the ideal attraction for their opening.

Preparatory to the opening of "Kismet" in San Francisco, it was shown at the San Francisco Press Club by request of members. Several first run showings in San Francisco are being arranged and the picture, which has attained a wide popularity in the press of that city, due to the Press Club showing, doubtless will repeat its performances in the East and Middle West.

In Los Angeles, "Kismet" is to be shown at Tally's Broadway Theatre early in January.

Swinging back to the East, it is of interest to know the way E. O. Weinberg, manager of the Strand Theatre, Buffalo, has been advertising "Kismet" under the head of "the event of the screen year." Mr. Weinberg writes a personally signed advertisement as follows: "After viewing this wonderful picture I did everything in my power to secure it for Strand Theatre patrons. No picture I have ever seen is better produced, and certainly no artist has ever surpassed the work of Otis Skinner in the role of Hajj, the beggar. The settings, the cast, the photography, the direction and every detail of the production have been given the most exquisite care and attention. The whole achievement can be summed up in one word, 'Perfection.'"

STUDYING THE CAMERA
George Arliss, who is starring in "The Devil," to be released by Pathe

The fifth very large first run theatre in the city of New Nork to use "Kismet" was the Crotona Theatre, which is situated in the Bronx. This house exploited it in much the same way as the Audubon and the Academy of Music theatres, which also are under the William Fox management.

W. D. Waldron, manager of the Crotona, arranged an unusual lobby display in which Robertson-Cole paintings and cut-outs were used together with properties gathered from various antique shops and scenic studios. The whole presented an Oriental atmosphere which was especially convincing and which caught the eye of all Crotona patrons and passers-by for a number of days previous to the showing. Like many other house managers in the East, Mr. Waldron arranged to have this house staff dressed in the most elaborate Oriental costumes.

From the bookings which are coming in day by day to the Robertson-Cole home office, "Kismet" is one of the most popular holiday screen spectacle in America. By the opening of the new year there will be hardly an important branch city first run house in the country which has not shown this great production, in which Otis Skinner has the leading role and which was put upon the screen under the direction of Louis Gasnier.

"That Girl Montana," a Pathe Picture, Is Scheduled for Release on January 2

THE inauguration of the new year for the Pathe feature department, falls to another Robert B. Thornby production for Jesse D. Hampton, "That Girl Montana," in which Blanche Sweet is starred. It is set for release January 2. Blanche Sweet is supported by Mahlon Hamilton.

The picture affords a number of unusual exploitation angles for exhibitors, it is said. It was adapted from the novel by Marah Ellis Ryan, and was staged in sections of California, near Truckee.

George H. Plympton closely followed the novel and it was carefully interpreted by a cast, which in addition to Miss Sweet and Mahlon Hamilton, included Frank Lanning, Edward Piel, Charles Edler, Claire DeBrey, Kate Price, and Jack Roseleigh.

Briefly, the story is that of a girl, who when freed from her father who forced her to wear boys' clothes and rob and cheat, donned girl's garb and by her examplary behavior, won the decent companionship she craved.

Then came into her life Jim Harris, who knew her past. He denounced her before her new friends and then learned that she was his daughter. Her mother had run away when she was a baby with Holly, the man who had forced her to a crooked life.

Later Dan Overton, played by Mr. Hamilton, is freed from his unloved wife by her death at the hands of a jealous lover, and he and Montana find the trail to happiness.

Pioneer Preparing Special Outdoor Advertising Drive on Its "Idle Hands"

WITH special outdoor advertising campaign announcing the coming release, by the Pioneer Film Corporation, of "Idle Hands," starring Gail Kane, preparations are being complete for the release of this Park & Whiteside special production within the next thirty days.

"Idle Hands" will probably register the biggest success yet attained by any feature production from the Park & Whiteside studios. Not only has an all-star cast been assembled to support Gail Kane, and this includes J. Herbert Frank and Thurston Hall, but the production itself has been made at a big cost in order to "put over" the powerful message that the picture carries with it.

So far as Gail Kane is concerned, a statement from the Pioneer Film Corporation signed by President A. E. Lefcourt, makes mention of the fact that never before has this popular star been seen to better advantage, and that never before has she been given such splendid opportunities to register her masterful artistry as is the case with her appearance in "Idle Hands."

The advertising and publicity departments of Pioneer are now at work with the preparation of striking and most attractive accessories for use by exhibitors who will show this super-feature.

The exploitation of the production will come under the personal supervision of General Manager M. H. Hoffman, who has surrounded himself with a staff of experts to tackle this production along different lines from those which are generally adopted in connection with a release.

Fox Film, "Over the Hill," Moves Again But Crowds Follow, and S. R. O. Is Rule

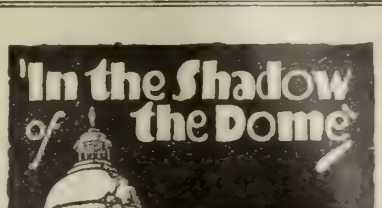
THE announcement "moving again," has come to be so much a part of the Broadway stay of "Over the Hill," the great Fox photoplay, that the question of its exact location may prove somewhat confusing—if not to New Yorkers at least to visitors to New York.

The picture has just made its fifth leap and landed this time from the Lyric into the Broadhurst Theatre. And the people are scrambling just as delightedly to get into the Broadhurst Theatre this week as they did during the first week of the picture's showing in mid-September, it is said.

Thus far the film has been shown in the Astor, the Nora Bayes, the Central, the Lyric, and now the Broadhurst. And it is the intention of the producer to keep it on Broadway as long as it is in demand.

The popularity of the picture is one of the marvels of the film year. No star, no sex lure, no mammoth spectacular production, no beautiful gowns—just a simple tale about the simple life and a simple love story.

But the simple story has caused standees nightly in every theatre in which it has played. Moving on in each case because of previous contracts for occupancy of the house, "Over the Hill" has destroyed the ancient theatrical superstition that it was impossible to pick up the crowd again when an attraction that was doing well moved to another theatre.



A David G. Fischer Production

Joseph Conrad to Write for Paramount Pictures

Realizing the almost insurmountable difficulty of successfully adapting stories and plays to the screen, Joseph Conrad, the famous British author, has signed a contract in London to write original stories for Paramount Pictures, according to an announcement by Jesse L. Lasky, first vice-president of the famous Players-Lasky Corporation.

Mr. Conrad, whose long list of books includes "Lord Jim," "Victory," "Heart of Darkness," "Youth" and "The Nigger of the Narcissus," by signing his contract joins the group of authors whom Mr. Lasky, on his trip to London last summer, persauded to write directly for the screen. Edward Knoblock, author of "Kismet" and other famous plays; Elinor Glyn, author of "Three Weeks"; Sir Gilbert Parker, author of "Behold My Wife"; Avery Hopwood, who has four plays running on Broadway; Henry Arthur Jones, the dean of British playwrights, are already in the Paramount studios learning the technique of the screen. Mr. Conrad, it is announced, will soon go into the Paramount studios and work out one of his famous stories in co-operation with a prominent director and a trained scenario writer.

S-SH-H-H-H-H-H-H-H!
Clara Kimball Young in her new Equity picture, "Hush"

C. A. Clegg Leaves to Open Blackton's London Office

Chester A. Clegg, who is to be business manager for J. Stuart Blackton in London, has sailed for England to open the Blackton offices and start this new international film producing organization on its way.

Mr. Blackton's English organization will be known as the Blackton Productions, Inc., and elaborate offices are being equipped in Bush House, Aldwych, Strand, in which an entire floor has been taken.

The entire outfit of electrical and other equipment of the Blackton studios in Brooklyn are being shipped to London and will be installed in the English studios. Many of the electrical devices are developments of Mr. Blackton's inventive skill.

Because of the extensive work of closing his American business affairs and arranging for his English activities, Mr. Blackton has postponed his sailing until January 15. Mr. Clegg will have the offices ready by the time he arrives, and work on the studio equipment will start immediately after Commodore Blackton's arrival under his personal supervision. The first production, with Lady Diana Manners as the star, will be begun early in the spring.

"The Gamester's" Scoring

"The Gamesters," recently released by American Film Company, is scoring as big a success in all parts of the country as it did in Chicago when it was presented in the Chicago Loop district two weeks ago. The comments on this production by those who have seen it played are unusually glowing accounts backed by the exhibitors' box offices.

Watch the World

Edgar Lewis PRESENTS

"THE SAGE HEN"

With

Gladys Brockwell, Lillian Rich and
Wallace MacDonald
From the story by Harry Solter
Personally directed by—EDGAR LEWIS

A "Sage Hen," in the lingo of the West, was a strange woman of doubtful character.

If a woman had that tag attached to her she might just as well pull up stakes and leave town,—if she wanted to mix with decent people.

What a horrible thing to call a good woman,—what tragedy, what heartbreak!

Of such materials has Edgar Lewis made this thrilling human picture.

Pathé
Distributors

Yours for double profits—

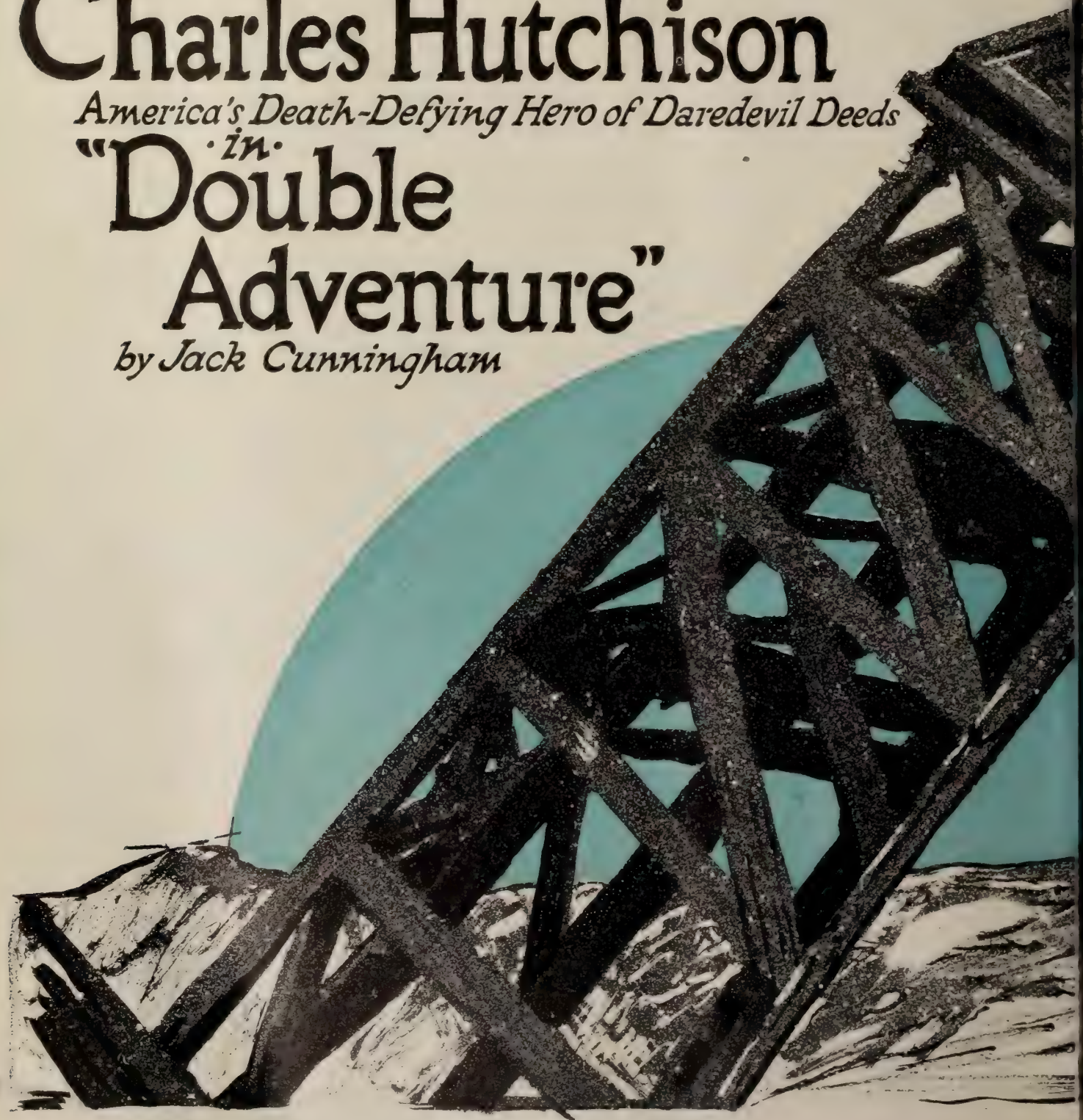
Charles Hutchison

America's Death-Defying Hero of Daredevil Deeds

in

"Double Adventure"

by Jack Cunningham



Hutchison is the chap who made your audiences gasp with his dare-devilry in "The Great Gamble." He is the man who brought them back week after week to see that very successful serial.

Today he is the world's greatest "stunt" man. The harder the stunt the better he seems to like it. He does things that seem humanly impossible.

Now he is starred in a serial with as many punches as a trip hammer; jam-full of action, thrills, and gasps. Produced with some of the best photography and "atmosphere" you ever saw.

"Double Adventure" will show you the way to double profits.

Produced by Robert Brunton
Directed by W. S. Van Dyke

Pathé

Jesse D. Hampton
presents
Blanche Sweet
in
"That Girl Montana"
From the Novel by Marah Ellis Ryan

"That Girl Montana" was a Will o' the Wisp from nowhere.

The man found her in an Indian tribe where her blonde hair betrayed the fact that her blood was of the purest white.

He took her to civilization, and when he did he started one of the most dashing romances of the West.

If you like a great big western story, full of action and the atmosphere of the clean outdoors, full of girlish laughter and young love, you will like this superb production.

Blanche Sweet is seen at her best and she is supported by a notable cast.

Director Robert Thornby

Pathé

Jesse D. Hampton
presents

BLANCHE SWEET
in
"HER UNWILLING HUSBAND"

by KENNETH B. CLARKE
directed by PAUL SCARDON

She captured an unwilling husband; at least she made every one think he was her husband.

She was daring in her play, but she came on a man who was more daring than she.

She almost became an unwilling wife, but she didn't.

She became a very willing one.

All of these things with the gracious presence of Blanche Sweet combine to make one of the most delightful comedy dramas of the year.

Pathé
Distributors

Prominent Los Angeles Showman Says Costume Productions Well Done Will Make Big Money

PREDICTING an open season for period plays consequent upon the success of Associated First National's "Passion," starring Pola Negri, Michael Gore of Gore Brothers and Sol Lesser, Los Angeles in discussing costume plays states his belief that hitherto generally credited aversion of the exhibitor to the period productions lay not so much in the costume element itself as in the fact of the generally inferior quality of the actual product.

"Being a follower of the motion picture trade journals," says Gore, "I read from time to time that the public is tired of costume plays pictures, and that exhibitors cannot make money with them. I do not know how they get the basis for such judgment. I presume that it is merely a part of the general condition which exists in the industry which demands that we jump into a new cycle every year. Personally, I believe that neither the exhibitor nor the public is tired of costume pictures. What they are tired of are bad costume plays.

"I have been in this business for a good many years and have played all sorts of pictures in all types of theatres, and I think I am fitted to give some fairly authentic judgment on this matter. I remember that after "Cabiria," which to my mind was one of the greatest pictures ever screened, made such a great hit, the market was flooded with costume pictures of more or less questionable quality. And the result was that producers shied from this type of picture for a long time. "Cabiria" wasn't the only good one. "Quo Vadis" and "The Last Days of Pompeii" were also well done; but in between were sandwiched a great horde of bad ones.

"A few months ago a producer here in Los Angeles started out to find the reason for the exhibitor's apparent lack of interest in the costume picture. The result of his research, into actual records, proved that it wasn't costume pictures that the public disliked—it was bad costume pictures. He also found, by the way, that the picture fans didn't like society dramas either when they didn't smack of realism, and the same rule applies to costume pictures. He went further than that. He made a canvass of film row for costume pictures, and ran off one after another.

"What he discovered was that many of his brothers had the mistaken idea that to make a successful costume picture it was merely necessary to dress up hordes of extras in lavish costume, tear down a building or two, stick in a few close-ups, and he had a winner.

"Then he set to work. With the memories of the splendid success attained by "Cabiria," and other well done plays of this type, he started out to make a big costume production, yet one with a modern theme dominating the story. And what's the result? Out here in Los Angeles we know of four producing organizations that have this summer launched on big films of this nature.

"Let them come. If they're well done we'll make big money with them. And the beauty of it is that every time a really big story is done into pictures, we convert thousands of new followers for the screen. I know this for a fact."

In commenting on Mr. Gore's views of the costume play and particularly of "Passion," an exhibitor-official of Associated First National said:

"It is a real exhibitor's answer to the theory held by some that the record-breaking success of 'Passion' at the Capitol Theatre in New York is one of the freak things that could happen only in New York.

"Such a theory is untenable in view of the record of productions has established other places where it was exhibited before it opened at the Capitol. In Paterson, N. J., 'Passion' played to 27,000 attendance in a 1,200 seat house in six days. Charlottesville, Va., and Atlantic City, N. J., exhibited it to capacity houses, and the new Branford Theatre in Newark, N. J., has been turning them away ever since it opened there on December 17. The country at large is just as anxious to see 'Passion' as New York has proven itself to be by crowding into the Capitol to a number nearly equal to a quarter of a million paid admissions in fourteen showing days.

Growing Importance of Picture Industry Impressed on Kansans by Arthur S. Kane

ARTHUR S. KANE'S recent trans-continental trip was made with the primary object of conferring with business associates and picture stars in whom he is interested, but he found time to do some effective missionary work. This is indicated in a letter which Mr. Kane has just received from Roy Crawford of Topeka, Kan., manager of the extensive Crawford theatrical enterprises and a partner years ago of the present head of Kane Pictures.

When he was visiting in Topeka Mr. Kane was guest of honor at a luncheon given by the Chamber of Commerce and made an address to the large company of business men who attended. An orchestra from Miss Ruth Wright's Cozy Theatre furnished the music. Mr. Kane also made a speech to the pupils of Topeka High School, and again on invitation of Miss Wright, from the stage of the Cozy Theatre, preceding one of the evening's showings of Charles Ray in "Peaceful Valley."

In the course of his letter Mr. Crawford said: "Your addresses, reports of which were widely circulated throughout the state, have given a decided stimulation to the picture industry in this section. Not that words were needed to attract our people to the picture theatres, for the photoplay numbers virtually everybody in Kansas among its enthusiastic fans. Where your exposition of conditions was of special value was in the appeal it made to business men.

"It was fortunate that one of your addresses should be made before the Topeka Chamber of Commerce. The facts and figurse which you presented impressed upon the minds of the solid business men of the state such a sense of the established importance of the picture industry as they had had no opportunity to gain previously. They realize now that motion pictures, from the financial as well as the artistic point of view, are no longer an experiment; that the industry rests upon a firm foundation, and that in all time to come it must be reckoned with as a factor of ever-increasing strength in the business world.

"Your remarks carried additional force because the people of Kansas know and trust you. They remember you as a pioneer, starting the first picture theatre in north eastern Kansas. Most of us questioned the wisdom of this project, but now we are all giving you credit for rare foresight. Kansans have taken justifiable pride in your subsequent career and anything you say to us now about pictures 'goes.' Our people are prosperous this year and there are no heavy clouds in the theatrical or picture sky. What you told us about the great industry in which you have a prominent place, helped to dispel any little forebodings that may have been tolerated before you came and talked with us."

BASKING IN THE BRIGHT SUNSHINE IN CALIFORNIA MOVIELAND

Left to right: Charles Ray, whose pictures are being released by First National; a studio visitor, and Arthur S. Kane, who is the producer of Charles Ray pictures

Pearl White Speeds in Aeroplane to Catch Vessel Leaving Bermuda and Eat Christmas Dinner at Home

PEARL WHITE, heroine of many motion picture perils, was among the passengers who arrived in New York, December 24 on board the Victoria from Bermuda. How she caught the steamship eight miles at sea in order to keep a promise to be in New York for her Christmas dinner, provided the star with a thrill more exiciting than any she has experienced on the screen.

Miss White told friends she would be back from the island on Christmas Day without fail. Her family prepared an elaborate dinner for her at her Bayside home. In order to keep her appointment it was necessary for her to sail from Bermuda at noon on December 22. The Victoria sailed all right, but Miss White was not aboard.

Director J. Searle Dawley finished shooting his last on the island for "Woman or Tiger," Miss White's next picture for William Fox at 11:30 a. m., and the company was several miles from the pier. Then began a race by automobile for the boat, the star's luggage having gone aboard in the early morning. When Miss White dashed up to the pier the smoke of the steamer was just disappearing in the distance.

Miss White was frantic. Her work was all done, and there she was hundreds of miles from Bayside and no other steamer until Saturday. Major Kitchener of the British Air Service heard of the star's predicament.

"Can His Majesty's Air Service see a lady in distress?" he inquired of his friend, Major Heming.

Evidently it could not, for as Miss White turned back to her hotel almost in tears, the two majors arrived with a proffer of British monoplane to take the star to the ship at sea. A wireless was sent to Captain David of the Victoria and the gallant tar did his part. When the aeroplane, with the two majors and Miss White on board, came in sight of the craft, a rope ladder was let down. Miss White climbed down a lifeboat, and was put aboard the ship eight miles out at sea. The plane, with the officers, turned back to Bermuda.

Miss White had her dinner at Bayside on Christmas and toasted her rescuers.

Charles Hutchison Performs Many Stunts in Pathe's Picture, "Double Adventure"

IN the dual role furnished him by "Double Adventure," Charles Hutchison's vehicle on the Pathe serial schedule, the famous stunt star was provided the means for the accomplishment of an aim he expressed a desire to realize when he started work under his present contract. This was a performance offering more daredevil stunts according to Pathe than has hitherto been attempted in a fifteen-episode serial.

Among the stunts Hutchison performs are a jump across a wide ravine on a motorcycle; a climb hand-over-hand fashion on a rope stretched across a deep cut in the rocks; a jump from a falling tower into a tree; a jump from one automobile to another with both machines traveling at a sixty-mile-an-hour rate; a climb up the side of a twelve-story building.

In addition to these tricks, performed in various ways, the star is seen doing a stunt that combines two feats of daring. This, which is reported to register with unusually exciting effect, consists of a dive from the saddle of a speeding motorcycle over the rail of a bridge a great height above the water.

The scenario was written by Jack Cunningham. W. S. Van Dyke was director.

The film will be released January 23, replacing "The Phantom Foe."

William S. Hart's "Testing Block" and Enid Bennett's "Silk Hosiery" Released

SIX reels of concentrated, rapid-fire, two-fisted action are embodied in William S. Hart's newest production for Paramount, "The Testing Block," which is now meeting with great favor in many of the largest first-run houses in the country. This picture, a typical western, was released December 26, as was also Enid Bennett in "Silk Hosiery," a Thomas H. Ince production.

In "Testing Block," Hart has an opportunity of displaying not only his skill as a rider, fighter and actor, but in portraying a character which is essentially human. As Sierra Bill he is said to "get right under the skin" of his audience, rousing the spectators to a high pitch of enthusiasm, especially when he fights a half dozen of his own gang single-handed, and then brings them to the point of tears when he strives desperately to save the life of his baby, lying at the point of death in his lonely cabin.

A distinctive feature of the film is its revival of the old song, "Darling Nelly Gray," which was written in 1856 and enjoyed great popularity for many years thereafter. In the story, this song is played on a violin by a young girl who is a member of a nomadic company of actors wandering through California in the old days. The song has been republished and is being used most successfully in the exploitation of the picture.

The story was written by Mr. Hart, and the picture was directed by Lambert Hillyer.

The Enid Bennett picture, "Silk Hosiery," from the studios of Thomas H. Ince, was written by Frank Dazey and directed by Fred Niblo. Beside containing a story of much interest and real dramatic value, the production has an added claim to popularity in its fashion show. Geoffrey Webb is Miss Bennett's leading man, and the supporting cast includes Donald McDonald, Marie Pavis, Joan Standing, Otto Hoffman, Sylvia Brooks, Derrick Ghent and Rose Dione.

Another Yale Theatre

The Yale Theatre Company, of Sapulpa, Okla., will commence in March to build a large theatre, to play all large troupes and big feature pictures. It will seat 1,800 and will front on Water street, near Dewev avenue.

MOLLY A-DREAMING

Pretty Molly Malone who is one of the players in Goldwyn's "Just Out of College"

Pathe Receiving Many Congratulatory Letters

Now that returns for the year are in, previous indications are merely ratified, Pathe says, that one of the outstanding picture features exhibited during the last twelve months is Jesse D. Hampton's production, "Half a Chance," directed by Robert Thornby, with Mahlon Hamilton and Lillian Rich in the leading roles, and distributed by Pathe.

Many exhibitors have sent congratulatory letters to the distributor. The following from Charles Garfield, manager of the Orpheum Theatre, Flint, Michigan, reflects the general tone of scores received. It says in part:

"'Half a Chance' is a picture, not an accident. It is one picture that can be called a weather-proof attraction. During the engagement of this picture it had rained almost daily, and yet it played to capacity business.

"I am not boosting this picture on your behalf, but on the behalf of every exhibitor in the State of Michigan, so that he will not make the mistake of passing up the biggest bet of the season."

The handsome spun glass plum pudding is awarded this week to Fox for the most practical and acceptable calendar of them all.

Six of Capitol's Next Seven Features Are to Be Current Goldwyn Successes

SIX of the next seven feature photoplays to be screened at the world's largest playhouse, the Capitol, New York City, are Goldwyn productions. The series was begun on Sunday, December 26, with Madge Kennedy's new screen vehicle, "The Girl with the Jazz Heart."

For the week of January 2, Reginald Barker's production of Graham Moffatt's Scotch comedy, "Bunty Pulls the Strings," will be the featured photoplay. Leatrice Joy acts the role which made Molly Pearson famous on the spoken stage. Russell Simpson has the role of her father, dour Tammas Biggar.

Tom Moore will "hold" the Capitol's screen the week of January 16 with his newest release, "Hold Your Horses," taken from Rupert Hughes' Saturday Evening Post story entitled "Canavan." Sylvia Ashton, Naomi Childers and Sydney Ainsworth have the principal supporting roles.

On January 23 will come the long-awaited Betty Compson production, "Prisoners of Love," which marks Miss Compson's first appearance on the screen since her great success as Rose in "The Miracle Man," also her advent as a star and as producer of her own pictures. Arthur Rosson directed under Miss Compson's supervision.

Another Reginald Barker Production, "Godless Men," a dramatic tale of the sea founded on Ben Ames Williams' story of "Black Pawl," is next on the Capitol's schedule. Russell Simpson has the leading role, assisted by an all-star cast.

Then comes a new Will Rogers' picture and one which will show him in a new histrionic light. In "Guile of Women," based upon a story by Peter Clark MacFarlane, he has a "character" part which is at the same time the star part, with his genius for simple, human comedy showing through now and then.

Two more Goldwyn productions are now scheduled for early showing at the Capitol though not in sequence to "Guile of Women." One is the picturization of the comedy, "The Concert," which was one of David Belasco's stage successes and in which Leo Ditrichstein appeared for two years. It was directed by Victor Schertzinger and boasts a strong cast.

The second Frank Lloyd Production, "A Voice in the Dark," from Ralph E. Dyar's stage mystery melodrama, will follow "The Concert."

Pathe Review's Big Gain in Popularity Can Be Traced to Discriminating Fans

ALL who have the best interests of the motion picture art and industry at heart are exerting their influence in the direction of better pictures and general progress along lines of human interest, beauty and taste. To strike and to maintain from week to week this note of appeal to the more discriminating of audiences was Charles Pathe's main inspiration in founding the screen magazine, Pathe Review.

That this was, from every viewpoint, a true and justifiable inspiration is a matter of cumulative proof extending over a period of more than a decade—for the enterprise had made its point in Europe prior to the adaptation of the idea to the special needs of this country. At the present time, Pathe Review not only is an established feature on programs of the better class picture theatres in the United States and Canada, but is known to be exercising a sensible influence in the direction of improving the equality of pictures productions in general.

These facts are gathered from the most authentic sources—the exhibitors themselves—which amounts to one of the most reliable signs that are pointing to a highly reassuring future for the whole field of motion picture production and exhibition. The charm of Pathe Color, which continues to maintain its acknowledged popularity is felt everywhere. The garden spots of the world, even almost inaccessible wilderness nooks, are called upon to contribute their varying tints of nature—cloud-wrapped mountain summits, isolated valleys and blooming fields of many countries.

The time-stained architecture of the Old World, cathedrals, monuments, habitations in streets that have hardly changed their aspect in centuries, native costumes scarcely modified since feudal times, ancient customs, social and religious—all these are given their full significance through the fidelity to nature of Pathe Color, as well as representations of flowers and foliage.

As a "magazine" Pathe Review adds continually to its status, giving to the screen the variety and competent selection of art and literary material expected of the world's best journals distributed in print. In the case of informative material and of industrial and scientific subjects so acceptable to the practical-minded, its descriptive captions, concise and complete make the demonstrations conclusive.

Things that are impossible of analysis for intelligible explanation in print give up all their secrets to the Pathe slow motion picture miracle. What are the precise movements of the body and limbs of an acrobat turning a summersault? The ordinary motion picture camera graphically pictures the feat—but you are no wiser than before. Then follows the same feat analyzed by Pathe slow motion, extending it over a period eight times longer, in which every stage is viewed at leisure and understood. The effect is wonder-inspiring.

Pathe Review is giving more and more attention to sports, both professional and amateur, and to intimate pictures interpreting character and customs in the animal world. All "nature subjects" presented through this medium have fixed the attention of the picture-loving public. As the slow motion camera analyzes motions too swift to be caught by the human eye, so the "stop camera" method condenses into one minute all the phenomena of a bud opening into a full-blown flower.

"So Long Letty," Robertson-Cole Picture, Is Breaking Records in Western Theatres

DAILY reports received by Robertson-Cole from branch managers and exchanges in the West, show that "So Long Letty," the super-special directed by Al Christie, is breaking house records in various western cities. The reports also indicate that the branch managers are having a hard time taking care of the demand for advance bookings. The picture was made from the Oliver Morosco comedy.

At the Kinema Theatre in Los Angeles, the picture was shown for a week to the greatest business in the history of the theatre. The theatre manager opened his performance with a prologue. The set used was a replica of the two bungalows used in the picture.

There were four characters on the stage to represent the four principals of the production. In pantomime they went through the action which takes place outside the bungalows when Letty leaves her husband and goes to live with the other man.

So impressed was Mr. Morosco with the picturization of his play that he directed the following telegram to Roberston-Cole and Al Christie: "I congratulate you on your picturization of 'So Long Letty,' a musical comedy by Mr. Elmer Harris and myself. I consider it the funniest, best and highest class six reel comedy I have ever seen. It was splendidly directed."

Robertson-Cole is in receipt of many such messages of congratulation. George Cleveland, manager of the Neptune Theatre, Venice, California, and the owner of a chain of amusement houses on the coast, wired: "'So Long Letty' a smashing success. Attracted a S. R. O. crowd at each performance which reached clear around the band-stand."

The picture will be shown in Kansas City, Mo., during the month of January. Incidentally January takes on the aspect of a Robertson-Cole month in Kansas City, as many R-C super-specials have been booked.

Carter Pictures Shown

A private showing of several of the Nick Carter pictures, which will be released by the Pioneer Film Corporation commencing January 1, was given to the members of the Cheese Club, an organization of newspaper men, recently.

Arthur Tarshis, director of advertising and publicity of Pioneer, was responsible for the event. The showing, quite naturally, procured considerable space in the important New York dailies.

Pathe to Release One Holman Day Film Story of Maine Woods Every Other Week Beginning January 30

THE releasing schedule determined upon by Pathe Exchange, Inc., for the series of dramas portraying life in the Maine woods as it has been familiarized to countless readers of the colorful tales written by Holman Day, and announced as the "Holman Day Series," is to offer one picture every other week commencing January 30.

These plays, produced by Edgar Jones Productions, Inc., and written especially for the screen by an author whose stories of the lumber men and guides of the Maine country have been known for twenty-five years, are being produced in the actual locations provided in the scenarios, and the casts, save for the principal roles, will present many characters born and bred in that country.

The first picture of the series has been completed and will be released under the title "Lochinvar of the Line." Its issue on January 30 will start the schedule of one every other week and under this arrangement the Holman Day Series will alternate with the Tom Santschi series of outdoor features on the Pathe schedule. "Single-Handed Sam" will be second of the Holman Days and "The Black Ace" is third. The Santschi features will be released on alternate weeks commencing January 23. This arrangement does not merge the two series into one, as each will be maintained distinctively as the Tom Santschi Series and the Holman Day Series, respectively.

The insistent demand for subjects presenting out-of-door type of drama is declared to be Pathe's reason for acquiring the Holman Day Series. The pictures are all to be produced in the Maine woods and are designed to reflect accurately the manners and customs prevailing in that environment in plays having as their backgrounds a very great many of the most picturesque locations this section of the country affords.

The stories were written by Holman Day with a view to producing them in series form, and it was his purpose in constructing his scenarios to portray on the screen the life he knows so intimately. With the realism his new medium affords it is believed the author may depict more faithfully and vividly the subject of his narratives than was possible with the printed form.

"WHO'S AFRAID?"

Mae Marsh in a scene from "The Little 'Fraid Lady," released by Robertson-Cole

January 1 Release for "Sunset Jones," Starring Charles Clary and Irene Rich

FOR action, atmosphere, story interest and scenic beauty "Sunset Jones," being produced by American Film Company, is said to measure well up to the standard set by the biggest dramatic offerings. The scenario was prepared by Daniel F. Whitcomb and the production was directed by George L. Cox. The action of the story called for the use of many extras and fine horses, and in some scenes whole trains were used. In this American production Charles Clary appears in the role of "Sunset Jones," the grim westerner, a role entirely foreign to that of the society man in which Mr. Clary scored in "A Light Woman."

There is plenty of suspense throughout the story, and especially where in spite of the craftiness of a desperate gang of train robbers and many obstacles, "Sunset Jones" succeeds in outwitting them and at the same time wins the confidence and hand of the woman he loves. Co-starring with Mr. Clary is Irene Rich, who has had a rapid rise to stardom.

Apart from its value as a well-handled photoplay based on modern conditions, and a realistic love story which is presented with dramatic force, this American production should be notable for the strength of the cast. Headed by such well known stars as Mr. Clary and Miss Rich, it includes the beautiful Kathleen O'Connor, who is well known as the portrayer of western heroine roles; James Gordon, as the gang leader; Robert Walker, Alfred Ferguson and several other popular players.

"Velvet Fingers" and "The Phantom Foe," Pathe Films, Were Made at Seitz Studio

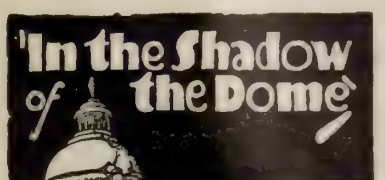
THE George B. Seitz studio is the producer of the two current Pathe serials, "The Phantom Foe," starring Juanita Hansen, with Warner Oland, and "Velvet Fingers," the George B. Seitz-Marguerite Courtot vehicle. Both are declared to be gaining steadily in popularity.

From its inception the Seitz organization has specialized in episode melodrama of character and situation rather than the stunt form of play. Mystery is the element upon which Mr. Seitz builds his stirring continued pictures.

Story by George B. Seitz

"The Phantom Foe" was written by Mr. Seitz and the scenario and direction was by Bertram Millhauser. The story presents a mystery melodrama whose plot introduces in plausible fashion certain suggestions of spiritualism.

In "Velvet Fingers" Mr. Seitz makes his third appearance as a star. Marguerite Courtot has gained a big following with the public that pays its greatest attention to the episode plays and in the role of Lorna George, heroine of the current play, she is appearing to her greatest advantage.



A David G. Fischer Production

Watch The World

Percentage of Sunday Receipts for Charity

After January 30, Sunday shows will be resumed at the Avon Theatre in Watertown, N. Y., the management donating 10 per cent. of the Sunday receipts to charity, according to an announcement by Arthur J. Forbes, the manager. While the showing of motion pictures in Watertown has been permitted for some time, the Avon has been closed Sunday for several weeks following an announcement by the management that public sentiment in the city was not favorable to Sunday shows.

On January 30, however, the Avon will reopen with "Kismet' as the attraction. Mr. Forbes proposes that a committee be formed to determine what charities will benefit by the donation and that probably a different organization will be selected for each Sunday.

Vitagraph Re-engages Percy Marmont

Percy Marmont, who is now being seen on the screen in the leading male role of "Dead Men Tell No Tales," has just been re-engaged by Vitagraph for another production. In this forthcoming picture, Marmont will play opposite Corrine Griffith, with whom it will be remembered he appeared in "The Climbers" for the same company, working in this picture simultaneously with the filming of "The Vengeance of Durand," in which he played opposite Alice Joyce.

Dwan Gets Follies Girl

It's a sad director who can't boast at least one Ziegfeld Follies girl on his payroll nowadays, and it's a sad Ziegfeld who has to constantly fill the gaps in the Follies ranks made by directors in search of possible screen stars. Allan Dwan is the latest director to deplete the Follies aggregation. Jacqueline Logan pranced so prettily that Dwan's attention was attracted on his recent visit to New York City, and she is to play the leading feminine role in Dwan's forthcoming Associated Producers' feature, "The Perfect Crime," adapted from a Saturday Evening Post story. Dwan says half the fun he derives in production is taking new talent and "remoulding it nearer to the heart's desire."

Mexico's Great Theatre with Glass Curtain, Shown in Current Fox News

WHAT are said to be exclusive motion pictures of the magnificent new National Theatre of Mexico, with its huge glass curtain, weighing 27 tons, are in the current issue of Fox News, Number 22 in the second volume of the reel.

The unique curtain, composed of nearly a million separate pieces of glass are several inches thick and set in concrete.

The theatre, it is said, is costing $10,000,000 to build. It is of marble and occupies a commanding site. It has been many years in construction and will probably be opened very soon for opera.

The design, dominating the decorative scheme of the theatre, is symbolic. It may be said to be a generalization of the spirit of Mexico itself. The perpetually snow-capped peaks of Ixtaccihautl and Popocatepetl are the principal figures in the scheme.

The romantic legend of Mexico is suggested by the scene. Ixtaccinhautl according to the story, was the beautiful daughter of a powerful monarch. Sought in marriage by many princes; she was cold to all until Popo came. To him she gave her love. But the King required him to win battles and show his prowess before the Princess could be his. In the meantime he was not even to see the Princess.

The temptation for both the Prince and the Princess was too great. They found means for secret meetings, defying the King's order. The old King learned of it and in his wrath made them volcanoes.

Ixtaccihautl, the beautiful princess, lies cold and dead before Popo, and the Prince sits at her feet, consumed forever by the fires of love. The fires still smoulder within the heart of Popocatepetl, while nearby lies the white lady with hands crossed on her breast in the peace of death.

Premiere of "Hush" Brings Record Crowds to Boston House; New England Likes Star

THE New England territory has once more justified its reputation for being a Clara Kimball Young stronghold. Last week, the fifth Clara Kimball Young production, "Hush," whose author, Sada Cowen, is also responsible for "Why Change Your Wife," made its debut at the Park Theatre, one of Boston's finest first-run houses, and played to the most prosperous run in the history of the house.

The success of "Hush" is a double victory for the Equity star. Just one month ago the fourth Young production, "Midchannel," played one week at two of the first-run theatres simultaneously and jammed both houses at every performance. This was the first time any production had a sumultaneous run in Boston, and the test with "Midchannel" proved the strength of Miss Young. An additional week was refused because of shortage of prints.

The reason for Clara Kimball Young's popularity in the New England territory is declared to be due to the finesse and artistry of her pictures. Sumptuous scenery, lavish gowns, brilliant interior sets and extravagance of investiture have always appealed to Bostonians. The chief source of her favor, however, seems to be the drama itself. "Hush," like "Midchannel," centers about the crises of married life.

"Hush" had to meet and beat competition during its week's run. Every other first-run house in Boston was featuring the strongest star productions available. The customary effort was made by the program exhibitors to boost their showings all the heavier with extra advertising. What happened to "Hush" is a repetition of what took place with the simultaneous double run of "Midchannel" a month previous. The Young production held its own and emerged at the close of the week stronger than others.

The Park Theatre relied on the beautiful posters on "Hush" to attract its patrons' attention, and it staged its usual artistic prologue. The picture had to stand on its own merits, and the box-office record it made is eloquent evidence of its performance.

Sam Grand, of the Federated Film Exchange of New England, the franchise holder of the Young production, is now capitalizing on the successful first run. The number of bookings demanded by his exhibitors is large. He has ordered two extra prints from Equity to accommodate his exhibitors.

An extensive exploitation campaign is now being prepared by Equity, which shortly will be announced to the trade and sent in detailed form to all "Hush" franchise holders.

Owen Moore's "The Chicken in the Case" to Be Released by Selznick January 10

THE Selznick Pictures Corporation announces for release on January 10 the latest Owen Moore production, "The Chicken in the Case," written and directed by Victor Heerman. A capable cost of players particularly suited to the parts they portray, and the unlimited number of unique complications that are embodied in the story, are declared to make this latest Owen Moore offering one of the best farce comedies that has ever been produced by the Selznick organization.

Throughout the production Mr. Moore is seen in the role of a gay young man-about-town who is due to inherit a fortune at the age of forty-four, unless he marries prior to that time. While Steve Perkins (Owen Moore) has no desire to marry, he is more than anxious to corral the money from his tight-fisted aunt. In order to launch his campaign successfully, he uses his pal's wife as the elusive bait and makes known to his skeptical aunt that he is and has been married for some time. Auntie unloosens the purse strings, but instead of giving the money to Steve she places the fortune in care of his temporary wife. To top this off she sticks around in order to make sure that Steve and his wife pursue domestic bliss amicably. Thus the complicated thread is woven, and the numerous situations that follow reveal Mr. Moore in a capital farce comedy production.

Prominent members of the supporting cast include Katherine Perry, Ziegfeld Follies beauty, in the leading feminine role; Teddy Sampson, the dainty comedienne of many screen comedies and others.

NORMA TALMADGE IN AN OVAL
Popular First National star in a recent pose

Hodkinson Releases Please

The Adams Theatre Circuit, which controls a string of theatres in Iowa, has boked practically all of the Hodkinson released productions to play over their circuit. According to Joe Bloom, Hodkinson supervisor, the reason that the Adams people booked these releases is that they say that they are the most consistent program on the market today and that they are always assured of a nice patronage whenever one of the Hodkinson subjects is shown in one of their houses.

Stages Big Costume Ball

One of the largest and most colorful costume ball scenes that has ever been staged for a Selznick production was recently filmed at the Fort Lee studios for the forthcoming Elaine Hammerstein production, "The Girl from Nowhere," under the direction of George Archainbaud. The big scene represented the days when booted cavaliers paid homage to bare-kneed girls, and Corsican bandits ran wild.

Katherine MacDonald's Coming Picture Shows Aviator's Unique Take-off Stunt

DETAILED reports of the aeroplane stunt which caused the Katherine MacDonald Pictures Corporation to obtain injunctions restraining news weeklies from incorporating views of it in their releases, explain the value the producing company places upon the moving pictures of the exploit. It is a stunt that in its details probably never will be accomplished again for the most spectacular part of it was the result of an accident which might readily have resulted in fatalities.

The stunt as outlined in the scenario of "Stranger Than Fiction," which is the present title of the production starring Katherine MacDonald to be distributed by Associated First National Pictures, Inc., and for which the scene was staged, called for the ascent of an aeroplane from the roof of an office building. Frank Clark, an aviator, volunteered to essay the stunt from the ten-story Railway Building at Eleventh street and Broadway, Los Angeles.

The aeroplane rose from the roof twenty-five feet before the edge was reached but the moment the wings reached out over the edge of the building the trouble arose that experts has declared would prevent a successful hop-off from the roof of the building. The ten-story drop of the building created an "air pocket" directly over the edge of the building. The flow of air was not the same as it had been when the wings were over the roof of the building, and the support being gone, the nose dipped and the whole machine started on a nose dive to the ground.

Roughly the height of the building was about 140 feet, an almost impossible short distance for an aeroplane to straighten out from a nose dive. Clark succeeded in doing it, however, for while the spectators had turned their heads against the expected crash of the machine on the ground, it straightened and then started to ascend in one of steepest "climbs" ever seen. That Clark had held his nerve was shown by the fact that he went through with the loops and the other manouvers which were called for in the getaway from the roof top in the scenario.

The producing company had motion picture machines stationed on the blimp anchored near the building, on the roof and on the street and entire action of the aeroplane was photographed. News reels companies had also had their men on the grounds and it was this fact that made the application for the aforementioned injunction imperative.

UNDER THE GONG OF SILENCE
Tom Terriss, director, seen here with Catherine Calvert, whom he is directing in Vitagraph's "The Heart of Maryland"

"The Highest Law," Selznick Picture, Is Founded on the Life of Abraham Lincoln

THE Ralph Ince special production, "The Highest Law," was proclaimed a strong box office attraction, says Selznick, following a pre-release showing before a group of critical motion picture enthusiasts at the Selznick home office projection rooms.

While the basic structure of the story is founded on incidents in the life of Abraham Lincoln, and the release date of the subject will be the week previous to Lincoln's birthday, it is declared that this production is infinitely more than an ideal feature for the holiday occasion.

The picture is a full five-reel production containing, it is said, great dramatic and heart interest qualities. It is replete with all the essentials of popular box-office entertainment suitable for feature presentation in any theatre and at any season of the year, and stands entirely on its merits as a strong dramatic offering.

Mr. Ince's characterization of the great emancipator is calculated to bring the highest commendation, it is alleged, and while the figure of Abraham Lincoln holds the center of the screen, a cast of uniform excellence shares an almost equal amount of attention with the director-star in the production.

Prominent members of the cast include Bobby Agnew, Margaret Seddon, Aleen Burr and Cecil Crawford. Lewis Allen Browne wrote and picturized the story.

Paramount's West Coast Studio Will Be Scene of Many Activities Early in 1921

ACCORDING to advance indications the first months of the New Year will be one of the busiest in the history of the Famous Players-Lasky West Coast studio, for a large number of companies will be at work.

Here is the January forecast: Cecil B. DeMille will still be engaged upon his big all-star production based on "The Affairs of Anatol." Mr. DeMille has decided upon "Five Kisses" as the title. William DeMille is expected to start on a new production for Paramount written by Edward Knoblock.

William D. Taylor will be working on Elsie Ferguson's starring vehicle—his production of Arnold Bennett's "Sacred and Profane Love." Ethel Clayton will have started "Sham" under the direction of Thomas Heffron, adapted from the play by Elmer Harris and Geraldine Bonner. George Melford will have begun "The Money Master" with Dorothy Dalton as star, supported by James Kirkwood and a superlative cast. This is from Sir Gilbert Parker's novel.

In February Sam Wood will begin upon the Elinor Glyn story in which Gloria Swanson is to star, and which has been tentatively titled "The Sheltered Daughter."

Roscoe (Fatty) Arbuckle is also scheduled to start in February on "Three Miles Out," by Frank Condon with James Cruze as director. Other announcements are to follow.

Henley Production Pleases

The Selznick super-special, "The Sin That Was His," a Hobart Henley production, starring William Faversham and written by Frank L. Packard, more than brought home the bacon for the Valentine Theatre, Toledo, under the management of William Gerstler. In an unsolocited telegram sent to the Selznick home offices, Mr. Gerstler says: "If the screen had more artists like Faversham it would be a great asset to the picture industry. Picture is strong from start to finish. Very much out of ordinary. Will surely appeal strongly to any audience. Selznick should be congratulated."

Julian Josephson Joins Goldwyn Scenario Staff

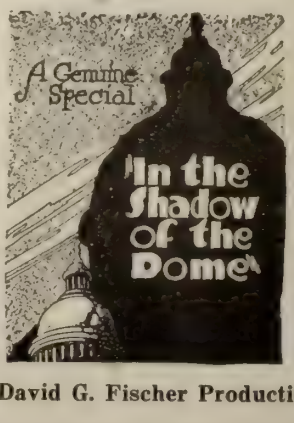
Goldwyn announces the acquisition of another noted scenario writer as a member of its editorial staff at Culver City in the person of Julian Josephson, who has for several years been numbered among the most original and successful screen writers. As a member of the Goldwyn scenario staff, under the direction of Managing Editor J. G. Hawks, Mr. Josephson will specialize in the adaptation of stories for the use of Will Rogers and Tom Moore.

Among his successes are the Charles Ray photoplays "Greased Lightning," "Paris Green," "String Beans," "His Own Home Town" and "Mother's Boy." His latest release was "Homespun Folks," produced by Thomas H. Ince.

Book "Broken Gate"

W. F. Seymour, Hodkinson supervisor, reports that Lubliner & Trinz closed a contract over their entire circuit for "The Broken Gate."

"The Broken Gate" is a J. L. Frothingham production, starring Bessie Barriscale, supported by an all-artist cast. It was picturized from the story by Emerson Hough and Paul Scardon is responsible for the direction.



A David G. Fischer Production

Australasian Films Buys Year's Output of Associated Producers Through Warren

ANNOUNCEMENT of the closing of the first large foreign contract for the output of Associated Producers, Inc., was made this week by F. B. Warren, general manager of distribution, upon his return from an extended stay on the West Coast. The contract is with Australasian Films, Ltd., of Sydney, N. S. W., and calls for exclusive distribution rights in the territory of Australia, New Zealand and Tasmania.

The contract was signed by Mr. Warren with Millard Johnson, American representative of Australasian Films, after Mr. Johnson had made a trip to Los Angeles from New York to perfect details of the deal. His company, said to be the oldest and most powerful theatre-owning and distributing corporation in the Antipodes, exerts a practical control of the theatre field in its territory. W. A. Gibson, O. B. E., is its managing director, and Stuart F. Doyle, Edwin Beach and F. W. Thring are directors. Its head offices are in Sydney and it has branches in Melbourne, Perth and Brisbane. Its foreign offices are in Singapore and Sourabaya, Dutch East Indies, and its buying offices in New York and London.

Associated Producers, Inc., comprises Thomas H. Ince, Mack Sennett, Marshall Neilan, George Loane Tucker, J. Parker Read, Jr., Maurice Tourneur, Allan Dwan and C. Gardner Sullivan. Its first four productions—"Homespun Folks," an Ince picture; "The Leopard Woman," a Read production starring Louise Glaum; "The Forbidden Thing," an Allan Dwan picture, and "The Last of the Mohicans," Maurice Tourneur's picturization of James Fenimore Cooper's famous Indian story—have been been shipped to Australia, where the first will be exhibited in February after an extensive advertising campaign conducted conducted from the head offices of Australasian Films.

"Ever since I have been in the motion picture business," said Mr. Warren, "it has been my pleasure to be affiliated in the distribution of pictures with this great motion picture organization. It is a source of gratification to me that this relation is to be continued with Associated Producers."

Though Australasian Films, Ltd., is one of the oldest organizations of its kind in existence, proof that its managing heads are of forward-looking tendencies is offered by the fact that, years ago, sensing the trend of affairs in the cinema field, it began the acquisition of theatres throughout the Antipodes. Today the corporation leases and owns sixty-one theatres, mostly in the capital cities of Australasia. More than 2,000 employes are on the payroll of the company.

Australasian Films, Ltd., exists solely for the purpose of contracting for the world's best productions to be handled by Union Theatres, Ltd., its sister company. The directors in both companies are the same. At this moment new theatres are projected upon plans similar to those of the Capitol Theatre, New York, in each of the principal cities of Australia—Sydney, Melbourne, Adelaide, Perth and Brisbane. Work has been begun in Sydney and Melbourne.

"Associated Producers productions have been purchased," said Mr. Johnson, "with the idea of making them the leading attractions for the forthcoming year in the chain of theatres owned by Australasian Films and Union Theatres. They will then be exploited through the suburbs and country districts. We are looking forward to a most unusual success for all of these big productions.

Southeast and Southwest Are Picking Up; Flanagan of Hodkinson Finds During Trip

THAT the Southeast and Southwest, which have been harder hit perhaps than any other locality by falling prices, offers striking encouragement to exhibitors and producers who feel panic-stricken about conditions in the industry, is the view of T. F. Flanagan, of the sales department of the W. W. Hodkinson Corporation, who has just returned from a two months' trip through eleven southern states.

He says the actual facts are that in the larger cities admissions have not suffered in the slightest, while in the smaller towns, which are largely dependent on the cotton crop or other agricultural activities, or on the payroll of a single industry, such as lumber mills, gross receipts have fallen off, even to the extent in some places of 33 1-3 per cent.

"But this condition is far from the panic that a few misguided extremists are preaching," he said. "Even under the worst conditions, the business that exhibitors are doing again illustrates the well demonstrated fact that amusements are the last to suffer. The black side of the picture shows many of these small town exhibitors playing fewer nights each week, and in isolated instances theatres entirely closed.

"The bright side shows many exhibitors who closed down on the first impulse and who have now reopened and who are doing good business. It shows the vast majority of exhibitors finding a way to make their theatres pay in spite of business depression. Not all exhibitors have been overcome by the tendency to exaggerate everything, good and bad, and these men, realizing that they will not always have a boom period to make the way of the showman easy, have taken off their coats and gone to work to prove that bad times are not an excuse for quitting, but on the contrary an opportunity to dig for audiences.

"The leaders among the exhibitors themselves feel that a temporary period of lowered receipts will do the industry a great good because it will make showmen out of men who have ridden to prosperity on boom times, and who have never stopped to study out the kind of pictures and the methods of advertising that will bring out the maximum number of theatregoers. Many of these exhibitors, who have in the past made money with the least effort, are beginning to learn that an occasional "stunt" in exploitation is not the whole of theatre advertising, and are finding ways of advertising that will build up the weekly income of their theatres.

"To the producers, this falling off of receipts in the small towns is important, particularly when it is recalled that careful estimates show that from 50 to 60 per cent. of the possible revenue from a picture comes from towns with a population under 5,000. There has been some cry from small-town exhibitors for lower film rentals, but this is the exception rather than the rule. Exhibitors are disposed to be fair in acknowledging that producers are entitled to a larger share of the box office admissions and are not now asking the producers to bear all the losses."

NOT A WORD

Shirley Mason in Oriental costume which she wears in "Wing Toy," which is her latest Fox picture

Six Incorporations for Week in New York State

Six companies incorporated during the past week with the Secretary of State of New York for the purpose of entering the motion picture business, representing a capitalization of only $150,000. This is an extremely low figure in comparison to a few months ago, when companies capitalized at several times that amount were not unusual in a single day. These companies, amount of capital stock and directors are as follows:

Jericho Films, Inc., Rochester, $10,000; Owen J. Kane, George A. Sarles, Clinton A. DeVoe, Rochester; Empire Film Laboratories, Manhattan, $30,000, J. P. H. deWindt, Jr., George A. Kranske, Jr., Louis L. Alterman, New York; Dominant Pictures, New York, $25,000, Charles C. Burr, Brooklyn, W. T. Lackey, William S. Patjins, New York; G-M Laboratories, New York, $25,000, C. I. Funkenstein, New York; A. O'Grady, B. J. Longstreet, Brooklyn; Fortuna Films, New York, $50,000, Allan A. Deutsch, Henry Margoshes, Nancy Katz, Brooklyn; Topics of the Day, New York, $10,000, Amedee J. Van Beuren, A. E. Siegel, Clayton J. Heermance, New York.

Fox Film, "Blind Wives," from Drama, "My Lady's Dress," Shows a Dazzling Array of Latest Feminine Fashions

SELDOM it is said, does the eye of the camera catch anything so strikingly beautiful as the scenes in "Blind Wives" which depict the zero hour at Lucile's (Lady Duff-Gordon) noted New York fashion shop.

The modiste's atelier is reproduced in faithful detail, with men and women occupying the luxurious chairs, while at intervals from behind draperies, emerge one by one the human birds of paradise, the models, who preen themselves in dazzling array and parade in stately grace down the aisles among the assembled guests. The gowns worn by the models represent the last word in the couturier's art and were made especially for this production.

The picture was made from Edward Knoblock's play "My Lady's Dress." It details the lives and hopes and heartaches of the humble toilers who have each contributed some component part to the costly habiliments with which milady is wont to seek the envy of her sisters and the admiration of men.

It shows the silk makers of France fulfilling their humble part in the scheme of milady's adornment. There are scenes in the slums of New York, showing the makers of artificial flowers at work. And glimpse is given into the life of the wealthy New York society woman who had a king's ransom tied up in the wealth of beautiful gowns locked away in her extensive and elaborate wardrobe.

The film, which has just been released by Fox is accompanied by one of the most attractive exploitation books ever issued, it is alleged.

"Blind Wives" by reason of its many scenes of luxury, fashion shows, etc., is a subject that leads itself to much in the way of beautiful pictorial advertising. This the artist has realized to the utmost, and the high quality of the offering is apparent in every detail of the publication.

Among the most striking features of the book are pages and pictures devoted to woman's love of luxury, and all the sensational aspects of the subject.

"SH-H-H-H—DON'T MOVE!"
Tense moment taken from "The Bait," made by Maurice Tourneur, with Hope Hampton, for Paramount

Conway Tearle Picture Passes Half Way Mark; Big Set Filmed by Director Kolker

AN elaborately appointed reception room in the foreground, with a conservatory showing through from the background and a big drawing room at the left was one of the big sets built and filmed for the forthcoming Conway Tearle production, "The Fighter," which is being directed by Henry Kolker at the Selznick Fort Lee studios. In addition to this large set, a twelve-piece jazz orchestra furnished music, and over 100 extras took active part in the scenes. Two soloists from the Metropolitan Opera Company imparted the vocal touch to the impressive gathering.

"The Fighter" is declared to have passed the half way mark in production. The cast, supporting Mr. Tearle, includes Winifred Westover, in the leading feminine role, Warburton Gamble, Robert Ellis, George Stewart, Warren Cook and Helen Lindroth. Albert Payson Terhune, well known fictionist and novelist wrote the story, and the R. Cecil Smiths picturized it. Harmon Weight is assisting Director Kolker in the production, and Jake Badaracco is in charge of the photography.

Dwan Selects Cast

Allan Dwan has selected the players who will appear in "The Perfect Crime," his second Associated Producers' picture. Monte Blue will play the leading role, having been borrowed from Famous Players for the production. Jacqueline Logan, a former Follies girl is the feminine lead.

Honor Uly S. Hill

In testimony of their esteem, associates of Uly S. Hill, former manager of Proctor's Harmanus-Bleecker Hall, at Albany, N. Y., have given Mr. Hill a Masonic watch charm. Mr. Hill recently resigned his position at the Hall to assume management of the new Mark Strand in that city. The presentation was made by Albert Crier, publicity man.

Cormier Resigns from Exhibitor's Trade Review

Among important changes in the motion picture trade paper field announced for the year 1921 is the resignation from the staff of Exhibitor's Trade Review of Albert A. Cormier, who for over three years has held the position of advertising manager.

Leaving the advertising staff of the Morning Telegraph in August, 1917, he went with Exhibitor's Trade Review as advertising manager.

Mr. Cormier plans a vacation trip to Havana, Cuba, and on his return announcement of his future activity will be made.

"Flying A" Is Realizing Its Aim of Longer Runs, Branch Managers' Report

AMERICAN is realizing its aim of longer runs, according to branch managers' reports on the bookings in the larger cities. The representatives of all the American branches were instructed to report early results in the bookings of each month, special note being made of exhibitors who have changed their policy to allow for longer runs.

Reports from New York, St. Louis, San Francisco, Dallas and other points based on contracts signed for the latest specials, P. G. Wodehouse's "Their Mutual Child," "The Blue Moon," from David Anderson's novel of the same name; Margarita Fisher in "The Gamesters," and Helen Jerome Eddy and Charles Clary in "A Light Woman," show that American's faith in the continued and cumulative drawing power of its productions in each neighborhood is justified.

With the practical campaign books teeming with novel and varied suggestions for "putting it over," and graphic posters, the exhibitors are aided in effective exploitation which makes several day runs profitable. Appropriate methods of lobby advertising are explained in detail and several designs for special lobby display cutouts are planned, while by special trade showings, so far as is possible the exhibitors are given opportunities to see each big American photoplay before booking it.

The photoplays are for the most part adaptations of well-known novels produced with the utmost care.

Traffic Rules and Romance

In Paris, where the poor pedestrian gets pinched when run down by a taxi, the authorities have turned to the motion pictures to reduce the number of accidents. And, of course, to make the film interesting to Parisians, there has to be a romance in it.

It shows a race across the city on foot between two men who intend to propose to the same girl. One of them takes hair-breadth chances dodging traffic, which constantly delay him, and the other, less excitable and more calculating, takes every precaution known to traffic rules and arrives half an hour before his impetuous rival, proposes and is accepted.

Hodkinson Eastern Representatives in New York Meet "Chief" and Beardsley

SIX of the branch representatives of the W. W. Hodkinson organization of the Atlantic Division, who were in New York at Christmas time, formed the basis of an informal meeting at the Hodkinson office this week. Those who attended were W. H. Dunbar of Boston, H. E. Thompson of Albany, Norman H. Moray of New York, S. A. Galanty of Washington, D. C., John R. Lynch of Philadelphia and J. G. Fater of Charlotte.

Each of these has made a splendid record in his field. Mr. Dunbar and Mr. Thompson have been Hodkinson "standbys" for several years. Mr. Moray was formerly manager of the New York exchange for Select. Mr. Galanty, who was selesman at the Hodkinson Washington branch, was promoted to representative last summer. Mr. Lynch, who was previously with Pathe in Pennsylvania, took charge of the Hodkinson branch last June. Mr. Fater, formerly a "special" with Benjamin B. Hampton, later represented Hodkinson in Baltimore and was made branch representative at Charlotte, N. C., in the early part of last fall.

The views of Mr. Galanty and Mr. Fater as to conditions in the South are interesting. Both say that business has been affected in spots only; that in the large towns and cities the maximum volume of motion picture attendance continues, and while exhibitors are watching the signs they find that apparently their business is a peculiar one which thrives at all times and under all conditions. In some of the small towns where everything depends on the cotton market, there is some shrinkage. The big towns and cities are "packing them in."

Mr. Thompson and Mr. Dunbar report the same general state of affairs in New York State and in New England. Factory conditions have had no generally damaging affect.

Each of these representatives report that the demand for Hodkinson productions is steadily increasing, particularly among the largest exhibitors, and that this is due to the uniform high quality of the Hodkinson product. They are selling "Hodkinson quality."

W. W. Hodkinson held conferences during the week with these representatives of his field force, and they were entertained by H. S. Beardsley, supervisor of the Atlantic Division.

Metro Stages a London Fire in Armory for Maxwell Karger Film, "Message from Mars"

FINAL camera work on the elaborate set representing a London street in forthcoming Maxwell Karger production, "A Message from Mars," starring Bert Lytell, that Metro specially constructed within the Eighth Coast Defense Command armory in the Bronx was completed Tuesday of last week.

The scene on which the star and company have worked day and night ever since its completion consisted of a full block of London dwelling houses in the district known as South Kensington. The scene was portrayed after dark with the street and sidewalks covered with snow, and all the life common to a London street scene was present.

The construction of the street set within the armory was quite an innovation in the production of motion pictures in the east, and resulted from the problem presented by the necessity for a street scene that would be shown after dark with snow on the ground. At the suggestion of Richard A. Rowland, president of Metro, it was decided to build the set within an armory.

The Eighth Coast Defense Command armory was selected owing to its enormous size, the building in question being the largest of its kind in the world, it is said. The final scenes that were photographed within the armory on the specially constructed street set were those in which the London fire department was seen responding to an alarm. Fire engines drawn by galloping horses passed rapidly through the street, followed by the hose cart and hook and ladder apparatus.

The picture was adapted by Arthur Zellner and Arthur Maude from Richard Ganthony's stage play.

"While New York Sleeps" Continues in Big Demand

The glowing reports that continue to pour into the Fox offices indicate that the special melodramatic screen production of night life in the metropolis, "While New York Sleeps," is destined to take its place in the motion picture hall of fame, according to Fox statements.

Opening at Lyric

Since its auspicious opening at the Lyric Theatre in New York last August—at which time it created a genuine sensation—this picture has continued to prove a big winner wherever shown, in many cases breaking all previous box office records.

The exploitation possibilities in both the title and the theme of the picture have appealed to exhibitors. They have found it an easy matter to couple the title with straight advertising stories of live interest, which have been readily accepted by newspaper editors. One of the outstanding features of the production is the remarkably fine performances of the three leading players.

Finishes Work On "Sentimental Tommy"

Virginia Valli, the demure little leading woman recently seen with George Walsh in "The Plunger," is marking the close of the year by finishing her work in "Sentimental Tommy." In this Famous Players' picturization of Barrie's immortal tale, under the direction of John S. Robertson, Miss Valli has created a unique portrayal of Lady Alice, "the blonde lady" who starts most of the trouble for poor Tommy.

SCENES FROM THE NEW AMERICAN PICTURE CALLED "'SUNSET' JONES"

"Gosh, but this gal has taken a sudden likenin' to me," says Charles Clary as Kathleen O'Connor performs the act. Irene Rich is the good little cook at the right

"Buried Treasure," Paramount Picture, Is Soon to Be Given Broadway Premiere

SO numerous and so keen, says Paramount, have been the inquiries from exhibitors regarding the next Marion Davies Paramount picture, since the success in New York and throughout the country of "The Restless Sex," that the release date of "Buried Treasure," Miss Davies' newest Cosmopolitan production has been advanced. The public in New York therefore, will soon view this picture at a Broadway premiere and shortly thereafter it will be given general release throughout the country. It is a story of the psychic, based upon re-incarnation.

Letters of comment from exhibitors and from fans in all parts of the country have been coming to the Cosmopolitan studio, commenting on the success in every part of the country of "The Restless Sex," which broke all previous records at the Criterion Theatre and which is already playing repeat bookings in many of the larger eastern and western cities. It was filmed after Robert W. Chambers' novel.

"Buried Treasure" was begun in New York last spring and completed in California during the summer at a cost of a quarter of a million dollars, it is said. Periods of time from the Stone Age to the present are comprehensively revealed. George D. Baker directed from the story by F. Britten Austen.

Last Call for Theatre Owners' Ball; 1,100 of 1,500 Tickets Already Sold

THE grand ball, festival and dinner to be given by the Theatre Owners' Chamber of Commerce at the grand ballroom, Hotel Astor, New York, Wednesday night, January 5, promises to be even a bigger event than those formerly given by the Screen Club, well remembered as the elite events of filmdom.

Every producer, every star, every film player of any consequence has purchased tickets. Not one distributing or producing concern is without box seats, and at the time of going to press, more than 1,100 tickets had been sold and the issue of tickets is limited to 1,500.

There will be no crowding. The committee in charge decided that 1,500 will be a comfortable crowd and that number is the maximum. The committee is located at 1600 Broadway, where those desirous of securing admissions will be accommodated until the limit is reached.

Two orchestras, the finest variety bill ever assembled, the best dance music and best diversified entertainment features, the finest dinner the Astor management can concoct, are a few of the details, and many surprises await the visitor.

The midway plaisance is practically complete. The winners of the New York American contest will be announced and $5,000 in awards made on the floor. All is ready for the big affair and a big time is in prospect.

"A Message from Mars," Metro Picture, Nearing Completion in New York Studio

BERT LYTELL, the popular young star of Metro's forthcoming Maxwell Karger production, "A Message from Mars," that is rapidly nearing completion in Metro's New York studios, was noted in his stage work for being able to learn a part quicker than any one else in the various stock companies to which at one time or another he belonged, according to a recent statement by Mr. Lytell himself.

"In those days," Mr. Lytell said, "I would commence studying a part as soon as I had learned another and was either rehearsing or playing it, for it was our custom to put on a different play every week.

"I used to walk the floor while I was studying, and I would estimate afterward that I'd walk easily ten miles of an afternoon in this way. I began as a rule on Monday, and by Thursday I would have the part almost completely, and I am proud to say that I never for once forgot my lines and needed the assistance of the prompter."

This facility of memory has stood Mr. Lytell in excellent stead before the camera, where his quickness to grasp the meaning and purpose of a scene, as well as to carry in his memory a well-defined sense of the play's continuity has made him a particularly facile subject for direction.

Legion Protests Rates Are Excessive on War Films Made by the Government

CHARGING that excessive rates are being exacted in connection with the showing of war films, Attorney E. H. Bennett, head of the American Legion at Watertown, N. Y., has protested to the Council of National Defense at Washington, D. C. It is claimed that in the recent showing of the films in that city, the American Legion met with a deficit of $300. The production, which was arranged by W. J. Benedict, formerly connected with the Committee on Public Information, took place at the State armory at Watertown.

According to Mr. Bennett, the representatives declared while in Watertown that the Government shared in the receipts, the contract calling for a division of the receipts between the post of the American Legion showing the film and the film division of the Committee on Public Information Company L receiving 40 per cent. The gross receipts of the performance were about $1,200, while the expenses were $1,500. Mr. Benedict got $485 for the film.

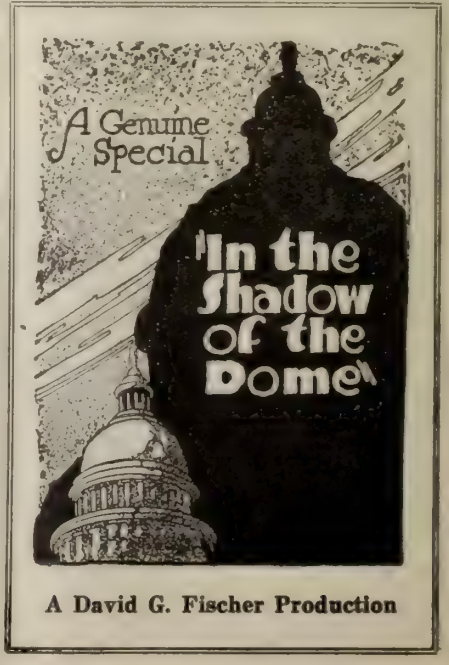
The Council of National Defense has informed Mr. Bennett that the Committee on Public Information went out of existence a year ago and that no films have been shown by the Government since July, 1919. The matter has been placed before Congressman Luther W. Mott, who will ascertain if individuals are endeavoring to secure larger audiences through false representations.

LEONCE PERRET

Leonce Perret Prepares Second Super Production

Preparations on the second Leonce Perret Production, "A Race for Millions," to be made with a combination all-star cast, are rapidly nearing completion and it is expected that camera work will be begun within the next fortnight. The script, which is being written by Mr. Perret, has practically been completed and part of the casting has been done. The personnel of notable French performers include Eugene Breon, famous in character roles of the "heavy" type, and the talented Will Bourbon, best known as "Onesime," who has been frequently referred to as the Charlie Chaplin of the Parisian stage. The cast will also include Marcya Capri, the Spanish beauty.

Perret has nineteen screen successes to his credit, the most recent of which is "The Empire of Diamonds," which Pathe has just released and which received many favorable comments from the reviewers. Prior to coming to America four years ago M. Perret was general artistic director for the Gaumont Company in Berlin, in which capacity he served for ten years.



Theatre Conditions Bad Only Locally, Says Hodkinson After Middle West Tour

AFTER a two-weeks' trip in the field, during which time he visited Chicago, Milwaukee, Cleveland, Cincinnati, Dayton, Columbus and various other cities, W. W. Hodkinson, head of the organization which bears his name, has returned to New York.

On being interviewed immediately after his return, Mr. Hodkinson spoke as follows:

"While all the talk we hear lately would seem to indicate that conditions bordering almost on panic prevail throughout the United States, nohing that I observed during my trip would serve to substantiate such a fact. The exhibitors, as I have seen it, are prospering greatly.

"It is only where local conditions are bad that the theatres feel the reaction. For example, in Akron some of the theatres are closed, which may be accounted for by the fact that the rubber industry—and that is practically the only industry which Akron knows—is in a state of great unrest, but in the majority of the other towns where the manufacturing interests are diversified the theatres, as I have said, are in a prosperous state.

"The purposes for which I went out in the field in this trip of mine were manifold. First of all, I wanted to get to know the men who go to make up our organization and, too, I wanted to get in personal touch with the showmen of the United States. I did so, and I am particularly delighted to see with my own eyes that exhibitors everywhere are learning more and more the full significance of the name Hodkinson and all that that name implies.

"My organization is beginning now to take exactly the place to which the quality of its service and the quality of its product entitle it. It is my contention always that square deal meets with a square deal in return—and when you back that square deal up with an unequalled line of product, achieving the result for which you strive is only a matter of time."

Britisher Finds Odd Ideas of Honesty, Honor and Fair Play in American Films

AMERICAN films shown in England represent "an un-British point of view in regard to honesty, honor and fair play," declares Arthur Weigall, writing in the London Daily Mail. He admits, however, it is not the standpoint of Americans in general which is so objectionable to him. He writes:

"The criminal who, to our way of thinking, commits some peculiarly dastartly act which forever brands him is often regarded in these dramas merely as one who has the misfortune to fall foul of a tyrannical set of cutthroats known as the police.

"A girl, let us say, has a father whom she has discovered to be a mean thief. To the better-class British mind thieving is so unthinkable that the girl would act much as though she had learned that her breed were tainted by madness or some terrible disease; but in these films the police would be 'squared,' all would be forgiven, and she would marry the hero who had caught the old gentleman out, and live happily.

"Or, again, a young man, impelled by poverty, becomes a blackmailer, but falls in love with the daughter of one of his victims, turns over a new leaf, and becomes a respected member of New York's most exclusive set. These un-American American films lower our conception of American ideals.

"With our honesty is regarded as inherent; with the makers of these films it is thought to be a very nice quality, dependent on circumstances.

"In our stories, honor is taken for granted; in theirs it is something exceptional, a thing which has to be encouraged by loud praise and high reward.

"With us crime is treated rather like a disease; and the question of heredity comes at once into our thoughts. With them heredity is usually ignored and tradition is not understood.

"Without Being Straight-Laced"

"Without being straight-laced let us keep our eyes open to the effects which this alien point of view will produce upon the cinema-going public, if it be not counterbalanced by good honest British stuff.

"It presents law as arbitrary and not fundamental; it negates the idea of the police being servants of the public; it indicates that honesty should not go without saying, but should be received with fulsome applause; it submits crime to us not as a horror and a taint, but as an exigency or a mere scrape; and it suggests that what we in Britain call the common instincts of a gentleman are there regarded as the exceptional peculiarities of rare heroic characters."

Christmas Spirits Are in Evidence at Gathering of First National Employes

CHRISTMAS spirit was in ample evidence at Associated First National offices on the holiday eve, when as many of the big staff as could find room on the spacious seventh floor and corridors leading thereto gathered at the invitation of Manager James D. Williams in a festive "party" which included a number of the editors and representatives of the publications of the industry as invited guests. Mr. Williams, in response to the spontaneous applause which greeted his entrance, mounted the dais alongside a burly Santa Claus admirably impersonated by Arthur Leslie of the publicity department, and expressed the evident pleasure it gave him to see such a large First National gathering, "a family, the size of which I hardly realized," he said.

Commenting on the growth of the organization, Mr. Williams thanked and congratulated the whole body of employes assembled for the spirit of loyalty and cooperation which permeated the whole organization and to which every individual employe whole-heartedly contributed.

"When I say 'employes,'" continued the manager, "I would remind you that we are one and all employes working for the highest results in one great organization, and while there must of necessity be difference in grades and rank there is no position in this great family which is not open to any one of you who by hard work, ability and industry can show that he or she is fitted to fill it. While each in his particular sphere is responsible to the head of his department, we, ourselves, in turn are responsible finally to the great body of our franchise holders."

With Mr. Williams' address went seasonable tokens of regard to each member of the organization. In the spirit of good fun and merriment, C. L. Yearsley and other heads of the departments followed Mr. Williams on the dais. Placards with humorous "copy" and sketches, touching on popular personalities among First National entourage, adorned the walls. Good cheer was dispensed, a mistletoe sprig played havoc with Old Doctor Formality and two hours of Christmas Eve fun came to a close with hearty handshakes and happy wishes for the holiday and for the continuation for all of the Merry Christmas already so well begun.

Martin Quigley says:—
"The World moves."
We'll say it does!

"Hard Luck" Is Keaton's Sixth Two-Reel Comedy

The sixth Buster Keaton-Metro two-reel comedy, which is nearing completion at the star's Hollywood studios, has been titled, "Hard Luck." It is believed that the laugh-producer will be finished within another week, and will be forwarded to New York, where a release date will be set.

The picture will not live up to its title in anything but its action, however. It might be called "Good Luck" for the fans, as it includes more hearty laughs, chuckles and grins than any of his preceding comedies—which is a broad statement.

Playing opposite the sad-faced Keaton is Virginia Fox, who has become a fixture with the organization. "Big" Joe Roberts is the foil. Keaton and Eddie Cline, who collaborated on the story, are directing. This combination is meeting with phenomenal success as the pictures released to date, will testify.

The picture gains its title through the fact that Keaton goes through the entire 2,000 feet without a "break" in his favor, borrowing from the vernacular of sport.

Kelley Made a Director

Al J. Kelley is now a full-fledged Metro director. After four years with Metro as an assistant director, he has been selected by Bayard Veiller, director of production at Metro's west coast studios in Hollywood, to handle the megaphone for Viola Dana's next starring picture, "Home Stuff," an original story by Agnes Johnston and Frank Dazey.

During the four years he has been with Metro, Mr. Kelley has been associated with Miss Dana the greater part of the time as assistant director. Also, he has worked with Bert Lytell and on several all-star pictures in the same capacity.

Paramount's Shop for Making Statues Is One of Chief Adjuncts of Its Studio

ONE wouldn't think, off hand, that a plaster shop would be one of the essential adjuncts to a modern motion picture studio, but as a matter of fact it is just that. Indeed a tremendous amount of plaster work, sculpture stucco and so on is used in the scenic work of a big film plant like the Lasky studio in Hollywood.

Under the direction of J. L. Thompson the Lasky shop is one of the busiest places about the studio. Some of the work turned out is not only highly practical, but extremely beautiful. For example, brick walls are made by the yard from moulds in plaster and later painted the desired shade. They have every appearance of the real thing.

Statuary is one of the most important things and designs are made and reproduced with great skill.

Mr. Thompson, the genius of the plaster shop, came to the work as he says, rather unexpectedly. He had been engaged on work at the two big California expositions and accepted tentatively an offer at the studio. He expected to stay a week—he has been there now two and a half years.

"Here is an interesting point," said Mr. Thompson. "In making relief work for motion picture purposes, it is necessary to have it about 100 per cent. bolder than that which would be used in ordinary decoration. The reason for this is that the strong lights tend to flatten everything and much of the artistic effect would be lost if the designs were not in very strong relief.

"Much of our work is done right in the shop—designs and all—but quite frequently the latter come from Art Director Max Parker or a special designer, such as Paul Chalfin."

Mr. Thompson studied at the Art Students' League in New York and abroad at the Royal Academy of Brussels and in the ateliers of Paris, Jeromes' and other. He was associated with Stanford White, John LeFarge, C. I. Turner, Toinette and St. Gaudens.

Riesenfeld to Celebrate the Rivoli's Third Anniversary Week of January 2

THE Rivoli Theatre, New York, will celebrate its third anniversary during the week of January 2 and round out one of the most interesting histories of photoplay presentation on Broadway. In reality, the third anniversary took place on December 28, but inasmuch as Christmas celebrations had been planned for the Rivoli, as well as the Rialto and Criterion, Managing Director Hugo Riesenfeld decided to postpone the Rivoli's celebration until after New York's Day. Cecil B. DeMille's production, "Forbidden Fruit," has been secured by Mr. Riesenfeld as the special photoplay feature of the festival program which he is arranging for the Rivoli's birthday week.

The Rivoli Theatre was opened on December 27, 1917, with an audience composed of famous figures in American literature, music and the stage and photoplay. It was the sister theatre of the Rialto, and like its predecessor has been copied in all parts of the United States and Canada.

To the Rivoli falls the honor of housing some of the most progressive movements in photoplay presentation under the direction of Mr. Riesenfeld. It was at the Rivoli that the ballet in time had its first showing in a photoplay theatre. Selections from grand opera, with costumes and special appropriate settings, are still another institution which found full development under the direction of Mr. Riesenfeld at the Rivoli Theatre.

To Introduce Masks

The development of the dance, reflecting all nations and periods, has reached such a stage at the Rivoli that Mr. Riesenfeld has been planning the next step, that of introducing masks with the terpsichorean art. He has been working out a series of mask ballets with W. T. Benda, the noted artist who has revived the ancient branch of dramatic art with brilliant success. The first of the mask ballets will be shown in about a month and will be succeeded by others at regular intervals.

Presenting gems from grand opera, with costumes and settings has been very successful at the Rivoli and has been the source of developing new singers. The founding of the New School of Opera and Ensemble, of which Josiah Zuro is the director, was largely through the instrumentality of Mr. Riesenfeld.

A NEW PORTRAIT OF DOLORES CASSINELLI

Who will soon announce her intentions as to her future pictures. She is already considering several offers

Dolores Cassinelli to Announce Future Plans After Holiday Season

Dolores Cassinelli has been consistently refusing contracts from more than one source for the past few months with the determined intention of making but two or three pictures a year, a decided departure from the various state right features which have been releasing an average of seven or eight pictures a year with herself as star.

Offers from two of the well established programs have also been refused with the same object in view.

Plans are on foot which now give this Italian actress her choice between a long time starring contract with a California firm of producers, or a tie-up with a new producing organization, which will establish her in one of the most noted of book and play successes of the past decade, with an offer of two pictures which will be made in Italy as a follow-up to the first production.

Shortly after the holidays, Miss Cassinelli will make her decision.

Vitagraph to Hold First Public View of "Black Beauty" at Hotel Astor, January 5

DURING a period of months word has filtered from the West Coast that "Black Beauty," the Vitagraph special production, based on Anna Sewell's historic novel, was gradually being rounded into form. The actual film of this special production reached the Vitagraph Brooklyn studios recently, and Lillian and George Randolph Chester have finally completed its editing and now comes the announcement that the first public showing of this film, which features Jean Paige and an all-star cast, will be at the Hotel Astor ballroom on Wednesday afternoon, January 5.

The screening will commence promptly at 2.30 o'clock. A special orchestra has been secured and the big film will be presented under exactly the same auspices and with exactly the same effects as in the big theatres in which it will be shown within the next few weeks. Vitagraph has sent out hundreds of invitations, but caution has been taken not to have the ballroom crowded beyond the comfort point. Albert E. Smith, president of the company will be present as well as Jean Paige, the star of the production, and Lillian and George Randolph Chester, who have been in charge of its editing.

"Black Beauty," in its picture form, was made at Vitagraph's West Coast studio under the direction of David Smith, several months having been spent on the production. Essentially, as written by Anna Sewell, the story was the autobiography of a horse—the dramatic incidents were present, but the human element was slight. Black Beauty, in his story, told only what he saw and knew. Mr. and Mrs. George Randolph Chester have supplied the human story—what the human characters described in the book thought, said and did. Together, the story of the horse by Anna Sewell and the story of the human characters by Mr. and Mrs. Chester, blend into one—making one of the most striking picture plays ever produced—a classic masterpiece.

Jean Paige plays the leading character of Jessie Gordon and opposite her, as Harry Blomefield, is James Morrison, one of the leading juveniles of the screen. The remainder of the characters are equally well cast, the supporting company including George Webb, Bobby Mack, John Steppling, Charles Morrison, Adele Farrington, Mollie McConnell and Margaret Mann among others. Several hundred "extra people" were used in the production as well as a score of horses and a pack of fox hounds.

The adaptors followed the story by Anna Sewell with fidelity, it is said. No characters were taken away from the story and none added. Director Smith has kept faithfully to the locale and period. "Black Beauty" as a photoplay is "Black Beauty" come to life.

Vitagraph reports an interest most unusual in this picture, as it is so far out of the beaten path of motion pictures and its theme is known to practically every man, woman and child in the civilized world. "Black Beauty" was the best known work of Anna Sewell, and in its first year of publication ran through five large editions. The fifth edition is the first one listed in the Digest issued by the British Museum. It is now included in the Royal publications of the British Museum. It has been published in every country in Europe, in India, in China and Japan, in the Cape Colony and in South America, and in Australia.

Constance Binney, Bebe Daniels, Alice Brady Featured in First of Realart's 1921 Pictures

SOMETHING DIFFERENT," featuring Constance Binney; "She Couldn't Help It," with Bebe Daniels and "Out of the Chorus," starring Alice Brady—these form a trio of pictures which Realart offers for January release under its star franchise.

The first is adapted from the popular novel, "Calderon's Prisoner," by Alice Duer Miller; "She Couldn't Help It," is based on the book "In the Bishop's Carriage," by Miriam Michelson, while "Out of the Chorus" is an adaptation from "Voice of the Blood," a story by the well known writers, Harry Chandlee and William D. Laub.

The story, "Something Different" abounds in the entertaining and romantic situations that caused the book from which it was adapted to become so popular. It deals with the fortune of a wealthy society girl, Alicia Lee, who tires of the monotonous round of social affairs and the attention of the rich idlers who court her, and who longs for "something different" in the entertainment line.

So she acepts the invitation of a former school friend to visit her in her home in the Republic of Santiago. From the moment of her arrival things happen with startling rapidity. She becomes involved in a revolutionist conspiracy and is captured by the general in command of the federal troops. How she finally gets home and what happens before and after form a story which is declared to have unusual charm.

Offers Opportunities

Constance Binney, as Alicia Lee, the girl who seeks the unusual (and finds it) has a strong role. It affords her ample opportunity to bring into play her talent for high class comedy work, while the charming romance and strong love interest of the story are carried with dignity and strength, according to Realart officials.

Supporting Miss Binney are Crane Wilbur, one of the most popular actors on the screen; Ward Crane, who made a name for himself in "Soldiers of Fortune," "Luck of the Irish," "The Yellow Typhoon" and other pictures; Adolph Millar, who entered motion pictures from grand opera; William Riley Hatch, Gertrude Hillman and Lucy Fox. The picture was directed by R. William Neill, who is an actor and writer as well as a director. The scenario is by Kathryne Stuart.

"In the Bishop's Carriage" furnished the story for "She Couldn't Help It." The Miriam Michelson story is known to many thousands who have read the book. It centers upon the adventures of a little girl who is taken from an orphanage and trained to be a pickpocket. On one occasion when she is suspected of aiding in a robbery, she hides in the carriage of a bishop. He finds her there and she pretends to think he is her father. He decides she is mentally unbalanced and takes charge of her—with many highly complicated developments that furnish thrills and suspense up to the very climax.

Bebe Daniels, "the good little bad girl," has a particularly effective role in this picture. As Nance Olden, the orphan, she is called upon to display unusual versatility.

Emory Johnson, who appeared in "The Devil's Bondswoman," "The Right to be Happy," "Tiger Lily," and other pictures, plays opposite Miss Daniels. Others in the strong supporting cast are Wade Boteler, known for his work in "23½ Hours Leave," "Crooked Straight," "Old Fashioned Boy," and others; Helen Raymond, Vera Lewis, Gertrude Short and Ruth Renick.

The director is Maurice Campbell, who has to his credit among other pictures, "Burglar Proof," and "An Amateur Devil." Douglas Bronston is the scenarist.

Out of the first row of the chorus into a first family of New York—that is the theme of "Out of the Chorus," featuring Alice Brady. It treats of a popular chorus girl who elopes with the son of an aristocratic family. After the marriage his friends and relatives predict he will soon tire of her. His relatives do more than predict—they plot to bring it about. And although she proves to be true blue to her husband and to her ideals, they play their cards to discredit her in his eyes. For a time they almost succeed, but eventually fate takes a hand and, in a gripping climax, brings it to a happy conclusion.

Alice Brady is Florence Maddis, the girl of the chorus, and she has many splendid chances for strong emotional acting.

Playing opposite Miss Brady is Vernon Steel, who appeared last season on Broadway with Ethel Barrymore in "Declasse" and later in "The Hole in the Wall." He is known to the screen public through his work in "The Firing Line," "The Witness for the Defense" and "The Phantom Honeymoon." Others in the supporting cast are Charles Gerard, a screen actor of established reputation and a large following; Emily Fitzroy, Edith Stockton, Richard Carlyle, Constance Berry and Ben Probst.

Herbert Blache directed the picture. The scenario is by Coolidge Streeter.

"The Tavern Knight," a Stoll Film, Is Expected to Be Worthy Successor as a Costume Play to the Praised "Passion"

IN this changeful world the old becomes the new every so often. This is a fact that the motion picture exhibitor of America has overlooked in his long-sustained belief that the American picture public would not patronize costume plays, says the Stoll Film Corporation.

It remained for S. L. Rothopfel, one of America's premier exhibitors, to demonstrate the falsity of this theory in absolutely convincing fashion by playing the spectacular costume production "Passion" for two weeks straight at the Capitol, largest motion picture house in the world, and selling out every performance, and also all house records.

Now another costume picture, "The Tavern Knight," a picturesque love story of the Cromwellian period, when Puritan hordes were ravaging under direction of the Lord Protector and the lives of men were cheap, is preparing for early release by the Stoll Film Corporation of America under its one-a-week schedule.

The title role is played by Eille Norwood, who is supported by Madge Stuart. Exact historical accuracy has been secured by Director Maurice Elvey, it is said.

The huge battlemented castles and vaulted interiors of the Stuarts displayed in this picture are the real places in which the fighting and love making depicted actually took place, and the staunch old walls have hardly changed at all since 1600. The photography by Paul Burger is said to equal any even seen on the screen.

The play is one of those roistering romances of a period when battles were fought with swords and pikes, and the coat of mail was still the most essential part of every gentleman's wardrobe. The story is by Rafael Sabatini.

The play is reported to be wonderfully well acted and convincing in its extraordinary minutae of detail. The costumes of the soldiers and gentlemen of the period are correct to the last button, as also are the costumes worn by the women.

MARK LARKIN
Who will act as press representative for Mary Pickford and Douglas Fairbanks

Gilbert Parker's "The Money Master," Being Picturized at Paramount Studio

THE scenario for George Melford's forthcoming production via Paramount, which will be founded on Sir Gilbert Parker's novel, "The Money Master," is rapidly taking shape under the combined efforts of the author and Mr. Melford at the Lasky studio.

"The Money Master'," stated Sir Gilbert, "is an intensely dramatic and exciting study of the events in the life of Monsieur Jean Jacques Barbille, an egotist who by his cheap philosophy nearly destroys his career, and of Carmen, his wife, who, born in Spain, does not fit into the life of Quebec.

"The incidents in the forthcoming film are sensational and some of them extremely touching. Humor is provided by Sebastian Dolores, the father of Carmen, and the temperamental villagers. It will be a film of drama, pathos, humor and humanity. It will be a veritable reflection of the life of Quebec and a still more entrancing and intimate view of its people."

That Sir Gilbert Parker's books lend themselves readily to screen production has already been exemplified by the success of "Behold My Wife!" which was founded upon the author's novel, "The Translation of a Savage." Sir Gilbert himself has stated that he believes that the forthcoming picture will prove, that fact with still deeper significance.

Dorothy Dalton has the stellar role of Carmen Delores, and is supported by James Kirkwood in the role of Jean Jacques Barbille.

Completing Stewart Picture

According to reports from the Louis B. Mayer studio, Director Edwin Carewe is on the last week of the production of Anita Stewart's latest Mayer-Associated First National starring vehicle, "The Tornado." The most spectacular scenes of the picture, those having to do with a hurricane, are still to be filmed.

Elaborate preparations have been made for these scenes, including the erection of an entire Jamaica village which will be destroyed by the storm. Fifteen powerful wind-machines have been secured as the agents of destruction, and it is expected that the thatched huts and imposing palm trees will be torn apart and flattened when the created gale gets into high.

Exhibitors Approve of Talmadge Film Revival

"Panthea," a Norma Talmadge productin revived by Selznick, is blazing a remarkable trail of approval for exhibitors throughout the country, according to the many unsolicited letters being received at the Selznick home offices.

David Borten, of the Holtz Amusement Company, Inc., after playing the picture, wrote: "I am glad to state that 'Panthea' drew a very good crowd, as you advised me it would, in spite of the fact that it was played several times in every theatre of this section."

Miss Talmadge made her debut as a Selznick star in this production. The story was written by Monckton Hoffe.

A gigantic swimming pool—so designed as to permit daring acquatic performances—has been erected on the grounds of Metro's west coast studios in Hollywood, as one of the numerous remarkable backgrounds to be seen in the forthcoming special all-star production of "What's the Matter with Marriage?"

SCENES FROM THE RENCO PRODUCTION, "LAVENDER AND OLD LACE," WITH LOUIS BENNISON AND SEENA OWEN
1—"These are absolutely fresh." 2—Love on the back fence. 3—Tieing the bow of her beaux

Vignola Says Star System Not on Decline Only Undergoing Change for the Better

THE 'star' system is not on the decline; it is undergoing a change for the better—better for the stars themselves and better for the screen," says Robert G. Vignola, director of special Vignola Productions for Cosmopolitan-Paramount. "Contrary to appearances and the babblings of alarmists, stars will continue to flourish and twinkle more than ever before with greater credit to themselves and to the motion picture. We shall always have stars. We need them commercially, because the public demands them. Nor, could we eliminate them if we wanted to do so. The public has always had its stage favorites. It always will have them. And the same holds true of the screen.

"What then is the great change that is surely coming? Just as the play has reached that level of perfection and that height of public criticism where it must be worthwhile for its own sake, so must the photoplay be perfected until it is its own reward. In other words, the screen story must be so good that it will survive long after the players are gone. There is no objection, and there shouldn't be, to building a photoplay around a star, providing the photoplay is in itself of merit. It must be remembered that a photoplay must have a nerve centre which gives life to the whole play, and that nerve centre should be and must be a human character.

Public Will Find Star

"Suppose then you have a great story with a great character, isn't it reasonable to suppose that the player who interprets that character will find a place of affection in the hearts of the public? There's your star then. The public which goes to see this photoplay will be charmed not only by the story itself, but by the player or players who show genuine histrionic genius in interpreting the real souls of its principal characters. This player or these players will as a matter of course become natural stars. It can't be avoided.

"Look back over theatrical history and it will be found that such master writers as Moliere, Barrie, Shaw, Pinero, etc., have at one time or another modeled their great characters to suit the abilities of certain actors and actresses. But it must be remembered and noted that never have these men made the mistake of looking upon the performer as greater than the character or upon the character as greater than the whole play. The play's the thing, first, last and all the time. That is why their works live and will continue to live long after their interpreters are forgotten.

"This is what we are coming to: we are rapidly nearing that phase of screen development where eventually there won't be any stars for stars' sake. In other words, we shall cease to have photoplays that have nothing to recommend them except the charms of some young woman or the physical prowess of some young man. Our authors have long since realized the potentiality of the screen and it won't be long before we shall have their very best because we deserve their very best—plays that stand on their own merits, written for their own sake. This will tend to make of lasting worth not only the play itself but the work of the interpreters as well. Thus will stars have real not ephemeral value and they will be remembered for their works as are Sir Henry Irving, Beerbohm Tree, Ada Rehan, Sarah Bernhardt, Leslie Carter, etc."

Rochester Community Theatre to Have Kitchenette, Ballroom, Two Orchestras

A COMMUNITY theatre, which is much more than merely a neighborhood theatre to a given section or neighborhood, is to be built in Rochester, and according to the plans it will mark an advanced step in picture houses. The theatre will house, in addition to auditorium and screen, a ballroom, kitchen and other conveniences for neighborhood gatherings. However, this will not be a community recreation building with merely a room or corner partitioned off for the showing of pictures, but it will be a real picture theatre first, with the other things added for the comfort and convenience of patrons.

A company has been incorporated under the name of Pinnacle Amusement Company, Inc., to build and operate the theatre, which will be located in the Pinnacle section of Rochester. This section is a strictly residential section and the building of the theatre will be of particular interest, as hitherto the residents of the section have succeeded in keeping out public or commercial institutions. Prominent business men who reside in the Pinnacle section are the officers of the company, as follows: Edgar Shantz, president of the International Button Company, is president; J. C. Karle, secretary and treasurer of the Karle Lithographing Company, is vice-president, and Frank A. Buckland, a construction engineer, is secretary and treasurer.

A site has been secured and plans for the theatre are being prepared by a Detroit architect. It is said that the cost of the proposition is practically assured by purchases of stock by residents of the section. The main floor of the theatre will seat 1,000 and the balcony 300. The rest of the balcony space will be used for a large ballroom, which will be connected with a kitchenette for the serving of refreshments from light lunch to substantial banquets. It is proposed to operate the ballroom in connection with the theatre, with one orchestra for the theatre proper and another for the ballroom. The exterior of the theatre will be of red tapestry brick and cream-colored terra cotta.

Final Scenes of "The Porcelain Lamp," Harry Levey Film, Have Been Completed

WORD has just come from the offices of Truth Productions that the final scenes have been shot on its latest educational production, which is titled "The Porcelain Lamp."

As the feature now stands, it is in five reels and depicts the evolution of travel from the days when the only means of locomotion were man's own two legs, down through the ages until today milady rides luxuriously at ease in an electric-heated, flower-perfumed, silken-cushioned bandbox of purple and silver driven by a softly purring motor.

Mr. Levey, president of the Harry Levey Service Corporation, under whose direct supervision all Truth Productions are made, announces that this picture is in accord with his idea to produce only "features with a purpose."

The actual story of travel evolution, from the earliest vehicle, which was an animal skin on the back of the primitive mother to enable her to carry her child and to work at the same time, on up to the modern modes and methods of travel, is something that is of interest to every theatre patron.

The photoplay centers around and takes its name from one of the most important incidents in the history of travel—the discovery of gasoline as a liquid fuel, as it was made many years ago in the hut of a French inventor by an explosion of an old porcelain lamp.

The interior of this hut has been faithfully reproduced at the Levey studios with the aid of Don Carlos Ellis, who has charge of the technical research library at the studios.

They Made It Unanimous

Early in December the City Council of Harlingen, Texas, heeding the representations of a few people, slipped over an ordinance forbidding Sunday motion pictures. What happened is best described by A. D. Politis, proprietor of the Rialto Theatre, as follows:

"As soon as this fact became known, a majority of the people organized, had a petition signed by the most prominent people in the town and compelled the City Council to rescind its action even before the ordinance became effective."

And the joke is that the vote to rescind was unanimous.

Children, Dogs, Spiders and a Parrot Added to George Beban's Difficulties

WHEN George Beban decided to be an independent producer and with the nucleus of "One Man in a Million," his latest film in mind, the fact that he would be engaged for a solid year in producing that picture never occurred to him. Mr. Beban wanted to create a film product that would appeal to everybody and still maintain a strong box office hold. In his new and about to be released picture, this star has woven the elements that are necessary to make a universal appeal and still managed to keep it a "clean picture."

When you mention children to Beban, he sighs. When one stops to think of the weeks spent by the star in the endeavor to teach dozens of little folk what to do in various scenes, it is little wonder he sighs. Mr. Beban claims a child cannot be ruled: that they must be natural—humored at all times—and he spoke freely with reference to his own boy, "Bob White," who is seen in his picture, stating that in many instances, when a scene would just about be filmed—when everybody was keyed to high pitch, Bob would suddenly hammer some nails. But when Bob Beban finally enacted the scene, he did so naturally.

It took Beban several weeks before all of the dogs he uses in the picture knew him and respected his authority. It also took several applications of peroxide on the star's face before he convinced these dogs that their feet could slip but their teeth must stand intact. And spiders. George Beban spent a solid month in obtaining realistic scenes in a celler during which a spider was the chief object. Hundreds of feet of film were cranked on this bug. When the scene is flashed on the screen it will show possibly five or six feet.

Mr. Beban had occasion to use a parrot as a foil throughout the entire picture. In one scene 2,000 feet of film were used before the star obtained the desired effect—which will occupy possibly ten or twelve feet when the picture is seen.

Titles are another factor that Beban is a stickler for. Cognizant of the fact that the screen has developed lip readers, Beban made sure that each word used by the players meshed with the words in the title. The star claims that every title flashed on the screen is in perfect accord with the movement of the speaker's lips.

Anna Q. Nilsson Stars in Metro Film of Calvin Johnston's Story, "Temple Dusk"

INDICATIVE of the artistry that has distinguished the efforts of those who are producing "Temple Dusk," the forthcoming George D. Baker production of Calvin Johnston's short story, is the fact that, in preparation for the gambling scene that is now being taken at Metro's New York studios, Mr. Baker and M. P. Staulcup, Metro's art director, specially commissioned Lucinda Davies Duble, a well-known sculptress, to make a figure of the God of Chance who presides over the gambling house in which a large part of the action of the film transpires.

Model in Clay

The figure, known as The Dicer, is a life-size model in clay, which occupies the center of the gambling hall, and is represented in a semi-kneeling posture in the act of throwing dice. It is before this altar that Clement Palter, the proprietor of the gambling house, makes his daily genuflection as a ceremony and a rite in the curious religion he holds that plays such an important part in molding the destinies of the characters in the story.

The gambling house, which in the story is known as the Versailles, is modelled somewhat after the famous Canfield institution in New York City which for many years was the scene of the highest play in America.

Anna Q. Nilsson is in the featured role, with an all-star supporting cast.

Had Narrow Escape

Eugene O'Brien, Martha Mansfield and Director William P. S. Earle, while taking scenes in the North Carolina mountains for two forthcoming Selznick productions, narrowly escaped serious injury, when an embankment gave way and the occupants were thrown out of a flivver. The trio, with cameramen, were en route to Chimney Rock and Sugar Loaf Mountain, said to be the highest points in the North Carolina mountains, where later some picturesque exteriors were filmed.

To Direct May Allison

Dallas Fitzgerald, a director whose name on big Metro special productions has come to be sought by the fans as eagerly as those of the stars, has been selected by Metro to film "Big Game," in which May Allison will be starred.

The adaptation of this Willard Robertson and Kilbourn Gordon story has been prepared by Edward Lowe, Jr. Filming of the production will start in ten days at Metro's West Coast studios in Hollywood.

Marion Davis Plays Santa to Little Tots

Instead of 500 children, as planned, Marion Davies, the Cosmopolitan star, entertained about 2,000 children of the neighborhood from 4 to 12 years old, in the International Studios, 2478 Second avenue, New York, Christmas afternoon. Great as was the crowd clamoring for admission tickets Miss Davies asked that no child should be turned away. Therefore, some 2,000 cards were distributed, instead of 500.

Baer's band of five pieces, this being Miss Davies' personal band for her pictures, volunteered to furnish music, a child toe dancer and a solo cornetist for the occasion. Miss Davies personally presented each child with a gift from a huge tree.

N. Y. U. Writers Guild

The N. Y. U. Writers' Guild, an organization of graduates of New York University who are engaged in the motion picture, theatrical, newspaper and magazine fields, was started at a recent luncheon held at the Cafe Boulevard, New York City. The organizers are I. Martin Stern and Rutgers Neilson, both identified with the film industry.

The Guild has as its nucleus Deems Taylor, magazine and playwright; I. Martin Stern, film publicity man, secretary; William Le Baron, production manager of International Film; Rutgers Neilson, news editor of "Topics of the Day"; Thomas Gerety, publicity department of W. W. Hodkinson; Victor Shapiro, exploitation manager of Pathe; Paul Sloane, scenario department of Fox Film; Edward Marin, exploitation department of Famous Players-Lasky; Seymour Fabian, First National; Edward P. Smaney, scenario department Robertson-Cole, and Arthur Schwartz.

"WELL, I'LL BE DARNED!" SAYS POLLY. "GEORGE BEBAN'S OFFERING ME SOUP"

George Beban, Jr., and George Beban, who is starring in "One Man in a Million," made by Sol Lesser

Cecil B. DeMille Chooses "Five Kisses" as Picture Name for "Affairs of Anatol"

FIVE KISSES" is the title selected for Cecil B. DeMille's forthcoming production founded on Arthur Schnitzler's famous play, "The Affairs of Anatol." This announcement was made by the Paramount producer at the Lasky studio, where he is now in the midst of production work on his adaptation of the Schnitzler play.

Brevity and fitness are the chief reasons for the selection of this title. The photoplay story as it has been developed by Cecil B. DeMille and his stellar scenario staff is adequately told by the new title and "Five Kisses" has a decided preference over "The Affairs of Anatol" in point of brevity, Paramount believes. The fact that the Schnitzler story has been translated into an American background with American characters is yet another reason for the change in title.

Steadily the roll of stellar players appearing in this special production—the biggest ever attempted at the Lasky studio—grows as production work progresses. The latest addition announced by the producer is Monte Blue, the versatile young leading man who made a pronounced success in "Everywoman," Cecil B. DeMille's "Something to Think About" and George Melford's "The Jucklins." To him has been assigned an important role in the current production in recognition of his excellent work in a wide variety of roles.

Another celebrity to be added is Raymond Hatton, the versatile character actor. Mr. Hatton, who for many years was associated with productions bearing the Famous Players-Lasky imprint, is remembered particularly for his work in "Joan the Woman," "The Whispering Chorus," "The Woman God Forgot" and "Male and Female," all Cecil B. DeMille pictures. He is at present under contract with the Goldwyn organization, but was loaned to the DeMille forces for this production. He will play the character role of an old schoolmaster.

The all-star cast, probably the greatest ever assembled in one production, include Wallace Reid, Gloria Swanson, Elliott Dexter, Theodore Roberts, Wanda Hawley, Bebe Daniels, Monte Blue, Theodore Kosloff, Agnes Ayres, Dorothy Cumming, Raymond Hatton and Julia Faye.

This stellar quality extends throughout every department connected with the production. The scenario has been entrusted to the most talented writers on the staff of the Famous Players-Lasky organization. Stage settings are the work of M. Paul Tribe, famous French artist, designer and decorator, working in collaboration with Howard Higgin. Alvin Wyckoff and Karl Struss are responsible for the photography and Cullen Tate is Cecil B. DeMille's assistant.

Directors Body to Hold Election on January 5

At the regular meeting of the Motion Picture Directors Association on the evening of December 21 the nominations for officers to be elected for 1921 were announced.

On the regular ticket: Charles F. Miller, director; Ashley Miller, assistant director; Robert G. Vignola, technical director; Charles M. Seay, scenarist; C. Jay Williams, treasurer; Robert Ellis, inner guard; George A. Lessey, outer guard; James Vincent, trustee for three years.

Opposition ticket: George B. Seitz, director; S. E. V. Taylor, assistant director; George Archainbaud, technical director; William F. Haddock, scenarist; C. Jay Williams, treasurer; Robert Ellis, inner guard; John J. Harvey, outer guard; George Irving, trustee for three years.

The election is to be held on the evening of January 4. Owing to the popularity of the contestants it promises to be quite spirited around the polls on that occasion.

January 4 is not only election day but also the date of the annual meeting. The reports to be read on that date will show the great progress the organization has made during the past twelve months.

A number of highly complimentary letters were read from distinguished guests who were present at the Fourth annual dinner at the Biltmore on December 7, expressing their appreciation and thanks for a most delightful evening of pleasant surprises.

M. H. Hoffman, of Pioneer, Is Optimistic Regarding Film Industry During 1921

IN a forceful New Year's message to the managers of all exchanges of the Pioneer Film Corporation from Maine to California, General Manager M. H. Hoffman sounds a note of optimism for 1921. Mr. Hoffman's message predicts prosperity for the industry despite the reported depression in other fields.

"Thanks to the loyalty, ability and conscientious efforts on the part of our men throughout the country," says Mr. Hoffman, "the Pioneer Film Corporation has tripled its business through 1920, and all indications point to an era of unprecedented expansion and progress on the part of our company during the coming year.

"Without taking away any credit from the splendid selling ability of our immense organization, you must bear in mind that our success is due to the careful selection of subjects for release. Quality, not quantity, is our paramount thought. Fewer pictures, but better ones is the slogan we have before us, and we are backing up these ideas by always exercising extraordinary effort to put forth the proper exploitation and presentation of our productions.

"With subjects such as the Nick Carter series, the 'Mystery Mind,' 'The Barbarian,' 'Eternal Mother,' 'In Society,' 'Beyond the Crossroads,' 'Crimson Cross' and a score or more productions of unusual merit with which to start the New Year, the Pioneer will live up to its reputation."

Levey Company Makes New Year Resolve to Call Screen Advertising by Its Name

THE Harry Levey Corporation announces that the New Year will see the realization of several of its most cherished plans.

Mr. Levey states that from the inception of advertising films, he has felt that the theatre-going public did not want to be fed sugar-coated pictures. In other words, they did not want to pay admission to a theatre expecting to see a good comedy or dramatic offering, only to find that a certain amount of advertising had been sandwiched into it.

Therefore, beginning with the first release of 1921, all pictures containing advertising produced by the Harry Levey Service Corporation will have incorporated in their first title the plain, unvarnished fact that the following film, although made with prominent and experienced players, and the same sort of settings and care in production that is given to all Truth Productions, contains a certain amount of advertising appeal incorporated in such a manner that it does not detract in any way from the high entertainment value of the picture. An appeal will also be made to the audience for suggestions and comment on the production.

Mr. Levey says further that the exhibitor should be paid for his screen; that it is the only fair method of doing this sort of business.

Selznick News Weekly Has Diversified Scenes

What is said to be one of the finest theatres in the United States, namely the New Howard Theatre, Atlanta, Ga., which was recently completed at a cost of more than a million dollars, has booked to show the Selznick News weekly, to round out the feature program.

The latest issue of these pictorial news items ranges from scenes of Plymouth Rock, commemorating the 300th anniversary of the landing of the Pilgrims, to pictures of little kiddies holding a milk party.

Other screen items are views of President Dartiguinaire, of Haiti, reviewing the U. S. Marines on the palace grounds of Haiti, the arrival of a Siamese Prince, a brilliant military wedding in London, and close up views of an opera rehearsal inside the huge auditorium at Chicago.

Watch the World

Exhibitors of Eastern Canada Eager for Anglo-Canadian Picture Plays; Productions Because of Low Rentals

ONE of the reasons British-made pictures have found rapid favor among exhibitors of cities in Eastern Canada is, it is reported, that the Anglo-Canadian Picture Plays, Ltd., of Montreal, Toronto and St. John has offered the English releases to the theatres at very low rental rates. Exhibitors who have been presenting the latest English film features admit that rental charges have been comparatively low, but it is also a fact that a number of theatres have done good business with several, at least, of the English productions.

Made a Clean-Up

One exhibitor of Ottawa is reported to have made a "clean-up" with a week's presentation of "Alf's Button," the Hepburn seven-reel comedy based on the unusual experience of a British Tommy.

The Anglo-Canadian Picture Plays, Ltd., has also been assisting the exhibitors with a type of personal exploitation. For instance, two British Mastercraft Productions were presented in Ottawa during Christmas week, "Snow in the Desert" and "A Gentleman Rider." As an aid to the exhibitors in putting over these pictures, a representative of the Anglo-Canadian sent printed notices to a selected list of Ottawa people in which attention was drawn to the two engagements. It was pointed out that two well-known English players, Stewart Rome and Violet Hopson, were being introduced in both of these pictures. The concluding paragraph of the card was as follows:

"Please do not regard this as mere advertising matter, but as an appeal for your co-operation in making things British better known to Canadians through the medium of the motion picture screen."

In Montreal, a considerable number of exhibitors are changing programs three and four times each week and quite a few of the pictures for these short runs are releases of the Anglo-Canadian. The resulting situation gives opportunity for rather wide booking of English films.

RENA PARKER

She was the star in the musical comedy "Betty, Be Good," and is now playing in the Fox serial "Fantomas"

Two Keaton Films Are Shown on Same Program

Without parallel in the annals of motion pictures, says Metro, is the phenomenal rise of Buster Keaton.

In many parts of the country, exhibitors have seen fit to make Keaton the whole show for a week. The owner of the Broadway Theatre, Springfield, Mass., was the first to see the advantages in playing a Keaton feature along with a Keaton comic two-reeler. The success attained through a tremendous box office showing attracted the attention of other exhibitors, who also have seen fit to adopt the same method.

At Loew's Stillman in New York, and again in Cleveland, "The Saphead" and "The Scarecrow" were teamed to furnish the entertainment for the week.

Opposition Is Raised to Loew Consolidation

Opposition has been raised in certain quarters in the Dominion against the proposal for a merger of Loew theatres in Eastern Canada. The amalgamation of Loews theatre companies operating five different houses in Ontario and Quebec has been undertaken and it has been proposed to organize one large company with a capitalization of $20,000,000. It is pointed out, however, that this would mean a capitalization of $4,000,000 for each of the theatres and various questions have been raised regarding the real object and the need for any change.

In connection with this development, an investment company of Toronto has asked shareholders of the Loew theatres in Ottawa and Windsor for their proxies for use at a meeting which was called to discuss plans and arrange details.

W. K. Ziegfeld Will Film the Ohio-California Game

Arrangements have been completed by which the Ziegfeld Cinema Corporation will send an expert cameraman to the West Coast to secure a series of pictures of the football game between Ohio State University and the University of California at the Fete of the Roses on New Year's Day.

These pictures are being taken at the instance of Charles E. Brickley, the Harvard fullback of a few years ago; Carl Flanders, All-American, Yale Centre of '07; Bob Fisher, head coach at Harvard; Captain Lanagan, of the Harvard '09 baseball team and ex-Senator W. W. Clarke, of Massachusetts, a former Harvard athlete, all of whom are directors of the Ziegfeld Cinema Corporation.

The shots will be supervised by a competent authority and will be immediately rushed to New York for a special showing at Delmonico's before a group of ex-college stars, sport writers, gridiron experts, coaches and players who will be the guests of W. K. Ziegfeld. The pictures will afford them an opportunity to study the football of the West, and the comparison will be enhanced by also showing pictures of last year's game between Harvard and the University of California.

Film Exchanges Plan to Have Suitable Building

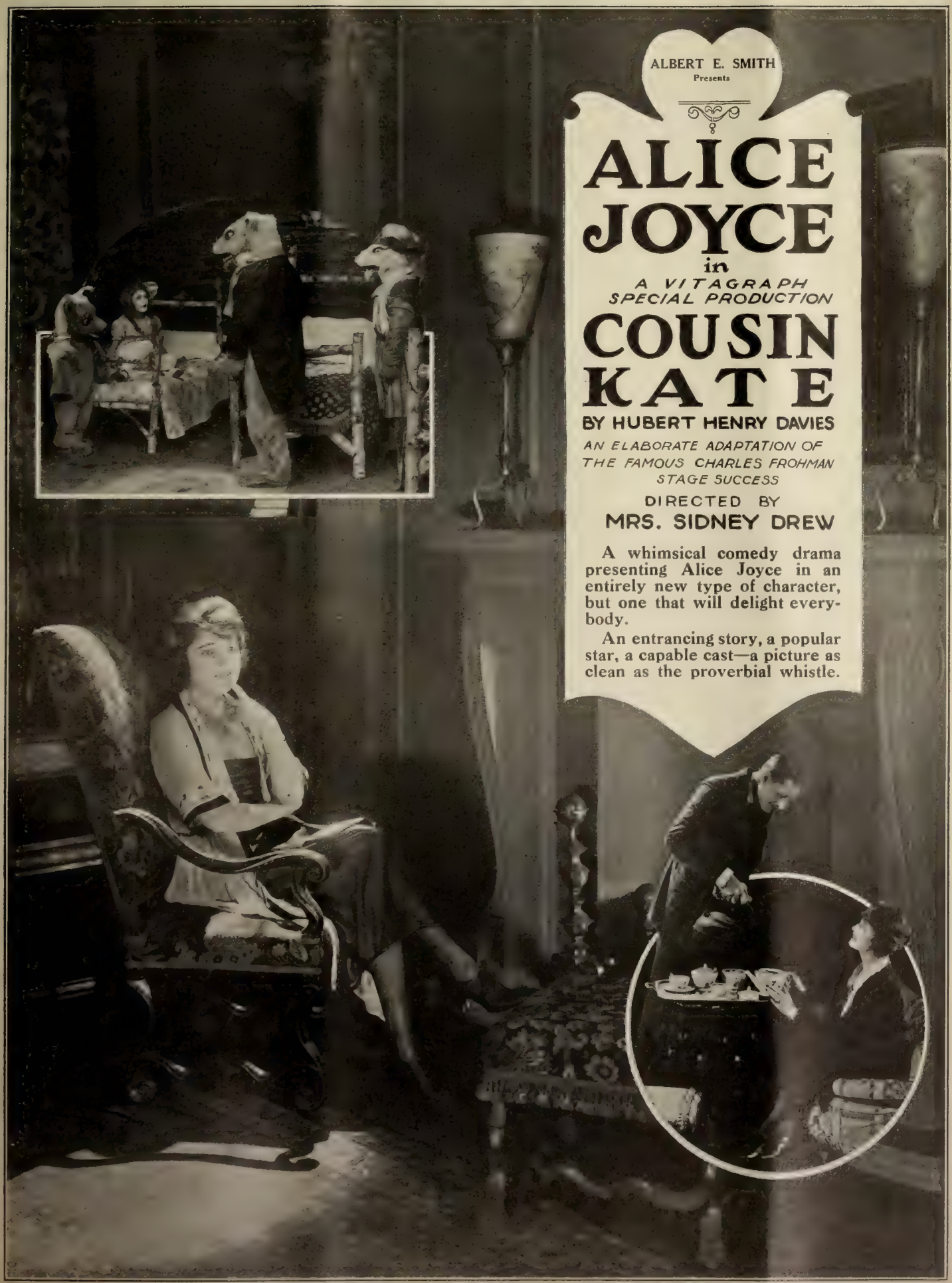
Winnipeg, Manitoba, will fall into line with the leading cities of Canada in establishing adequate headquarters for local branches of moving picture exchange companies. Montreal, Toronto and Vancouver already had fine structures for the accommodation of film exchanges.

The Winnipeg exchanges are proceeding with the construction of a building that will meet all requirements.

It is planned that each film exchange company using the new building will be required to pay an anual civic fee of $25 and the city is to make regular inspections of the structure. The building will be erected to conform with the statute which stipulates certain features, such as ventilated vaults, receptacles for film waste, fireproof doors and other details.

"THIS COFFEE COULD BE VERY MUCH SWEETER THIS MORNING"

Scene from "What Could Be Sweeter," a Truth Production which is being released by the Harry Levey Service Corporation


ALBERT E. SMITH
Presents
ALICE JOYCE
in
A VITAGRAPH SPECIAL PRODUCTION
COUSIN KATE
BY HUBERT HENRY DAVIES
AN ELABORATE ADAPTATION OF THE FAMOUS CHARLES FROHMAN STAGE SUCCESS
DIRECTED BY
MRS. SIDNEY DREW
A whimsical comedy drama presenting Alice Joyce in an entirely new type of character, but one that will delight everybody.
An entrancing story, a popular star, a capable cast—a picture as clean as the proverbial whistle.

Notes on West Coast Production Activities

Gathered by Nora B. Giebler

First National

Sidney Franklin has started on "Courage," by Andrew Soutar. Naomi Childers, Sam De Grasse, Alec Francis, Adolph Menjou, Lloyd Whitlock and Lionel Belmore play the leading characters. Sada Cowan wrote the continuity. The picture is being made at Brunton studios.

Katherine MacDonald has just completed the aeroplane action for her ninth production for First National.

Walter Marshall, of the David N. Hartford Productions, is still searching for the necessary locations for the James Oliver Curwood story, "The Golden Snare." This picture will be begun immediately after the holidays.

Anita Stewart and her company, from the Louis B. Mayer studio, are now at Truckee, filming snow and blizzard scenes for "The Tornado."

Dick Willis, production manager of the Charles Ray organization, announces that the fifth Ray picture for First National, "Scrap Iron," is all complete but the editing, cutting and titling. This picture was made from a story by the late Charles E. Van Loan, and has taken exactly nine weeks in the actual filming.

Associated Producers

J. Parker Read has begun work on a Louise Glaum production, entitled temporarily "The Attorney for the Defense," from an original story by Bradley King. In support of Miss Glaum are Mahlon Hamilton, Joseph Kilgour, Ruth Stonehouse, George Cooper, May Hopkins, Claire Du Brey and little Mickey Moore. Charles J. Stumar is at the camera and Mr. Read is personally supervising the directing.

Goldwyn

Betty Compson is completing the final scenes on her third independent production under Director Arthur Rossen.

Gertrude Atherton's original story for the screen, "Noblesse Oblige," has been completed by Director Wallace Worsley.

The Will Rogers Company, making the O. Henry story, "Whistling Dick," into a film under Director Clarence Badger, will go away on location after the holidays. Molly Malone, John Bowers and Darrell Foss are in the cast.

Robertson-Cole

Sessue Hayakawa expects to shoot the last scenes of his current picture on Christmas eve. A new story is being put into continuity by J. Grubb Alexander, upon which Hayakawa will start soon after the first of the year.

Dial

T. Hayes Hunter is casting for his first picture for Dial Film Company, to be filmed at Brunton. Clara Horton will have one of the principal roles.

Metro

Nazimova starts work on "Camille" early in the new year under Director Ray Smallwood. "Aphrodite" has been postponed until next summer.

"The Four Horsemen of the Apocalypse" is in the final week of cutting after more than six months have passed since the first scenes were photographed.

Al J. Kelly, director of "Home Stuff," starring Viola Dana, is assembling a cast to support the star. Tom Gallery will be the leading man and Josephine Crowell will play an important part. The story is an original one by Agnes Johnston and Frank Dazey. John Arnold will photograph the feature.

Cinematographics

Jackson Rose, who has photographed the last three productions starring May Allison for Metro, has perfected an apparatus known as "the conema film tester," by use of which film may be printed and exposed in the sunlight five minutes after it has been taken.

Joseph DuBray, noted French cinematographer, has been appointed head cameraman of the Benjamin B. Hampton producing company, in place of Harry Vallejo, who is to go to Mexico City in charge of a Mexican film production company. F. H. Sturgis is second cameraman of the Benjamin Hampson company.

The initiation fee in the American Society of Cinematographers was raised to $50 at a meeting of the board of governors held a short time ago. The new law will take effect on January 1, 1921.

Arthur Edeson, formerly with the Clara Kimball Young company, is now with Louis Gasnier, photographing "Good Women" at the Robertson-Cole studio.

Victor Milner, for the past three months with Marshall Neilan, has been engaged to shoot "The Cave Girl," being made by Jesse D. Hampton.

A. Scholtz will do the camera work with T. Hayes Hunter on the new Dial production, "The Light in the Clearing," from the story by Irving Bachellor.

Fox News "Shows Up" the "Reformers" and Their Iniquitous "Blue Law" Fanaticism

BELIEVING that the proposal to enact Sunday "blue laws" is a serious menace to the motion picture industry, William Fox has devoted nearly one-half of the current issue of Fox News No. 23 in the second volume, to a telling argument against the killjoys.

Exhibitors in every city and town and village in the United States are opposed to such oppressive legislation as the Lord's Day Alliance and other organizations are trying to impose upon the American people, and Fox News gives exhibitors the opportunity to bring home to their audiences what the enactment of such laws would really mean.

All the significance of a "Blue Law" Sunday is realistically depicted in a series of scenes directed and acted by professionals. Each irritating feature of the Sabbath gloom is shown.

There will be no Sunday papers if the "reformers" have their way; there will be no ballgames in the afternoon, even for those who have spent the morning in church; it will be a crime to go on an automobile ride; there will be no public conveyances or traffic lines in operation; you cannot visit friends unless they are within walking distance and even then you may have to explain what you are doing on the street on Sunday, as they do in Zion City, Ill.; no candy, no ice cream sodas, no entertainment—not even motion pictures. Under such conditions people would learn to hate and dread the Sabbath instead of longing for it as a day of recreation.

"If you want these conditions to occur," says the Fox News title, "that is your business; but if you believe in the right of all Americans to personal liberty, protest as hard as you can against these traducers of the Land of the Free."

By preparing this crushing argument in the form of entertainment, Fox News has rendered a service to the exhibitor and the entire industry.

Audiences will laugh at the picture of the discomfiture of the man without his Sunday paper and the family arrested for autoing, for they will see the ridiculous side of legislation that proposes to treat men and women as children. But they will resolve to fight—and their fight will help the exhibitor.

This news reel has always maintained an impartial stand upon controversial matters; but this is a question so affecting the motion picture industry that the rule is broken for the benefit of all.

While the most of the current reel is taken up with the "blue laws" matter, there is still plenty of live news in the balance. Among other features are the Greek election, and the triumph of Constantine; the search for the lost balloonists in the Adirondacks, and Bryan's visit to Harding.

ON HIS GUARD
Antonio Moreno in "Three Sevens," which is his new Vitagraph picture

"The Thief," Fox Film, Draws Many Spectators

Sales records of Fox Film Corporation list among the most heavily contracted subject by exhibitors, Pearl White in Henri Bernstein's great drama "The Thief."

When "The Thief" was first produced as a play, it was so eminently successful that its immediate translation into many languages gave it a hearing in all the world's big cities. Now the Fox exchanges report that the smallest and most remote hamlets of America are recording heavy business with it in film form.

Of course, Pearl White's large following is said to be a factor that goes a long way toward making the popularity of picture and she has evidently augmented her already established serial following since her advent in features.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman's Novelties

After the heavy holiday bills, Edward L. Hyman is letting the program at the Mark Strand, Brooklyn, drop downward toward normal for the week of January 2. He opens with the "Capprisco Espagnole," Korasakoff, for the overture with the production stage set with a Spanish drop, lighted in red. The orchestra is in a purple flood from booth. This leads into "Tropical Nights," a Bruce scenic, followed by the last movement of the Mendelssohn concerto for violin, played from the concert stage, the singer in an orange spot, orchestra in blue. This in turn is followed by "The Big Bass Viol," sung by a basso. For this the black cyclorama is used with musical instruments disposed about and the soloist standing at a double bass, made up as an old man. One small steel blue from above on singer.

EDW. L. HYMAN

No prologue is used for "The Last of the Mohicans," but toward the end of the first reel the run is stopped at a colonial interior and the screen is raised to disclose a somewhat similar picture on the production stage, with a harpist, tenor and dancers. Dancers in white spot, tenor in pink; green and amber on sides on the scene. The solo is "Cellina, My Own," a composition by Alois Reiser, the conductor of the Strand symphony orchestra. The dance will be the "Pavlowa Gavotte" to the music of which an old time dance is stopped.

Following the feature a soprano sings "The Winds of the South," Scott, from the concert stage. Following this comes "In a Bird Store," Lake, again using the black cyclorama drop with caged birds in profusion. The orchestra is in magenta and the stage in pink and orange. Harold Lloyd follows in "Number, Please," and the program closes with "Tales of Hoffman" on the organ.

Be Grateful for Favors

One wise exhibitor always goes around himself at the end of a window showing to help take down the display and reclaim his pictures. And he does not merely take the stills or cutouts and go back to his house. He makes a point of having a chat with the merchant, thanking him for the window and showing an interest in the good the display has done the tradesman. And when he wants that window again—he gets it.

"Revenge of Tarzan" Went Big with Jazz in York

James W. Kelly, of the Wizard Theatre, York, Pa., got W. R. Ferguson, the Goldwyn exploitation expert, to help him put over "The Revenge of Tarzan" at the Wizard Theatre, and the town is laughing

G. W. A. SNOWBALL'S CARD

yet. Kelly was not very strong for exploitation at the start, but now you couldn't take it away from him with a search warrant and a gunman.

The cut shows what was done to the lobby. At either side were cages with signs asking the patron not to feed the animals, and these were tenanted by cutouts from the posters. Palms and bark built up the jungle suggestion and the lighting was entirely in green.

To Care for Lion

But the big noise was a classified advertisement for a man to care for the lion. It was added that he must be fond of animals and a good runner. "George Washington Androcles Snowball," who sent in the cartoon reproduced here, was evidently a fraud, for he wrote that he could get along with the lion if he (the lion) did not care for dark meat, and could sleep with him if he did not have fleas. He suggested talking things over with the lion.

But seven darkies really made application in good faith, evidently supposing that a lion was carried by the attraction, and six of them lasted long enough to meet Ferguson at the station to apply for the job. The other was lost on the way.

It had the town in an uproar of laughter, and nothing sells tickets better than a big laugh. Backed by the unusually good lobby display, the four-day run was a knockout and Ferguson is an ace in York these days.

28,000 Advertisements Said "Behold My Wife"

Two thousand postcards, 1,000 blotters and 25,000 slips for bread wrappers told the tale of "Behold My Wife" in Syracuse. The stuff was planted by John P. McConville, of the Buffalo Paramount exchange in putting the story over for the Crescent Theatre.

The cards were sent out over the signature of Phil Smith, the manager, and told of the play, the blotters were broadcasted in the business district and the wrapper slips were used by the Cahill bakery. They read in part: "'Behold My Wife,' she used to make her own bread, but now she uses Cahill's Perfection Bread. It's so satisfactory." The ad for the theatre followed.

There was duplication in the bread slips, of course, but iteration helps, and the slips were too cheap to worry about.

LAUGH CAMPAIGN PUT OVER TARZAN TO THE LIMIT

W. R. Ferguson, the Goldwyn exploitation man, got York, Pa., laughing at his advertisements for a lion tamer for the Tarzan lion and the crowds packed the Wizard Theatre for a four-day run and wanted more

Selling the Picture to the Public

Motor Novelty Helped "Passers By" Display

Motion in an advertising display always greatly increases the value of such an appeal, and the Victoria Theatre, Shamokin, Pa., devised a very clever lobby stunt for J. Stuart Blackton's production of "Passers By."

HOW THE EFFECT WAS GAINED

As shown in the cut, the lobby was masked in and a window cut in the mask. Back of this was a small motor operating a triple cutout, the motor being geared down to give a slow motion. The motor appears to be a fan with the blades removed and apparently attached to a spare projection head.

The resulting effect was a slow procession of faces past the window, not only giving the desired movement to the device, but carrying out the idea of the title.

The cost was small compared to the result, for the device put this Pathe release over to unusually good business. Of course the picture was sold on its stage reputation, but the idea was to make the people know to the limit that the attraction was at the Victoria.

Did you ever stop to figure out what you could do with an old motor or a broken fan? You can put it in the junk heap or you can put it to work and bring in enough to buy a hundred fans by working the lobby.

PUTTING THE "PASSERS BY" IN THE PATHE RELEASE

This gives the details of the scheme for making the faces pass the window shown in the center of the smaller cut, making a procession of passers by in advertising the J. Stuart Blackton release. Worked by the Victoria Theatre, Shamokin

Halloween Favors Used for "Scratch My Back"

Using out-of-date Halloween favors for "Scratch My Back" was one of the stunts used by the Orpheum Theatre, Wilkes-Barre, for putting over a "Goldwyn-Eminent Authors Week." "Scratch My Back" was linked up with "Out of the Storm" for the program for the week, but the Hughes attraction came first and this was concentrated upon to put both releases over.

The management dug up some cutout black cats about 2 by 3 inches, had them marked in white ink, by hand, for the attraction, and broadcasted them.

Probably the price was cut to make it attractive and save carrying over the stock until next year, but even if they were bought at the regular price they came cheaper than would a special die.

Backing this up, the house offered a $25 hat for the best two hundred word suggestion for an ending for the play. This is not a new stunt, but it worked, and while no one had to see the play in order to compete for the prize, most of them did.

That's one of the things you want to remember in a contest of this sort. Print a synopsis that all may compete without paying admission and dodge the lottery law

THE CAT NOVELTIES

Why Not Try This?

Allen B. Newhall, of the Mark-Strand, Lynn, Mass., is the latest to report on the essay-publicity stunt. He worked it in connection with "Madame X" and got a lot of publicity at the cost of one season pass.

He offered a season pass for the best essay on "Why I like to visit the Strand" and tied it up with a drug store by requiring that the essays be left there and not at the theatre.

This fact was announced on the screen, and in return the store gave a big window display on the Goldwyn attraction that reached many more than the two hundred odd who entered the contest.

And to back it up the newspapers published the winning essay, and that opened a fresh angle of publicity.

When you realize that from five to ten persons are directly interested in each of the essays, you have more than a thousand directly sold, and the general interest is all extra value. It's little trouble and it pays big.

Selling the Picture to the Public

Wingless Airplane Is Effective Street Gag

Taking the wings off an airplane and letting it taxi through the streets under its own power seems to be something new. It's a great stunt if you have enough pull with the police, but be sure to get permission.

There is no muffler on an airplane, and you don't have to tell them that it is coming, but you want a man to ride ahead and warn the owners of the few remaining horses that the elephants—that is the airplane—is coming.

Airplanes Not Numerous

The Princess theatre, Denver, had "Flying Pat" and Fred V. Green, Jr., who booms Paramount exploitation in that section, borrowed a plane from the Curtiss-Humphreys Company. It cost nothing, for the company figured that it would be good advertising for them.

No pre-announcement was made. Green weighed the values and had it figured out that airplanes were not so numerous around the Colorado capital that the appearance would pass unnoticed, so he let it run as pure news, and the first people knew was when the plane roared into town.

Wax Dummy Used

It was at first intended to take up girls who resembled Dorothy Gish, but the company would not assume any responsibility and the house was not in the life insurance business, so a wax dummy was used instead and served almost as well.

After the first hurrah was over, the wings were removed and the plane taxied up the streets, three times as noisy as a brass band and a thousand times more novel, but there had been a week of flying before the crowd got the close-up.

Don't get sore at adverse comment on your house. Well meant criticism has a thousand times the value of fulsome praise. Let others tell what you cannot see.

CITY FATHERS PUT "EARTHBOUND" IN SPECIAL CLASS

For the first time the El Paso City Council permits a theatrical banner to be thrown across one of the main streets to advertise an attraction. Jean Darnell worked the stunt on behalf of the Grecian Theatre

Banner at Four Corners Told El Paso of Feature

Getting a banner across the local four corners of El Paso, Tex., called for special permission from the City Council, but the Grecian Theatre got the ordinance passed and enjoyed one of the best street displays over worked in the Texas town. It is the first time that permission was ever given to work a stunt of this sort, but Jean Darnell, a Goldwyn exploitation worker, convinced the City Fathers that "Earthbound" was something different, and the desired permission was soon granted.

Practically everyone saw the sign and it meant capacity business to the Grecian.

Take a Pride in Yourself

Don't think that because you do a thing it is not well done. Do it the best you know how and then take a pride in it. More men fail through a lack of self-confidence than through over-confidence.

Never be fully satisfied with yourself or you will not progress, but never be really dissatisfied. It's fatal.

CLIPPED AN AIRPLANE'S WINGS TO GET A NOISY STREET ATTRACTOR

Fred V. Green, exploitation man for Paramount in Denver, got an air bus to fly over the city for a week to advertise Lillian Gish in "Flying Pat," and then he took the wings from the Curtiss-Humphrey and let it taxi through the Denver streets under its own power. You don't need a brass band to help make a noise. The airplane needs no assistance

Selling the Picture to the Public

Albright's Mosque a Winner When He Spreads It Clear Across the Sidewalk

ALTHOUGH H. A. Albright, of the American Theatre, Butte, says he does not believe in exploitation and can see no good from fir tree fronts and hick bridal couples, he says all this in a letter which tells how he put over "Kismet" with a mosque and camel and things.

What Mr. Albright really does mean, we think, is that too much exploitation makes it so common that it has no more pulling power than a three-sheet, and that he believes only in the occasional big smash, which is all the bigger because of its infrequency.

It All Depends

Just as a matter of fact, no exact rule may be laid down. Mr. Albright may find that his people do not need exploitation as a general thing. Others may get best results with exploitation for at least one picture a week. It depends upon the town and the patronage, and even in the same town one house may thrive on exploitation and another house not need it. It is up to the manager.

Exploitation is something each manager must decide for himself. In Butte, apparently, they respond best to the infrequent appeal, and Mr. Albright decided that Otis Skinner in "Kismet" was a time for appeal.

Advertised the Advertising

And he started in to advertise his advertising, for he asks: "If an advertising stunt is big, why not advertise it by sub-advertising?" which is something new.

He began by sketching the design. This was primarily for the guidance of the scene painter, but it served a double purpose, for Albright took it down to the local paper and they made a four-column cut to illustrate the story of what he was going to do. He managed to get a quarter column out of this.

This cut three ways. It advertised "Kismet" just as surely as did the paid advertising, and did it at the left hand side of the page instead of the right—in other words, in the reading matter. It paved the way for interest in the actual display, and it also served as a general interest story for the theatre.

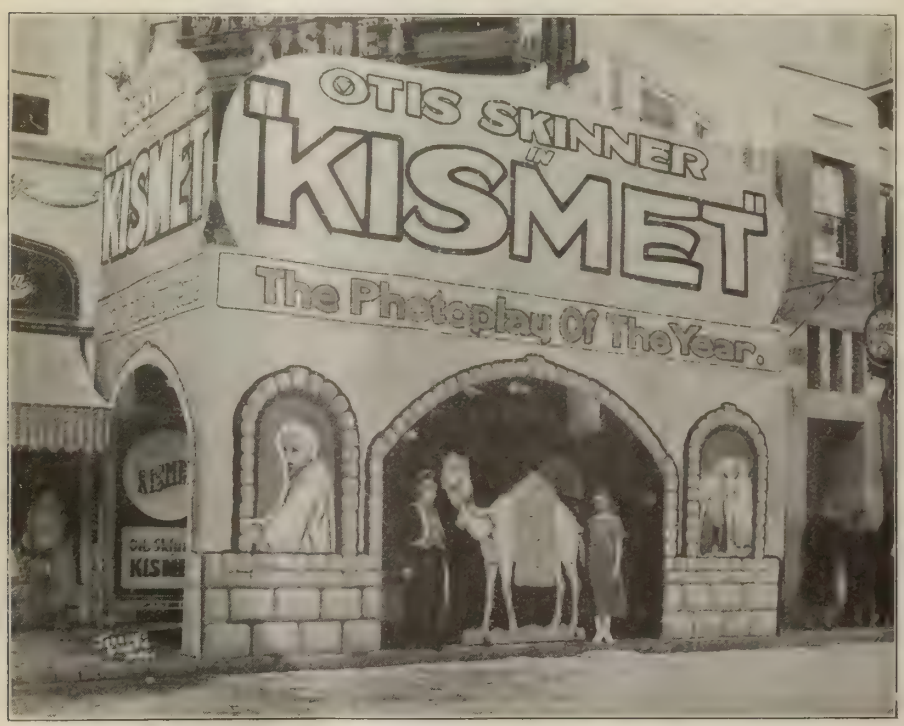
Big and Prominent

The cut shows the front, which is 24 feet wide and 20 feet to the top of the dome. The same idea is carried over to the sides, which come from the house to the edge of the sidewalk, a distance of 11.5 feet.

It was in correct Arabic architecture and required 30 2x4, 1,500 feet of 1x2 and 1,440 square feet of compo board. The stone work was painted in natural color, the walls gold bronze, with white lettering, outlines in black, the title being in letters three feet high.

It was reproduced in half tone in the local paper as soon as it was put up, building on the working sketch, and Mr. Albright received many appreciative comments. The stunt helped to put over "Kismet" with a fifty-cent top—which is large for Butte, and it advertised the house quite apart from the attraction.

It was the best thing Mr. Raleigh has worked since he shinned down a rope as the mysterious "Lady in Red."



THE MOSQUE IS GREAT, BUT WHY RUB IN THAT CAMEL?

No one admires the camel these days of aridity, but the mosque attracted great attention in Butte when H. A. Albright built it over the front of the Rialto Theatre and got most of the town to worship. It was a winner

Another New Angle to Newspaper-Film Hook-up

A combination between Tally's Theatre, Los Angeles, and the Express, gives a new idea to managers who want to work the newspaper for a stunt. The Los Angeles stunt was a three-sided affair, designed to put over King Vidor's "The Jack Knife Man."

A local hardware store offered a knife to any boy who got one three months' subscription to the Express. Ten special knives were offered the boys getting the largest number of subscriptions.

Tally's hooked in with an offer of a ticket to the house for each month of each subscription. If a kid got a single three months' subscription, he got three tickets. If he had a dozen three-month subscribers, he got three dozen tickets.

Wait Tickets Alone

The knife idea can be discarded and the hook up made directly between the paper and the theatre. The benefit to the theatre is two-fold: It can pay its advertising bills in tickets, and the paper has to give it columns of free advertisement to sell the scheme to the boys.

A side angle is the fact that often the children cannot come alone and the free ticket will sell one or more paid admissions.

In the Los Angeles scheme all of the boys were photographed on the Vidor lot, and there were so many they had to be taken in two sections.

It was great advertising for the First National attraction, and it will keep the house going for a long time, for some of the kids have sufficient tickets to last them through the winter, and each time one is used, there is word of mouth advertising.

Cincinnati Error Tells Great Value of a Name

Last week this department showed the picture of a window display in a Cincinnati store with an announcement card telling that it was one worn by Norma Talmadge in "Yes or No" and would be sold to the highest bidder for the benefit of a day nursery.

Back of that picture is another story which not only demonstrates the value of a name, but which proves the value of star pictures as window attractors.

It develops that through an error of haste, the gown was displayed in advance of the intended showing without the oil painting and without the proper card, the sign merely stating that "this dress was worn by a well known actress in a photoplay entitled 'Yes or No.'"

When Roy Haines, manager of the First National exchange, discovered the error, he suggested that for a test the window be left as it was for a day.

Practically no attention was paid the display and there was not a single bid. The following morning the proper display was shown, with the star's name on the announcement card and her painting beside the gown.

It was the same gown which the day before had attracted the attention of a few shoppers as a gown, but now it became necessary to get a policeman to keep the crowd moving, and the interest kept up for the entire time of the showing.

If your local merchants tell you that it is too much trouble to dress a window and that it doesn't get them anything, tell them about Cincinnati.

Selling the Picture to the Public

Winning the Small Town Manager to the Appreciation of Exploitation

By DAN ROCHE
Chicago Exploitation Man, Famous Players-Lasky

EXHIBITORS in general, and particularly those in the smaller towns and cities, reached the point where the exploitation of pictures has become an important part of their daily routine.

When the subject of exploitation was first broached to them they were skeptical as they felt that it was beyond them—that it was something for their brother with the large house in the big city with plenty of money but not for the exhibitor with a small house in a small town.

Their conversion has been gradual, but conclusive until now the small exhibitor is demanding exploitation as a part of his contract when purchasing pictures. This change has been brought about through the efforts of the so-called "Exploitation Representative" whom the exhibitor "came to scoff, but remained to praise."

Change Was Gradual

When the Famous Players-Lasky Corporation announced the formation of its Exploitation Department and assured the exhibitors, big and little, that its corps of "trained showmen" was at the disposal of Paramount exhibitors it meant little to the small exhibitor for he felt that his request for service would be passed by for the benefit of the big exhibitor who paid more for his pictures.

But as time went on and the little fellow found that his call for help did bring him assistance that swelled his box office receipts his viewpoint underwent a change until at present he demands the services of an exploitation man as his right.

Just what are these men and how do they help an exhibitor? These questions can best be answered by giving a brief resume of the qualities that an exploitation man should possess—qualities which every member of the Paramount exploitation force must posses in order to hold his position.

He must be a "showman" first, last and all the time; in addition to this he must be a newspaper man, to write good press stories; an ad writer, to write snappy ads; a bill poster, to bill the town if necessary; a politician, to get the necessary permits from the city officials for street ballyhoos and stunts; a salesman, to sell his ideas for window-displays and tie up ads to the local merchants; and a diplomat, so that whatever he does and wherever he goes he will not offend any class of people. He must be up to the minute with new ideas on each picture, he must be alert, resourceful, energetic and tireless. Finally, he must be a modest, unassuming gentleman.

Possessing, as he does, all these virtues one can readily imagine the mingled feelings of an exhibitor who has sent out an S. O. S. and finds himself the recipient of these services. He heaves a sigh of relief, secure in the thought that he can sit down and turn over the entire responsibility of his show to this heaven-sent creature, who promptly takes hold and explores hitherto unsuspacted avenues of publicity.

Realizes the Good

As the day goes by, the exhibitor sees on every side the evidence of publicity work being done to bring his theatre and the picture to the public's attention. He suddenly realizes that this stranger has come into his home town and secured co-operation from the newspapers, the merchants, the officials and the public. He finds that his theatre has been brought prominently to the front in the public eye and that a desire has been created in the public mind to see the picture.

All this has been done quietly and unobtrusively; and, after it is all over, the exhibitor finds that the exploitation man has given him the entire credit for putting it over.

Nor does the exploitation man's service stop here. In fact his service is unique in the annals of motion picture inasmuch as the exhibitors have come to rely on him not only for assistance in putting over pictures but for advice on questions of policy, selection of pictures, the raising of prices, enlargement of the theatre or special programs. To sum it all up any and every problem that confronts the exhibitor eventually finds its way to the exploitation man who is always ready and willing to lend his assistance.

This is service with a capital "S" and service that is making a big hit with the exhibitors if numerous telegrams received from them by the New York headquarters of Famous Players-Lasky Corp., complimenting their exploitation department, is any criterion. One exhibitor summed it all up in one sentence when he was heard to remark: "This exploitation service is great stuff—and beauty of it is it doesn't cost us a cent."

Boston Stunt Worked as Well in Harrisburg

Eli M. Orowitz, Paramount exploitation hustler for the Philadelphia district, put over the Boston stunt for "Humoresque" with a change to orphans instead of soldiers as guests.

The picture was booked in at the Victoria and it was up to Orowitz to put it over properly. He decided on the parade stunt, with banners and a band, and went down to see what could be done.

It was decided to make newsboys and orphans the guests of the management for the first showing, and in the absence of the Governor, the Mayor was selected for the host of the occasion and the invitation was issued in his name.

One trouble was a band. Before he left Philadelphia, Orowitz was told the navy band was in Rochester. He visited the recruiting officer in Harrisburg, but the best he could get was permission to go ahead and see what he could do.

What he did was to call up the officer in charge of navy recruiting for the district, whose headquarters was in New York. Over the long distance he persuaded this official of the importance of the event, and the men were ordered to Harrisburg, making a night jump to get there in time.

About 200 kids followed the band from the State House, where Mayor Harveter, made them a speech, to the theatre, carrying banners which when properly assembled, read "We're going to the Victoria Theatre to see 'Humoresque.' It's a Paramount." Orowitz lost three pounds of solid flesh seeing to it that the kids kept the signs properly aligned. But he put it over and now the Victoria books Paramounts on condition that Orowitz goes with the contract.

Used Office Promotion to Steal Newspaper Space

After the ad run about all the press stories he could land in the Lawrenceburg Press for "Something to Think About," which he was trying to put over for the Liberty Theatre, Frank A. Cassidy found a new one.

He is the exploitation man for the Paramount Cincinnati exchange and he happened to remember that Charles Regan, who has recently been advanced from the clerical to the sales staff, celebrated his birthday in Lawrenceburg.

He hustled over to the newspaper and the next morning a big head proclaimed the advancement of Regan and then went on to tell what a whale of a company Paramount was and what a shark of a picture "Something to Think About" at the Liberty was going to be.

NEWSBOYS AND ORPHANS PLUGGED "HUMORESQUE" IN HARRISBURG

And they marched behind a Navy Recruiting Band sent down from Rochester as the result of Orowitz's long-distance chat with the recruiting head in New York

Selling the Picture to the Public

Mr. Metzger Comes Again

E. Metzger, of the Strand, Creston, Ia., is a power of strength to the First National publicity department, for he can be depended upon for a story a week—and sometimes two.

His latest was the release of 100 balloons from the roof of the theatre, some of which carried passes. It brought every youngster in town, and a lot of grown people came to watch the children, and all knew that "The Perfect Woman" was the Strand attraction.

Balloons were used for lobby display to hook up with the stunt.

An additional angle was the offer of ticket passes for essays on "Creston's Most Perfect Woman."

We are thinking of giving Mr. Metzger a weekly box.

If you want a Metzger box, write and tell us.

Used Second Story Den for Animals in "Nomads"

This second story stage of the Garrick, Los Angeles, has been shown before, last for a setting for a Norma Talmadge play, but it worked exceptionally well for "Nomads of the North" with the wild animal cutouts. It can be worked for any domed lobby and can be worked almost every week, though it would be better to build the stage in sections and use it only occasionally, to keep the novelty fresh.

For the Garrick engagement the original dog and bear, which supply the comedy relief, were shown in a cage on the lobby floor, but one of those perverted fiends who roam at large sought to feed them poison and they had to be withdrawn.

GOLDWYN ENGLISH POSTERS ATTRACT TO "EARTHBOUND"
Some samples of the special posters prepared for the London run at the historic Royal Opera House, Covent Garden. The posters range in size from about a half sheet to a 48-sheet, the latter in the lower right-hand corner

The best stunt brings the most for the least money

THIS SECOND-STORY DEN KEPT THE ANIMALS FROM BITING PATRONS
This is the same old second-story stage of the Garrick, Los Angeles, with a better than usual display for "Nomads of the North," with cutouts from the First National posters and stuffed animals

New "Earthbound" Posters Startle London Public

Thirty odd years ago Harry Lacy took "The Still Alarm" over to London, and they had to post policeman to keep the crowds in motion in front of the posters showing the engines running to the fire. London had never seen the like and the town was agog.

The cut above shows the posters for the Goldwyn production of "Earthbound" as shown at Covent Garden, or "the Royal Opera House," to give it the official title. The posters are spread all over the Metropolitan District, and especially at the important passing points. That in the upper left hand corner is a 16-sheet while beside it is a 12-sheet. Below, starting from the left, are a quad crown, a double crown and the 48-sheet. The figure shown in the 16-sheet is also reproduced in the 6-sheet size, with the title below.

A Recent Poster

English sizes differ from the American measurements and they have two sizes of sheets. The crown sheet is 15 by 20 and the demy is 17½ by 22½, but even using the smaller size sheet, a 48-sheet is some spread of paper.

The art work is up to the best work of our standard, and the showing attracted widespread attention.

Building up on the paper, the busses carried banners along the top rails and sandwich men carried the 6-sheets. At night the globe was illuminated from the rear, still further intensifying the effect.

The display is the largest ever made for an enterprise of any sort, short of war work posters, and it has London all stirred up.

Selling the Picture to the Public

Two Hundred Clergymen Approve Goldwyn Story

Believing that "Godless Men," the Goldwyn production of Ben Ames Williams' story, "Black Pawl," would meet the approval of the clergy because of the strong moral lesson underlying the exciting plot, F. A. Miller sent an invitation to two hundred clergymen in Los Angeles and vicinity to attend a special screening of the feature at the California Theatre.

This was done a week ahead of the opening, and without a dissent from the favorable opinion, Mr. Miller had a powerful advertising factor.

Ten days before the public showing teasers were run in the papers each day, gradually increasing in size. The day before a big flash was spread and then held to a moderately large space. Twenty-two 24-sheets were used in addition to one-sheets, and fifty-eight windows were gained for star and still photographs.

These were all given Christmas backgrounds, and the book stores made a drive on the novel as a Christmas gift, and found this angle unusually profitable.

Street Stunts Excited Trinidad on "Jailbird"

C. C. Chamberlain, of the Strand, Trinidad, Colorado, did not used to think much of exploitation. He figured it would not work in a small town, or at least repay its cost. He'll tell you different now.

Fred V. Green, Jr., the new Paramount exploitation man at Denver, figured out it was time to convert Mr. Chamberlain, and he beat it into town ahead of Douglas MacLean in "The Jailbird."

There was no chance to get big window displays, no recruiting station—that best friend of publicity men—nothing but a virgin field. Green decided that street stunts would work best and presently the town was laughing because a cigar store Indian offered a hand-painted lament that he could not come down off his block and see "The Jailbird."

The laughter increased when a blind man was led through the streets. He was a regulation blind man, on a front view, but from the rear you learned he was the only man in Trinidad who would not see "The Jailbird," but when the burro trotted down the street with a sign stating that he would not see the show because he was a jackass, the rest of the town decide not to be jackasses.

Gave a Talk

Green gave the chief of police a talk and a smoke and used the police semaphores for two days, and all told he got a lot of exploitation for $5.50 and when Chamberlain kissed Green good-bye at the station, he made him promise to come back real soon. Meanwhile, having caught the idea, he is going to see what he can do on his own hook.

Based Scenario Contest on Set of Scene Stills

When "The Riddle: Woman," with Geraldine Farrar, played the Rialto, Des Moines, the Review hooked in with a scenario contest based on a set of scene stills which were supposed to suggest a connected story of this Associated Exhibitors' Pathe release.

There were twelve stills in the set, one being reproduced each day for two weeks, and $100 were offered in prizes for the best scenarios based on the stills. This was split $25, $15, $10 and ten prizes of $5 each.

Put Limit on Scenario

The scenario (really a synopsis) was limited to 300 words and the competitor was not supposed to reproduce the play of the screen, but a plan done from the stills, using his own imagination to supply missing details.

The stunt excited considerable comment and helped to gain the interest of the entire town in the production. It can be worked for almost any play, but should be started well in advance, to permit the writers to send in their work before the play opens.

Closed Cards Sold

George D. Sunderhauf, of Williston, Minn., made a clean-up just before Christmas with the old stunt of supplying cards reading "This store will be closed Christmas Day. Going to see 'The Idol Dancer' at the Orpheum."

Everyone was going to close and was glad to get a more sightly announcement card than a hand lettered sign, so they put them on the doors and in the most conspicuous places in the windows, and kept them there over the holiday.

The stunt is not new, but it is always good and it can be worked for each legal holiday. You can get a two-color effect by having them printed up in quantity and overprinting a sufficient number, in a second color, for the attraction on Memorial Day, the Fourth of July, Thanksgiving, Labor Day and similar holidays. Make it a regular stunt and merchants will come to look to you for their supply, and you can land this on banks, the post office, and other places where a lithograph cannot go.

Took a Full Page

Minneapolis does not go very strong on full-page theatre ads and a full page for "Behold My Wife" at the Lyric seems to set a precedent. It was laid out by John Leroy Johnston, who does the work for the Finkelstein & Ruben houses, and it was striking in its simplicity. A plan book cut served as a foundation, and no more type than was necessary to explain was permitted in the space, with the result that the appeal was far stronger than had Johnston sought to write a book.

Follow It Through

There is no economy in paying four or five dollars for programs and then giving a couple of boys passes to stick them into some convenient ash barrel.

If you cannot hire reliable boys with passes, use men. If you do use boys, hire some one to follow them over their routes every four or five weeks.

TWO OF THE STREET STUNTS WORKED FOR "THE JAILBIRD" IN TRINIDAD, COLORADO

Only a jackass and a blind man were supposed to stay away from C. C. Chamberlain's Strand Theatre, though a wooden cigar-store Indian put up a lament that he was not able to come off his perch and join the throng. It was the first time Trinidad had been properly rubed, and Fred V. Green, Jr., the Paramount exploiteer in Denver, turned a good trick

Selling the Picture to the Public

Plays Up His Cartoons to Boom New Titles

R. C. Gary, of the Paramount Omaha exploitation staff, used to be a cartoonist. He got a lot of free space in the "World-Herald" for "Something to Think About" and it worked so well that he booked a quick comeback for "To Please One Woman," running a single column cut daily for a week and showing various things men would do to please one woman. Adam ate the apple and Marc Antony lost his empire, but Gary forgot about the man who has to wear a crochet tie or let his wife use the small of his back for a radiator.

It Works for All

The publicity was not tied to any one house (which is one reason why it got free space), but worked for the film in the territory.

There are a lot of titles which will lend themselves to this treatment. Enlist the local caroonists with offers of prizes and use a store window for an art gallery if you cannot break into your local paper. In the case of this particular title you might hang it on the "what would you do to please one woman?" and offer prizes for both drawings and written suggestions that are received.

ADAM ATE AN APPLE - "TO PLEASE ONE WOMAN" WHAT WOULD YOU DO?
SAMSON HAD HIS HAIR CUT- "TO PLEASE ONE WOMAN." WHAT WOULD YOU DO?
CUT IT SHORT OLD TOP
KING MANUEL LOST HIS THRONE "TO PLEASE ONE WOMAN" WHAT WOULD YOU DO?
GARY
SOME MEN BUY THE EARTH "TO PLEASE ONE WOMAN" WHAT DO YOU DO?
I BOUGHT YOU A NEW CAR, SEALSKIN COAT, DIAMOND RING, NEW BED-ROOM SET OF FURNITURE AND DEPOSITED A THOUSAND TO YOUR CREDIT IN THE BANK.
YOU DEAR!
MARC ANTONY LOST AN EMPIRE "TO PLEASE ONE WOMAN" WHAT WOULD YOU DO?
WONDER WHERE MY EMPIRE WENT?
SHONTS GAVE AWAY A FORTUNE "TO PLEASE ONE WOMAN" WHAT WOULD YOU DO?
WHEE!

MAKE 'EM LAUGH: IT'S THE BEST WAY TO SELL

R. C. Gary, of the Omaha Paramount exploitation forces, used to be a cartoonist before he turned to press work, and he is selling the World-Herald on series cartoons for all the Paramounts with titles that will work

Had Miniature Theatre for Easton Advertising

Here is a reproduction of a window stunt used by the Third Street Theatre, Easton, Pa., for "Madame X." Only a placard was used on the mimic screen, but if you can borrow one of those window magic lanterns, throwing slides of the play on the screen from the rear, you will get one of the biggest window frameups you can imagine. It worked well as it stood and attracted attention.

If you cannot get a slide machine, get a photographic enlargement of a still and then light with colored lights, either worked by flashers or with a single light and a revolving screen of mediums. Anything to get movement will greatly increase the value of the stunt.

MINIATURE STAGE AS BASIS OF A WINDOW DISPLAY

One of the stunts worked by the Third Street Theatre, Easton, Pa., for "Madame X." It cleaned up for the Goldwyn attraction and can be used for many others, but try it as a frame for a painting or photographic enlargement

This Side Street Lobby Brings People to See It

Although the generally accepted belief is that it does not pay to dress a lobby which is not located where the traffic makes it worth while, the People's Theatre, Portland, Oregon, finds that it pays, because they bring people nearly three blocks from the main thoroughfare to see the displays and during the noon hour the lobby is crowded.

This is because the house makes a specialty of lobby displays and people come more than five blocks out of their way just to see what is being done. They find it worth while.

The lobby is deep and wide, and is provided with facilities for both front and back lighting, so that unusual effects can be obtained without special wiring.

Booming Miss Macdonald

The display for Katherine Macdonald in "The Notorious Miss Lisle" is a good example of the way things are done. On one side of the lobby was a street effect, the lobby lights being in blue to suggest night. There were dim street lamp illuminations, and a house lettered "Bachelor's Hall." And beside the door knelt the figure of the star in an attitude of fear.

The other side of the lobby offered only a cut-out from the First National 24-sheet, with a huge black fist pointing the finger of scorn. This was hung by invisible wires so that it moved with the slightest draught, the finger perpetually pointing.

Going to see the People's lobby is a regular noontime dissipation of the office workers, and the shoppers drop in all through the afternoon, and the house does a thoroughfare trade.

Selling the Picture to the Public

Uses Underlines for Two Weeks in Advance

W. M. Merkel, of the Capitol Theatre, Springfield, Mass., sends in a sample of his Sunday work in which, it will be noted, he gives the underlines for two weeks ahead. This is a radical departure from the old policy of selling only one show at a time, but we do not believe that the advance hurts the current sale and it assuredly may help the coming attraction. Mr. Merkel takes 95 lines across five columns and draws the design himself, lettering in the title to assure a proper display and then filling in with type, agreeing with this department that type is better than drawing for the small stuff. We think that in the lines just below the title he lets the printer

A FIVE SEVENS FROM A NEW HOUSE

use too large a face for the space. It would look just as well and be just as pronounced in ten point instead of twelve, and would then give the title a better showing because of the white space. We note that Mr. Merkle doubled up his column where it runs too long to be easily legible in the full width. This is something very few managers think of. This full line would run twenty-seven ems, almost too wide for a twelve point. The eye loses its grip on the line and so loses the place, but it can travel along a thirteen em line without trouble. But where the column is doubled, it is a good plan to run a strip of rule to make a complete break if the two columns are not well separated. Mr. Merkel has promised to send in some more samples and we shall look for them, for he has sound ideas and does not let the fact that he can do hand lettering warp his judgment.

—P. T. A.—

Pierce Complains of Lack of Good Stills

Sending in some samples from the Adams and Madison theatres, Detroit, Howard O. Pierce complains that often he is practically without material with which to work. For example, he had to devise a character drawing for "Once to Every Woman" because he could get absolutely no stills from the exchange. For that matter, he says that about eighty per cent. of the stills he does get are unsuited to press use, but if he cannot even get poor ones it becomes doubly tough.

Stills probably will be a sore spot until the end of the game, for the still cameraman is seldom a good advertising man. He takes a pretty picture, and if the press department does not like it it can go hang for all he cares. This is a poor attitude, for the best stories need press material in order to sell to advantage, and if good stills cannot be had, the picture will not draw its best, no matter how good it may be. As a rule the press departments are not to blame for this condition. They have no jurisdiction over the cameramen, most of whom are in Los Angeles while the work is prepared in New York.

There is, however, absolutely no excuse for an exchange not having on hand such stills as have been prepared. To withhold stills is unfair to the renter.

—P. T. A.—

Page Advertisement Is Very Like Small Space

Good full pages look very much like good smaller spaces. This full page from the Rialto, Dayton, for Pearl White in "The White Moll" might well be a three nines in point of display, and it would reproduce about the same in this column, but if you will look at the top of the cut, you will find the running head of the Daily News. It is hand lettering, where type could have been used to better advantage, but in so

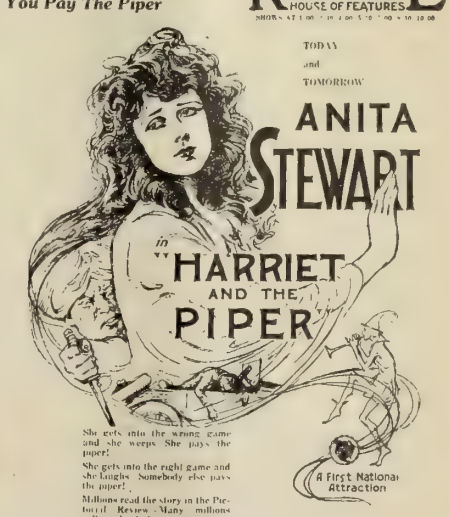
RIALTO THEATRE
FIRST RUN PHOTO PLAYS ONLY
JEFFERSON BELOW FIFTH
OPEN 11 AM TO 11 PM
Starting Today
PEARL WHITE
Frank L Packard's Greatest Story
(Author of The Miracle Man")
"THE WHITE MOLL"
The big 7 reel super picture the most pretentious exposition of life in the underworld Jensely human vividly emotional it tells the story of a great redemption It's the biggest super picture of the year with the biggest star and a wonderful cast
NOT A SERIAL BUT PEARL WHITE'S FIRST BIG 7 REEL PICTURE
Under the direction of William Fox-offered by the Rialto under its exclusive first run policy Doors open at 11:30-starts Sunday, Oct 31 Come early or you won't get in
RIALTO THEATRE

A DAYTON FULL PAGE FOR PEARL WHITE

large a space hand lettering does not matter as much as it does in a limited area where legibility is essential, for the smaller the space the greater the need for legibility, and in a full page, where the letters are large and comparatively well spaced, it does not matter so much. This does not make hand lettering any more desirable, but it is at least less of a blot on the display. The handling of the star and title is well done and the cuts are intelligently spaced. The portrait is faced the wrong way, but the eyes are looking straight ahead, which helps a little, though there is no reason why the placement of the cuts could not have been reversed, and the effect would then have been much better. It may seem a petty detail to insist that cuts face the text, but there is a real psychological value to the idea, and it should be followed wherever practicable—and it was practicable in this instance.

Get a—P. T. A. and Your Worries Are Over

Takes a Full Six and Gets Rest of the Page

Howard G. Ramsey, of the Royal, El Dorado, Kan., took a six fulls in the local paper to announce his Associated First National franchise and the paper apparently threw in the extra column as a write-up, the sheet using a seven-column page. At any rate, Mr. Ramsey gets the spare column for a history of the house. He takes about two-thirds of the space for the opening attraction and the remainder for the coming titles, and he gets a nice looking result, for he and the printer work together to get an open effect. We show Mr. Ramsey's four twelves for "Harriet and the Piper" using a press book cut as a foundation. We particularly like the top

If You Dance—
You Pay The Piper
ROYAL
THE HOUSE OF FEATURES
TODAY
and
TOMORROW
ANITA STEWART
in
"HARRIET AND THE PIPER"
She gets into the wrong game and she weeps She pays the piper!
She gets into the right game and she laughs Somebody else pays the piper!
Millions read the story in the Pictorial Review Many millions will applaud the screen version which far outstrips the printed page.
A First National Attraction

A RAMSEY FOUR TWELVES

line. Many who know that those who dance must pay the piper fail to recall the old saying when they see the title and this gives the explanation. We like also his disposition of the selling talk. It fits in nicely, better than a wider bank would have done, and he has selected a face which matches well with the cut. A light Roman would not have looked as well with that cut. It needed a boldface to match the heavy crayon drawing, and the result is far more harmonious. Art work in advertising is not always illustration. Sometimes it is matching the cut with the proper type. Sometimes you see that an advertisement is wrong without knowing the reason. Very often you will find that it is because the type and cuts are not matched. The type is either too heavy or light for that particular cut. You cannot well change the cut, but you can change the type.

—P. T. A.—

Put Over a Reopening with Six Column Fulls

Reopening after a fire which caused a shut down, the Kinema, Fresno, Cal., took a six fulls to announce the fact. Instead of a mass of type, they used a highly ornamental drawing which occupied most of the space and in a panel at the bottom set a twelve-point announcement of the reopening with "and then, too, comes 'Humoresque'." Following up, the house went to

Selling the Picture to the Public

a campaign for the play, but for the opening gun they used about seven-eighths cut and got more than all the type they could have packed into the space could possibly have yielded. The best advertisement does not always carry the largest number of words. Here the ornate cut suggested the elaborate decorations of which the text told. It caught and held the eye and the brief message was more readily absorbed than several hundred words of announcement. Everyone wanted to see "the insculptured motifs of the stone cutters' art," and they decided right then and there to go. Another thousand words would have carried no more conviction, and the Kinema knew when to stop.

—P. T. A.—

Another Double Decker

The Regent, Elmira, N. Y., is the latest to get out a double hook-up page, with four firms giving the reader "Something to Think About" in the way of prices. The house takes about a third of the space for itself, which is more than is needed, for the chief advantage of the hook-up page is that it gives the house a huge spread with a small investment for copy. A quarter of the space taken by the house would have sufficed to sell the show, surrounded as it is with other germane material. Possibly the house could not coax others in and had to take the remaining space itself, but it should be possible to get at least five houses interested in such an idea in a town the size of Elmira. Only four came in. It is a better plan to use smaller ads and get more of them, for each merchant who comes in will hook up his windows, and this makes for a wide display.

—P. T. A.—

Advertising in Boston Permanently Reformed

Boston advertising seems to have been permanently reformed. After having held the championship for years as the worst

PARK
The Temple of the Silent Art
Continuous 10 A.M. to 10.30 P.M.
ROBERTSON-COLE WEEK AT THE PARK
SO LONG LETTY
FROM OLIVER MOROSCO'S FAMOUS STAGE SUCCESS
ROBERTSON-COLE presents AL CHRISTIE'S 6-REEL COMEDY DRAMA
ROBERTSON-COLE ALSO PRESENTS WM. CHRISTY CABANNE'S FEATURE WOMAN DOCUMENT
"The STEALERS"
WOVEN BY THE HAND OF A WRITER INTO A PICTURE WITH A HEART AND SOUL
"The FUNNIEST PLAY EVER SCREENED"
(LATEST NEWS) (COMEDY)

A FIFTY-FIVE DOUBLE FROM BOSTON

looking theatrical page in the country, Boston has turned over a new leaf and the hand lettered space is the exception now, and the page looks a lot better. The Park in a recent issue takes in some hand lettering, but that umbrella and the girl's legs sell that stuff without reading the rest, so it does not matter that you cannot read more, though there is no reason why type should not have been used for most of the talk. Gordon's Old South uses too many words for the space, fifty-two lines across two columns, but it is mostly type and can be read with comparative ease, and the title is played up so that it can be seen if you just look at the page. Half that much type would have been twice as good, but it is not bad the way it stands. But the Olympia, also under the Gordon management, is something really modern, 175 lines across three columns for "Nomads of the North." Here there is plenty of room for a good display cut and all the necessary type.

GORDON'S
OLD SOUTH
CECIL B. DE MILLE'S
SOMETHING TO THINK ABOUT
MORE THAN A PICTURE
A story of green lanes and gray streets of blind youth and grim reckoning of love and beauty and issue.
Something different from anything Mr. De Mille has ever done
Something YOU'll think about
FUNNY JOHNNY HINES in "TORCHY'S MILLIONS"
ARTHUR D. MARTEL at Organ—SUNDAY CONCERT—Vaudeville and Pictures

GORDON'S AD FOR THE OLD SOUTH

This, too, is just a trifle too full, but it is a hundred years ahead of the Boston advertising of a year ago. We take a personal pride in this Boston stuff, for we think that perhaps we helped to bring about the change, and it is something to have done that.

—P. T. A.—

A Splendid Stunt

Sidney B. Lust, of the Super Film Attractions, Washington, D. C., sends in a stunt so simple that it sounds foolish, but he put it over and it worked, and it should work anywhere. He went down to Richmond to put over "The Confession" at the Isis Theatre. He called upon the merchants and offered them program mention in exchange for a line in their advertisements. He went to all of the regular advertisers and out of twenty he approached fifteen of them mentioned "The Confession" favorably in their newspaper spaces in return for a three-line space in the souvenir program, which was no different from the usual four-page folder the house gets out. It was a good thing for the merchants, but better for the Isis, since fifteen different advertisements in each issue carried favorable mention for the attraction and the virtual endorsement of that number of leading business houses. It's hard to beat the scheme for simplicity and returns.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Cleveland Ad Makes a Pretty Open Display

Cleveland puts out the best theatrical advertising in the country, without exception. The Loew spaces have long attracted attention, and now the other houses have swung into line, with the result that the average is higher than can be found elsewhere. The Loew half and quarter pages lead, but now and then one of the other houses puts one over strong. This quarter page for "So Long Letty," at the Metropolitan, is one of the best we have seen in a long time. There might be two or three lines telling what a super comedy attraction this is, for the benefit of the few who do not know the play, but too little is better than too much, and the layout is really artistic. We cannot reproduce all of the Cleveland displays, and we think that it would pay the manager who is interested in the best in advertising to subscribe for the Sunday Plain Dealer. It is worth study. The newspapers, through their attitude toward the theatres, are largely responsible for the generous use of space, and in helping the theatres they have also assured better business for themselves. If you have a bunch of hard boiled publishers,

A PRETTY QUARTER PAGE

tell them about Cleveland some time. Perhaps it will let a little light into their ivory-plated domes.

—P. T. A.—

Looking Them Over

It will pay you to sit down now and then and look over the exploitation pages you have accumulated. Don't wait until you need an idea. Go over your files every few weeks, and you won't need ideas when you are in a hurry. Keep your mind filled with exploitation ideas and remember that you can adopt almost any idea to more than one picture.

Harry Garson presents

Clara Kimball Young

In

"Hush"

The drama that sets the pace for the finesse that characterizes pictures of the finer class

Ask your nearest Equity
Franchise Holder to Show
You — — —

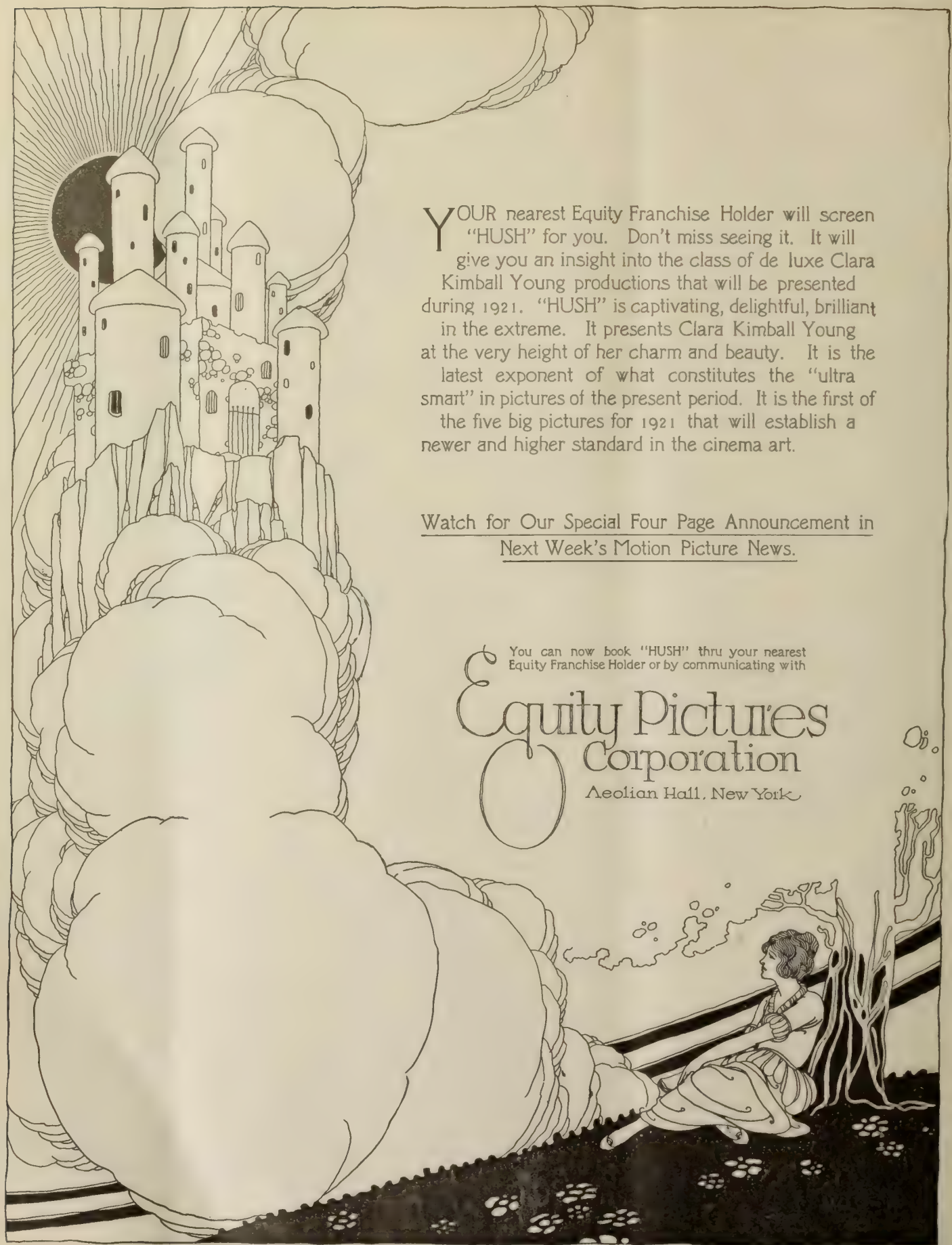
Clara K

Ethelmball Young

In her most charming yet most daring theme
Sada Cowan's original story

"HUSH"

A drama of warning to talkative women
who tell their husbands too much.



YOUR nearest Equity Franchise Holder will screen "HUSH" for you. Don't miss seeing it. It will give you an insight into the class of de luxe Clara Kimball Young productions that will be presented during 1921. "HUSH" is captivating, delightful, brilliant in the extreme. It presents Clara Kimball Young at the very height of her charm and beauty. It is the latest exponent of what constitutes the "ultra smart" in pictures of the present period. It is the first of the five big pictures for 1921 that will establish a newer and higher standard in the cinema art.

Watch for Our Special Four Page Announcement in Next Week's Motion Picture News.

You can now book "HUSH" thru your nearest Equity Franchise Holder or by communicating with

Equity Pictures Corporation

Aeolian Hall, New York

In the Independent Field

By C. S. SEWELL

Louis Baum Reports Record Sales for Joan and Equity Productions

Louis Baum, sales-manager of the Equity Pictures Corporation, and the Joan Film Sales Company, left New York two months ago and returned this week. His results are directly contradictory to reports of depression and slump in the buying market of the independent field. His evidence consists of twenty-nine contracts signed by prominent exchanges for the rights to the distribution of his company's production.

This number of sales negotiated within this period is said to set a record. Mr. Baum declared that he encountered no difficulty in disposing of Equity and Joan pictures. In Baltimore, Baum sold the Billy West comedies and "Whispering Devils" to Peter Oletsky of the Federated Film Exchange, for Delaware, Maryland, Virginia and D. C.; in Boston, Sam Grand of the Federated Film Exchanges of New England, bought "She Played and Paid," "Whispering Devils" and the Billy West series; in Pittsburgh, Joe Skirboll, of First National, purchased the Billy West comedies; Herbert L. Weil, releasing through the Minter United Amusements of Detroit, closed for "She Played and Paid," "Whispering Devils" and "Keep to the Right" for Michigan; in Chicago, Clyde Elliott of Greater Stars Productions, bought the Billy West comedies for Illinois and Indiana; Harry Lande of the Lande Film Distributing Co., of Cleveland and Cincinnati, purchased the three features for Ohio and Kentucky; in Kansas City, the Standard Film Exchange purchased "Whispering Devils" and "She Played and Paid" for Missouri and Kansas; William Underwood of the Specialty Film Co., of Dallas, purchased "Whispering Devils," "She Played and Paid," "Keep to the Right," and the Billy West comedies for Texas, Oklahoma and Arkansas; in the South, J. E. Pearce, of Pearce Films, New Orleans, bought "The Invisible Ray" serial, the West comedies and the three features for Louisiana and Mississippi; Frank Salley, of Salley Films, bought "Whispering Devils," "She Played and Paid," "Keep to the Right" and "The Invisible Ray" for North and South Carolina, Alabama, Georgia, Florida and Tennessee, excepting the serial, which was purchased for four states only. Tom Branon, of Charlotte, operating the Eltabran Film Exchange, bought the "Invisible Ray" serial and the Billy West comedies for North and South Carolina and Virginia.

A summary of Baum's sales reveals that the Billy West comedies were sold for distribution in thirteen states; the "Invisible Ray" serial disposed of for nine states, "Whispering Devils" for sixteen states, as also "She Played and Paid" and "Keep to the Right" sold for fifteen states. The territory sold by Baum, and that sold from the New York office on all the State Rights pictures mentioned, together show that "Whispering Devils" is now 70 per cent. sold; "She Played and Paid," about 65 per cent. sold; the Billy West comedies, 60 per cent.; "Keep to the Right" half sold, and the "Invisible Ray" serial somewhat more than half.

Insist on Getting Co-operation

SUCCESS in the independent field depends ultimately upon the ability of the state-right exchanges to sell their productions to exhibitors at prices which will bring a fair return on the investment to all concerned—the exhibitor, exchangeman, producer and distributor.

The selling of a picture is in no way essentially different from the selling of any other article of merchandise. It is, of course, necessary to accentuate the return the buyer will make upon his investment and also the demand for the article. It is universally recognized that the greatest way to do this is by advertising.

The man who attempts to sell unadvertised products in any line is at a serious disadvantage when he gets up against goods that are advertised and which, because of continued advertising, the buyer is thoroughly familiar with when he is approached.

Now give this matter thought in connection with your own business, Mr. Exchangeman. Are you trying to sell pictures which, because of the absence or scarcity of trade-paper advertising, the exhibitors are not familiar with? Do you have to start at the beginning and talk "cold turkey," build up your entire sales argument, using up a lot of the exhibitor's valuable time and possibly keeping other important business waiting to your own disadvantage, while the other fellow comes in, and because his product has been well advertised and the exhibitor is thoroughly familiar with it his sale is more than half-way made?

The larger companies which, because of their exchange systems, do not have to sell their products to these exchanges are heavy advertisers because they realize the exhibitor is the man to whom the product must be ultimately sold, and they are creating a demand by continual advertising.

Not all of the independent distributors are consistent or continual advertisers, and, in order to place yourself on the same footing with your competitors, it is up to you in buying rights to a production to insist that the distributor continue to back you up with trade-paper advertising after you start handling the picture to stimulate the demand and help you in selling the exhibitors in your section.

Think this over! It means real money to you.

C. S. SEWELL.

Hallroom Sales

The new series of Hallroom Boys Comedies has been bought by Bromberg Attractions, Atlanta, for Georgia, Florida, Alabama and Tennessee.

North and South Carolina have been bought by Premiere Pictures Corporation, of Charlotte, N. C., announces C. B. C. Film Sales Corporation of New York.

Kelley Back from Trip for Sunrise

Many inquiries have been received by Sunrise Pictures on "The Price of Silence," from the novel by Augusta J. Evans Wilson, in which Peggy Hyland is the star.

"Because of this demand and popularity of Peggy Hyland," said Alfred Timen, treasurer of the company, "we are planning to sign up Miss Hyland for at least three more pictures."

Winfield F. Kelley, General Sales Manager, just returned from a trip to Philadelphia, Baltimore and Washington and reports several deals on, with prospects of a Sunrise Exchange in Baltimore. Mr. Kelley is preparing for a whirlwind swing around the country about January 10 and expects to close on the bigger territories.

Quality Buys Arrow Feature

An announcement is made by Arrow Film Corporation of the closing of a contract with Quality Film Service of Atlanta, on "Bitter Fruit" for North and South Carolina, Georgia, Florida and Alabama. Quality will conduct a big local advertising campaign in exploiting this picture, the greater portion of which was filmed in Florida, and it is believed it will have strong local appeal.

"Bitter Fruit" is a production made by Dramafilms, Inc., directed by Will Bradley, who is an artist as well, and is said to contain an improvement in the grouping of the characters and arrangement of scenes.

New Series

Nathan Hirsh announces he is now preparing to release a series of fifteen two-reel dramas in which many famous stars first made a name for themselves. They are to be known as the "Success Series of Short Subjects" and will soon be available. These will be followed by other short subjects, as well as features, which are now in the course of preparation.

In the Independent Field

Elaborate Presentation Arranged for "Madonnas and Men" in Newark

The Jans special production, "Madonnas and Men" will open its first engagement in this section of the country at the Strand Theatre in Newark, on Sunday, January 9. While this picture was presented successfully in Baltimore during Christmas week without a prologue, and it is reported that it played to capacity; special arrangements have been made for an elaborate presentation with the prologue for the Newark run.

Herman F. Jans, president of the company, is particularly interested in the Strand presentation, as Newark is his home town, and desires all exhibitors interested in the booking of pictures for Greater New York and Northern New Jersey to witness the Newark showing. He announces that the presentation will be in the same elaborate manner, with the prologue intact exactly as it has been shown at several other legitimate theatres.

Charles F. Schwerin, who has just returned from a trip in the interest of Jans productions reports he found conditions to be excellent for pictures of this kind and believes by the middle of January the entire country will be closed on "Madonnas and Men," and that several exhibitors who have not closed contracts have retained options. In a word, the prospects are excellent.

Irving Lesser Now in New York on a Hurried Business Mission

After a series of delays, Irving Lesser, brother of Sol Lesser, arrived in New York City Sunday, December 26, from the Pacific Coast.

Mr. Lesser, who is now a producer, has many important items to delve into during his stay which, he states, will be as brief as possible, as his Western Pictures Exploitation activities on the coast as well as his production activities are demanding his constant attention.

Lesser is making his headquarters with Harry D. Wilson in the Capitol Theatre Building, the office of the George Beban "One Man in a Million" enterprise.

Regarding general film activities on the coast, Mr. Lesser stated "business had not been at booming height," but that a fresh spirit in all picture circles was forthcoming with the New Year and that he looked for the year 1921 to be a banner one insofar as the motion picture drama activities in the west are concerned.

"The Parish Priest" Broke House Records During Wilkesbarre Run

Herman J. Garfield returned from Wilkesbarre, where his production of the famous old stage success, "The Parish Priest," had its out-of-town try out last week, with glowing accounts of the box office for business three days and reports more than three thousand people crowded into a twenty-five hundred capacity house to see the last performance.

While the picture version of Daniel L. Hart's popular drama was opened in Wilkesbarre as one of the stages of the preparation of the picture for its New York premier, all records for theatre attendance in Wilkesbarre are said to have been broken and the screen version of the play gives promise of even surpassing the stage version in drawing power.

"It was with a view to trying out the elaborate music score by M. Winkler and the atmosphere-producing effect of the unusual prologue, in addition to studying the effect of the different scenes upon an audience, that the out-of-town showing was given. Finishing touches to the cutting and titling were to have followed the tryout, but the artistic success of the picture proved to be as pronounced as the commercial, and the business increased so, each house surpassing the other in both size and enthusiasm, that the production was pronounced as near perfect as it could be made," said Mr. Garfield.

William Desmond, as the Parish Priest, scored a personal triumph. A telegram which he sent from Los Angeles to the audience was flashed upon the screen following each showing of the picture and received much applause.

TWO NEW ARROW FILM REPRESENTATIVES
At the left is C. M. White, while at the right is Thomas A. Curran

Resumes Filming

Jackie Coogan, featured in "Peck's Bad Boy," had fully recovered from his recent automobile accident and that production work on the story was again well under way. Mr. Lesser is producing the Peck story and stated that he was arranging for several additional production units, announcement of same which will be made before he departs for Los Angeles.

Illinois Likes Fannie Ward Film

Equity Pictures Corporation reports that the Fannie Ward feature, "She Played and Paid," is meeting with exceptional business in Illinois territory. Starting with a successful week's run at the Bandbox Theatre in Chicago, where it was originally scheduled for three days, it has followed this up with heavy business in second run houses, and Gollos Enterprises report it is the first film on which they have needed more than six prints to take care of the bookings, nine now being in use.

As a result of this success Gollos Enterprises have branched out and are opening an office in Denver for handling this production in Colorado, Utah and neighboring states, where it will be used as an opening wedge for other productions.

Lubin's First Is Nearly All Sold

According to Bert Lubin, producer of "Honeymoon Ranch," the State Rights market is in excellent shape insofar as moderate priced productions are concerned. He reports that there are now but three open territories on his western state rights feature, this despite the fact that it is just two and a half months since he first offered territory for sale.

The latest sale announced by Lubin is the Indiana territory to the Maurice Less Attractions of Indianapolis. His second picture is tentatively e..titled "Crossed Trails," and will be ready for release soon.

Price Gives Trade Showing in Chicago

C. B. Price, of Pricefilms, Inc., had a special trade showing of his latest state right offering, "Your Daughter—and Mine," in Chicago during his recent trip to that city. The picture was exhibited not only for the Chicago exchange managers, but also for western buyers in the surrounding centers.

This showing was merely an advance heralding of the release of the picture, which will be made shortly after the first of the year. It is an adaptation of the well-known Stanley Houghton play, "Hindle Wakes."

Jans Makes Sale

Charles F. Schwerin reports the sale of rights to the Jans Pictures, "A Woman's Business" and "Wings of Pride" for Iowa and Nebraska to the Greater Productions Company. These two pictures star Olive Tell.

In the Independent Field

Renews Lease

George Beban has renewed his lease on his Sunset Boulevard, Hollywood, studio. Regardless of the fact he will not be home for five months, the star aims to have nothing interfere with his holdings in the west. Mr. Beban has plans for big film production activities on which he will commence immediately upon the termination of his "One Man in a Million" coast to coast tour.

First "Hallroom" Stunt Comedy Film

"A Dog-gone Mix-Up," the next Hallroom Boys comedy, released by C. B. C. Film Sales Corporation, is announced as the first of several unique stunt comedies, in the new series in which Harry McCoy and Sid Smith do clever and dangerous work on the roof edges of high buildings, providing thrills with screaming comedy.

Company to Make Films in Arizona

The Border Feature Film Corporation of Arizona will enter the producing field within a short time to make two and five-reel westerns on the Great Arizona Desert, studios being located at Tombstone and Bisbee, Arizona. It is announced that real cowboys will be used, and the star of the two-reel pictures will be Grant Merrill, who is a crack shot, an excellent rider and a daredevil.

Mr. Merrill has appeared in pictures for the past four years. His leading lady will be Peggy Parken, a western girl. The five-reel feature will be of the all-star type. Rex Thorpe is production manager of the company, and Elmer Dyer, who for the past year has been with Reelcraft will be chief cameraman.

Brooklyn Strand Has Two Kineto Reviews on Program at Same Time

Two Kineto Reviews in a single program will be featured during the week by Manager Edward Hyman, of the Brooklyn Strand.

It has been all along the contention of Charles Urban, president of the Kineto Company, of America, that these single reel subjects had the substance and the quality to make up even an entire program. Mr. Hyman is taking the first step towards doubling the usual allotment of this kind of entertainment.

Mr. Hyman will have his customary high class presentations. The Kineto Reviws lend themselves to fine musical accompaniments. They are rich, not only in pictorial beauty, but rich also in the atmosphere of the locality or subjects of which they treat.

Leading exhibitors are watching with interest Mr. Hyman's program because of this experiment.

The Brooklyn Strand manager himself is said to have no doubt as to the outcome. He has always gone on the assumption that the best is none too good for his patrons, and he is satisfied that they will welcome two Kineto Reviews instead of one.

It was partly due to their prompting that he is taking this step. His presentations of previous Kineto Reviews; notably "The Emerald Isle" and "Hiawatha," were reported as highly successful.

Union Finishes First of Comedy Series Starring Alt and Howell

The Union Film Company announces the completion of "Marked Women," the first of a series of twelve two-reel comedies starring Alexander Alt and Helen Howell. It is said to be the forerunner of something entirely new in the line of screen comedy. The second picture of the series has also been completed.

Alexander Alt, president of the Union Film Company, announces he is highly pleased at receiving several letters and wires from prominent distributors so soon after having started work, making offers for distribution on these comedies."

Two days before Christmas, the executive force of the Union Film Company moved into its new administration building, which had just been completed. A combination "housewarming" and celebration over the completion of the first two comedies took place that evening.

David Fischer Announces His New Film Is Not Political Propaganda

It is announced by David G. Fischer, director of "In the Shadow of the Dome," the Fox-Fischer Masterplays, Inc., eight-reel feature, that this production is not political propaganda in any sense. The locale of the photoplay in Washington and the story deals with the social activities of our national lawmakers and the intrigues of the House. However, Mr. Fischer's treatment of the play does not take sides in any of the political issues, nor does the play criticise the method of law making in Washington. It merely states the problem and shows how the well-meaning Congressman can overcome the efforts of insidious lobbies and create beneficent laws.

"In the Shadow of the Dome" is the result of five months production. Mr. Fischer supervised everything from scenario to cutting, which is just being completed, and intends to show the picture to the trade in a few days. His own faith in it is such that he believes it can take a position beside any other picture made this year in story, acting, quality of photography and the power of gripping drama.

The cast is said to number 1,000 persons. Sets include replicas of the House of Representatives, the Capitol, the Corcoran Art Gallery. The featured player is Dixie Lee. Other headliners in the cast include Donald Hall, Eulalie Jensen, William Parks, Jr., and Marguerite Gale.

Two Special Representatives Are Added to Sales Force of Arrow

W. E. Shallenberger, president of the Arrow Film Corporation, announced the appointment of two additional special representatives to the sales force of the organization.

In accordance with the recently announced policy of expansion of the Arrow Film Corporation an increase in the sales force became necessary and appointment of Thomas A. Curran and C. M. White was the first step preparatory to handling the increased output during the coming year.

Both Mr. White and Mr. Curran are experienced film men who are especially well fitted for the work they will have to do in their new positions. Mr. White was for a number of years connected with Gaumont and has had a great deal of practical motion picture experience. Mr. Curran acquired most of his motion picture experience in Australia, of which country he is a native. While there he had a thorough training in theatrical and motion picture matters.

Both Mr. White and Mr. Curran will spend some time in the New York offices of the Arrow familiarizing themselves with the business details of the organization before going to their respective territories.

Dominant Closes Two Sales and Finds Big Demand for Westerns

That there is a lively demand for two-reel Westerns is indicated by the receipt of a large number of inquiries, following the announcement of the release of a series of twenty by the Dominant Pictures Corporation, many being received direct from exhibitors requesting information regarding the policy of release of the Western star dramas.

This indicates, according to officers of the company, that the plan of releasing a series of two-reel Western subjects at this time is not alone timely but of material assistance to the independent exchangeman. Dominant Pictures Corporation wish to point out in this connection that the subjects available for release are productions of merit replete with dramatic intensity and western thrills and that already two territories have been closed for the entire series. New England was the first territory to be disposed of. The sale was made to the Commonwealth Film Corporation of 12 Piedmont street, Boston. The second sale was made by wire to the Special Features Film Company of Knoxville, Tenn. Under the terms of this contract, the series of Westerns will be distributed in North and South Carolina, Alabama, Florida, Georgia and Tennessee. Both sales were made by Jacques Kopfstein, general manager.

In the Independent Field

Top Notch to Make Title Contest Its Main Feature in Exploitation

What is this title contest all about? is the question asked many times by theatre owners and exchanges since The Top Notch Producing and Distributing Company, of Cleveland, started an extensive publicity campaign through newspapers and magazines calling the attention to a title contest conducted on their new series of two-reel "Top Notch" comedies.

Wolf Hecht, the treasurer of the company, answers this by stating the company merely tried this as an experiment to ascertain whether or not an advertisement in hundreds of Sunday newspapers and many fiction magazines would arouse interest toward a new brand of comedies.

The inquiries, as a result of the first advertisement, are said to have came into the company's offices in such quantities, that the first experiment assured a definite success for the "Top Notch" Title Contest. Therefore, Mr. Hecht states that they have decided to make the title contest their main feature. The company is appropriating $1,500 weekly for newspaper advertisements, beside the trade magazines and the thousands of stock posters are distributed free of charge to exchanges and theatres to boost the title contest.

"We are not featuring our stars, directors, writers, et cetera," says Mr. Hecht. "Although our organization includes the best available people of the industry, but our only aim is to build a reputation for the 'Top Notch' brand, and because the name 'Top Notch' could not be deemed a drawing power until the multitude knows and recognizes it, we had to find a drawing card for our comedies to make the public ask for our pictures before they know whether or not they will like it. Thus we decided to experiment with our title contest idea, which beyond all expectations proved to be an immediate success and assured the future for 'Top Notch Comedies.'"

Joan Reports Eighty Prints Are Working on "The Invisible Ray"

Joan Film Sales Company reports that eighty prints of the "Invisible Ray" serial in fifteen episodes, starring Jack Sherrill and Ruth Clifford are now in full operation in twelve territories and claims this is a new record for prints for this number of territories, and emergency order has therefore been placed for fifty additional prints.

The original order by the company was for thirty prints and these were taken within three weeks by four exchanges, Commonwealth of New York, Metro of Philadelphia, Pearce of New Orleans and Seeley of Atlanta. Fifty more were then secured and these have been exhausted.

Due to the shortage of prints, Joan reports that Louis Baum, sales manager, on his recent trip sold four territories without showing a print as the last one had been disposed of.

Joan is highly pleased with this record, and points to the fact that eleven prints are being used in New York state, while Philadelphia is using nine, and other territories in proportion.

Price Plans to Help Buyers by Means of Follow-up Advertising

In the exploitation of "Your Daughter—and Mine," C. B. Price, president of the Pricefilms, Inc., will carry his campaign directly into the territory of the different franchise purchasers.

"We believe," said Mr. Price, "that advertising and exploitation should not be discontinued after the territory has been purchased. The main purpose of advertising is to familiarize the exhibitor with the production and ease the selling campaign of the purchaser.

"We have worked out a territorial plan for the buyer that will give him a wide line of assistance after he has purchased the picture. In addition to the trade paper advertising which this campaign will include there will be a great number of direct by mail helps which we feel certain will round out one of the most complete campaigns on a state rights picture ever devised."

"Our advertising is under the supervision of C. J. VerHalen, who has turned out some of the most successful campaigns in the past year. He is preparing for us a line of lobby displays and lithographs that have the big selling punch.

"Your Daughter—and Mine"—is an adaptation of the famous stage play, "Hindle Wakes."

Bracken Makes a Speed Record

Bertram Bracken has established a record in the production of "Kazan" as a Selig special. He wrote the scenario as he went along, filmed all of the scenes in twenty-seven days, and cut and titled the picture.

Goldberg Praises S & E Two Reels

This two-reel production which S. & E. Enterprises is distributting has elicited praise from Lee Goldberg, of First National Exhibitors Exchange of Louisville. who controls rights for Kentucky and Tennessee.

"You no doubt will be pleased to learn that 'Cowboy Jazz' is starting out like a real winner. I screened it for several of our prominent exhibitors, and in every instance secured a booking. Personally, I think it is a decided novelty and I would be pleased to recommend it to any exchange in need of a novel and thrilling two-reel picture," says Mr. Goldberg.

In the November list of pictures specially selected by the National Board of Review, "Cowboy Jazz" is listed as a production possessing not only entertaining qualities, but also educational values.

Exploitation Aids Proving Effective

The proof of the effectiveness of the exploitation suggested on "Whispering Devils" is now beginning to appear, says Equity. Almost half of the twenty-eight-page campaign book was devoted to exploitation ideas, and criticism has frequently been made to the effect that in many instances exploitation ideas prove impracticable.

To check up on this, Equity has made a thorough inquiry and finds that excellent results were secured by the use of stunts suggested, particularly by the smaller houses. Among them was a masked "devil rider" on a bicycle announcing the picture, and of a "devil drivers" truck for suburban trade.

Mazur Promoted

M. E. Mazur, who has been acting as special representative in New York for the Sherman Productions Corporation, has been appointed treasurer.

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If I buy from news stands your publication will cost me thirteen dollars a year. So I am saving ten dollars by subscribing. Here's my three dollars.

Name .....

Address .....*Name of Theatre* .....

City .....*State* .....

My connection with the industry.....

In the Independent Field

Poli's New Haven Books S & E Film

"It Might Happen to You," the five-part "thrillodramatic" comedy sponsored by S. & E. Enterprise, will begin an engagement at Poli's Palace Theatre, New Haven, the week of January 2. This engagement will mark the initial presentation of the picture in New England. The presentation will be marked by a specially staged prologue under the direction of O. H. Edwards, manager of the Palace Theatre, together with an extensive publicity campaign in the New Haven newspapers.

Savini Buys

Savini Films, Inc., Atlanta, Ga., has just purchased rights for several Southern states from the Buffalo Motion Pictures Corporation for "The Sport of Kings," six reels by Arthur Somers Roche and "The Daughter of Devil Dan," five reels by Bert B. Perkins; also from American Film Company the following reissued features: William Russels, Mary Miles Minters, and McGowan Westerns.

Manheimer Organizes New Company to Supply Big Special Features

E. S. Manheimer, producer of "The Branded Four" and "The Crimson Lash," is the general manager of the newly formed J. W. Film Corporation, with offices at 130 W. 46th street, New York City.

The J. W. Film is a New York corporation which will devote its energies for the present to supplying special productions to Independent Exchanges. Mr. Manheimer, who has been operating on a large scale in the foreign market, controlling the foreign rights to several serials, has been preparing for some time to become active once more in the producing and distributing fields. His first production is ready for release and four other special features nearing completion.

The initial offering is a Burton King production entitled "Every Man's Price," and is designed to enable exchanges to take care of first run bookings in first class theatres. Grace Darling is the star and will be given the backing of an advertising and exploitation campaign.

"Every Man's Price" is described as an unusual society drama, laid in New York, and deals with the attempt of a wealthy banker, who is also a power in politics, to prove his contention that every man has his price. The district attorney is the victim of his experiment in the picture.

Greenwich Village and Its People Prominent in Roy Sheldon Special

At least two thousand feet of Roy Sheldon's special production, "Is a Mother to Blame?", is laid in Greenwich Village and the scenes were not only staged on the spot, but Greenwich Village artists portrayed prominent roles. The "mother" was an artist and the part was played by Modre Kovska, who is an artist in real life in addition to being an actress.

"Is a Mother to Blame?" is described as a dramatic heart interest play, with lighter moments which contrast with its many serious situations. Among them is a gay costume party in a Greenwich Village studio. It is announced that audiences will see in these scenes some of the most famous champions of the palette and brush on this side of the Atlantic.

There are also many interesting exterior scenes of old New York in the picture as it was in Greenwich Village that the mother abandoned her baby daughter rather than allow it to grow up in poverty after she was deserted by her unfaithful husband.

Artists Praise "Devil's Angel"

Clark-Cornelius Corporation, handling Lejaren Hiller's production, "The Devil's Angel," starring Helen Gardner, report that this picture, which was recently given a private showing to a number of artists, was considered by them to be the most artistic accomplishment yet presented in motion pictures.

Mr. Hiller is himself an artist and illustrator of note and has achieved a reputation for unusual photography and lighting of subjects. "The Devil's Angel" is the embodiment of his ideas and discoveries along this line, and he has produced many original effects.

"Screen Snapshots" Receives High Praise from Exhibitors

LETTERS from state right buyers and exhibitors all over the country are received in large number, says Jack Cohn of C. B. C. Film Sales Corporation, praising "Screen Snapshots," and declaring that it fills a long-felt want. This single reel, which is released twice a month is produced by Mr. Cohn in co-operation with Louis Lewin on the Pacific Coast, and shows intimate shots of screen stars at work, in their homes, etc.

Many requests have been received to have it issued more often, reports C. B. C. For instance, Manager Wolf of the high class Adelphi theatre on Broadway in New York says, "It has made such a hit with my audience that I wish it was being released once a week instead of every two weeks, and Charles Goldreyer, of the Bronx reports his audience is enthusiastic over it, while William Brandt, prominent Brooklyn exhibitor, characterizes it as the best single reel.

"The appeal of 'Screen Snapshots' is that it brings you to the home of your favorite star and shows the company at work in the studio or on location in scenes that you do not get in other ways, revealing as it were little secrets," says Mr. Cohn.

Garfield Seeking Broadway House for "The Parish Priest" Showing

While Herman J. Garfield is seeking to make arrangements whereby his screen version of the famous old Dan Sully vehicle, "The Parish Priest," which opened just twenty years ago this month and is still paying big royalties to its author, Daniel L. Hart, can enjoy a run on Broadway, the stage version is drawing crowds to a New York theatre.

Where the film version will be presented will depend upon what arrangements Mr. Garfield makes for a Broadway house, as he is anxious to find a theatre where the drama will be allowed to run without interruption.

The interest awakened by the try-out performances in Wilkesbarre would indicate that "The Parish Priest" in film will more than duplicate the success of the play. The mayor of the city gave an elaborate dinner party in Mr. Garfield's honor. In addition to a large number of guests of local prominence, a number of well known theatrical men and their wives were present.

Whether "The Parish Priest" will be presented in the large cities for runs before being distributed in the regular manner is now being considered by Mr. Garfield.

Reports Sale

Joseph Klein, of D. N. Schwab Productions, on a tour of the Middle West, reports that in Minneapolis he sold to the Midland Film Corporation rights to "Girls Don't Gamble" and "Smiling All the Way" for Minnesota, Wisconsin, North and South Dakota.

Tucker Brothers Road Picture Show Will Tour Three States

Tucker Brothers Road Picture shows which for the past forty weeks have been successfully exploited in Oklahoma and Arkansas will now be circulated into Texas as well and will cover the three states. While the road show idea for one picture is not new, Tucker Brothers believe their proposition to be the first one on a large scale, where several pictures are used, the dates being booked ahead. Booking agents blaze the trail and the circuits stands for an indefinite period, a new show following each week, piloted by an experienced manager.

These road shows are played on a percentage basis with exploitation stunts and publicity to put them over. New shows now starting over the circuit for the three states are "The Unfortunate Sex," "The Woman Above Reproach" and "The House Without Children." Six different circuits are expected to be in operation by February 1. Upward of fifty shows are now on tour, and nearly one hundred persons are regularly employed.

EVERYBODY KNOWS "The HALLROOM BOYS"

Resumes Showing Pictures

Motion pictures will be resumed at the Colonial Theatre in Albany, N. Y., on January 3, with the showing of "Earthbound" as the first attraction. The theatre has been playing to stock since last June with much success, but it was figured by the management that Albany is not of sufficient size to support a stock company the year round. A grand organ has been installed.

Finkelstein & Rubin Host to Soldiers in Hospital

More than 200 wounded soldiers were treated to free motion pictures at the various Minneapolis hospitals as a Christmas remembrance, by Finkelstein & Ruben, managers of more than forty northwestern picture houses. The entertainment took place Christmas morning.

Christmas carols were sung by special singers engaged for the occasion. Short reels of comedy features were shown in conjunction with the Booth Tarkington comedy, "Edgar's Little Saw." In cases where the wounded soldiers were too ill to be moved from their beds, the showings were made in their rooms.

The programs were arranged by Manager C. P. Murphy of the New Garrick Theatre and Major Charles J. Bradley of the exploitation department for the firm. The entertainment was in line with a custom carried out annually by Finkelstein & Ruben.

Bebe Daniels in Texas

Bebe Daniels, Realartist, is spending the holidays in Dallas, her birthplace. This is her first visit to Dallas since she became a full-fledged screen star. Many social affairs have been arranged in her honor by old-time friends in the Texan city.

Upon her return to the Realart studios she will start work on her next Realart picture, an adaptation of a Saturday Evening Post story by Nina Wilcox Putnam.

Ouch! My Wrist!

The audience was on its feet, cheering madly. The hero had just leaped from the speeding motorboat to an aeroplane, from the airship to an express train and thence to the bounding back of a thoroughbred, to gallop headfirst through an oak door reinforced with strips of Replogle steel, and hurl himself upon the villain, about to strangle the heroine of the tale.

As the hero flung his husky bulk upon the hitherto debonair villain, a subtitle flashed on the screen.

"You despicable person!" it quoted Reginald De Lancey as saying between clenched teeth, and the villain as replying: "My word! Here is that most unwelcome chap back again!"

It was these thrilling, heartfelt words which had so stirred the audience. They had been written by Mayor J. M. Switzer, of Dayton, Ohio, who has asked local exhibitors to eliminate in subtitles such profane words as "damn" and "oh, hell" as unnecessary for conveying great feeling.

Will Rogers' New Production Is Based on Irvin Cobb's "Boys Will Be Boys"

GOLDWYN announces coincident with the release of Will Rogers current picture, "Guile of Women," based upon a Peter Clark MacFarlane story, the completion at its Culver City studios of the next Rogers starring vehicle, "Boys Will Be Boys," based upon Charles O'Brien Kennedy's dramatization of the famous Irvin S. Cobb story of the same title. In its play form last year "Boys Will Be Boys" registered an emphatic hit on Broadway, the role of Peep O'Day, acted on the stage by Harry Beresford, being given high praise because of its unusualness and the opportunity which it afforded for human comedy acting.

Will Rogers has acted Peep O'Day for the screen. In this elderly man who was brought up in the poor house and has passed the half century mark with never more than 75 cents in his possession at one time, but who suddenly comes into a fortune and starts out to enjoy the boyhood which he never had, Rogers finds a role to his taste. It gives an opportunity for the quiet, natural and human comedy acting which he is gifted in interpreting.

"Boys Will be Boys" was directed by Clarence Badger, who has directed every picture in which the cowboy star has appeared since he stopped twirling a lasso in Ziegfeld's "Midnight Frolic" to become a Goldwyn star. In the supporting cast are Irene Rich, C. E. Mason, Sydney Ainsworth, Ed. Kimball, H. Milton Ross, C. E. Thurston, Mae Hopkins, Cordelia Callahan, Nick Cogley and Burton Halbert. The continuity was written by E. A. Bingham.

Demand for Fox Film, "Two Moons," Shows Public Desires Plausible Western Plays

THAT Buck Jones, the William Fox star, was not elevated to stellar honors without reason, is said to be evidenced again by the release of "Two Moons," his latest picture, which was first presented to the public December 19. Although so short a time has elapsed since the release, the demand for booking by exhibitors, according to information from the Fox offices, indicates that the star has put over another money-getter.

Reports from all over the country, it is said, show that wherever the picture has been screened big business has resulted. The public seems to flock to this style of western picture, which has a big punch and plenty of action throughout.

Feud stories always did go well, and this is no exception. In this film the feud is laid in Wyoming, between the cattle and sheep men, who long were enemies; and Robert Welles Ritchie, who wrote the story, has injected plenty of accurate western "atmosphere."

Buck Jones plays the part of Original Bill Blunt, who protects the interests of the cattle men, and encounters romance in the person of Hilma Ring, a sheep herder's daughter, played by Carol Holloway.

Exhibitors, who have their fingers on the pulse of the public, state, according to information from Fox, that the western picture is just as popular as it ever was, when it is done well and has plausible action.

Knoblock and Maughan Laud Paramount Picture of "Sacred and Profane Love"

JUST like thousands of homes I've seen in the north of England," said W. Somerset Maugham.

"A perfect reproduction of the architecture and interior decoration of England in the Mid-Victorian period," agreed Edward Knoblock.

In such manner did two famous British dramatists set the seal of their approval on the English settings of "Sacred and Profane Love," the Arnold Bennett novel and stage play in which Elsie Ferguson appeared on Broadway and which is now being translated into film at Los Angeles by Paramount under the direction of William D. Taylor. Miss Ferguson is starring.

Absolute Perfection

"Every feature of the home of Charlotta and her aunt are absolute perfection," said Mr. Maugham, who is in Hollywood on a trip around the world.

"It's England in the heyday of its old-fashioned precise, delightful rusticity," chimed in Mr. Knoblock. "Every person of English birth will appreciate the great pains which have evidently been lavished to make this production absolutely true to type."

Could Judge Worth

No one could better judge the worth of an English setting than Edward Knoblock, author of "Kismet," "Milestones" and "Tiger Tiger," who is one of the greatest of contemporary English writers. Only recently did he leave Great Britain to attach himself to the staff of the Famous Players-Lasky Corporation at the West Court studio.

Mr. Maugham's praise is even more significant, being absolutely unprejudiced. The author of "Land of Promise," "Lady Frederick," "Landed Gentry," "The Moon and Sixpense," "Mrs. Caddock," "The Explorer," etc., came merely as a sightseer, being on his way around the world.

Conrad Nagel plays the leading male role of Diaz with Thomas Holding as Ispenlove. In other roles are Helen Dunbar, Winifred Greenwood, Jane Keckley and Clarissa Selwyn.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

Part of an article by Burges Johnson in Harpers Magazine for January, "The Alleged Depravity of Popular Taste," is devoted to the moving picture, the novel and the spoken drama being brought into the discussion. The opening paragraph is as follows:

"'The present vulgarity of the public taste,' 'the barbarous taste of the public'—these two phrases occur in two separate articles in a recent number of a critical review. In their appraisal of the public taste I wonder whether these writers made any distinction between popular curiosity and proofs of popular approval! Curiosity is aroused by weeks of skillful advertising, and spends itself in a moment. Curiosity, like suspicion, anger, or amusement, is an emotion easily aroused in the popular breast by the skilled manipulator of crowds, who usually is indifferent to the fact that it is spent in a moment, provided it is spent his way."

It should be pointed out that the manipulator in question may be intent upon launching a stage play, a moving picture or a "best seller" novel; and what Mr. Johnson says about the novel and the stage is equally true of the movies. Referring to a theatre success which "played night after night to crowded houses," he notes that "It is actually the fact that not one of the many comments we overhear indicates that the play has met the approval of popular taste, but rather that popular curiosity has been satisfied."

Here is a bit of audience psychology that bears the stamp of close observation and accurate deduction. Curiosity is one of the strongest of human traits, but not everyone who helps to enrich the owner of a "popular success," whether stage, screen or book fiction, is ready to give it his unqualified, or even partial, approval.

After several hard hits at the producers who give "the public curiosity—not the public taste—what it wants," the writer speaks thus hopefully of the screen.

"The present day trend in moving pictures is comforting to those who have faith in the popular judgment, for surely the producers have not determined to run contrary to a general demand and force upon the people something better than they want; yet everywhere producers, even the stupidest, are revising their editorial staffs, hunting hurriedly for better sources, and vying with one another to destroy that ugly god which they created in their own image and called Public Opinion; groping for a true god, which they have no means of recognizing."

In the section of the article devoted to the novel, Mr. Johnson records this shrewd analysis of why certain books succeed in spite of their failure to please the critics, his deduction being quite as applicable to the screen and to the spoken drama:

"Perhaps the public does not set the seal of its approval on a whole book when it buys and buys, but only upon some one quality or some one character in the story that it is able to recognize as true in spirit. And it accepts, or ignores as non-essential, certain accompanying characteristics that to Jones may mean the book's damnation." Said Jones being a professional critic, who may be suspected of enjoying faultfinding.

In answer to the important question, "What does the public like?" Mr. Johnson says:

"First, something it can understand; second, something it *recognizes* as spiritually true; third, something that is not destructive of its fundamental faith in the eventual outworking of all things for good; finally, and more specifically, the things it really likes are the things it *keeps on* buying."

The product of the screen is not merchandised after the manner of printed fiction, but the public will keep on buying admission tickets and filling the theatres where film fiction that squares with the list of qualities just enumerated is on sale.

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"The Rookie's Return" (*Paramount*).
"Nineteen and Phyllis" (*First National*).
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"That Girl Montana" (*Pathe*).

"Two Moons"

Five-Reel Fox Production Features Buck Jones in Story of Western Range Country

Reviewed by Robert C. McElravy.

This five-reel Fox subject, "Two Moons," is ahead of the average Western production in several respects. The first of these is in the fact that, with the exception of the rather conventional melodrama at the close, it gets away from the usual surface story of the plains. It is based on the early warfare between the cattle and sheep raisers, which really developed some sanguinary encounters. Then the characterization is better than usual, such types as "Uncle Alf," "Wooly Ann," "The Killer" and others doing much to create an illusion of reality.

Buck Jones has the role of the hero, a representative of the Cattlemen's Protective Association. His first meeting with the girl is original and a relief from the conventional "love at first sight" air. The girl, splendidly portrayed by Carol Holloway, has inherited a sheep ranch on the death of her father. She looks upon cattlemen with unutterable hatred and spurns the hero on his first appearance. Her only reason for not shooting him is that her aim is poor, for she makes the effort. The situation is unique and has been played up well.

The settings are picturesque and in keeping with the story.

Cast

Original Bill Blunt.....Buck Jones
Hilma Ring.....Carol Holloway
Old Man Ring.....Gus Seville
Red Agnew, Sheriff.....Bert Sprotte
Rogers, Cattleman.....Slim Padgett
Timberline Todd.....William Ellingford
Uncle Alf.....Louis Fitz Roy
Zang Whistler.....Ed. Peil
Strayhorn.....Edwin Booth Tilton
Wooly Ann.....Eunice Murdock Moore
Phenie.....Eleanor Gawne
The Killer.....Jim O'Neill
Von Tromp.....Billy Fay
Red Agnew's Wife.....May Foster
Blacksmith.....Dick La Reno

Story by Robert Welles Ritchie
Scenario and Direction by Edward J. Le Saint
Length, Five Reels

The Story

Hilma Ring, in "Two Moons," has inherited a sheep ranch from her father at the time of his death, and operated it with the assistance of Old Joe and other employes. Original Bill Blunt, good-looking representative of the Cattlemen's Protective Association, calls on her, but Hilma packs him off in a hurry, even trying to shoot him as he leaves, driving before him some cattle which had been stolen by a certain Zang Whistler. The latter individual loves Hilma, but she does not care for him, and in fact is down on all men.

Bill calls again, just as Hilma is repulsing the advances of Zang. They fight and Bill is wounded by Zang. Hilma wants to shoot Bill, but Zang will not permit this, since Bill had spared his own life.

Complications and angry passions arise over the capture of a man known as "The Killer." During the excitement Bill again meets Hilma, who has stolen his horse. He makes her a prisoner, then punishes her with a kiss and releases her . The kiss awakens love in the heart of the girl for the first time. Later, in the midst of exciting events, the two realize that they are intended for one another.

Program and Exploitation Catchlines: A Story of the Western Range Country.
A Drama About the Warfare Between the Cattle and Sheep Raisers in the West.
Buck Jones in a Drama of the Plains.

Exploitation Angles: Tell them it is Buck Jones and tell them also that it is a corking good story of the west. Make it snappy and you can put it over with little special stuff.

"The Charm School"

Paramount Presents Wallace Reid In a Pleasing Story By Alice Duer Miller

Reviewed by Louis Reeves Harrison

"The Charm School" as a story by Alice Duer Miller is rich with vital material not used in the screen version, or subordinated to the conventional chorus of adoration whenever a good story becomes a vehicle for a popular star. As it is, we are given glimpses of the author's purpose in some bright grouping and live action of subordinates, but the meaning of the story is made a side issue in order that the star may have the spotlight and pose as a matinee idol. Then all idea of comedy drama is disposed of by smoothing the way for the two leads to unite in an easily foreseen ending, thus destroying other interest than that of gazing at some attractive ensembles. That the picture pleases is largely due to the director's tasteful presentation of the author's bright idea whenever he is afforded a chance to do so.

Wallace Reid represents the good-natured and manly American type so well that he cannot do other than please, but he is relying too much on personality alone in "The Charm School. Among the young ladies of languishing glances with which he is surrounded, only one, Grace Morse, carries herself like a girl of intelligence, but there is a physical beauty in scantily draped abundance. The direction of James Cruze saves much out of the story's definite meaning and this is treated to such artistic advantage, that it pleased a large house

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at the Rivoli and should provide good enterment elsewhere.

Cast

Austin Bevans.....Wallace Reid
Elsie .....Lila Lee
Mrs. Rolles.....Adele Farrington
Susie Rolles.....Beulah Bains
Homer Johns.....Edwin Stevens
Miss Hayes.....Grace Morse
Sally Boyd.....Patricia Magee
George Boyd.....Lincoln Stedman
Miss Curtis.....Kate Toncray
Miss Tevis.....Minna Redman
Mr. Boyd.....Snitz Edwards
Mrs. Boyd.....Helen Pillsbury
Europia .....Tina Marshall

Author, Alice Duer Miller
Director, James Cruze
Length, Five Reels

"The Charm School" is evolved in the mind of Austin Bevans after he has inherited a young lady's school from an aunt. He at once upsets the old-fashioned curriculum in favor of developing among the pupils grace of movement and charm of manner. He meanwhile discovers that he loves Elise, granddaughter of his financial backer, but is unaware at first that she loves him. She seems devoted to a teacher of bookkeeping from her father's office. Bevans finds that she writes a poor hand and decides that she must write him a letter every day, merely for correction. Through them, quite as well as through her eyes, she reveals her sentiments.

Bevans has established the school in the hearts of the pupils and of their parents. A will is discovered which gives the school to Miss Hayes, one of the teachers. Bevans goes to the grandfather of Elise with some information about the clerk who has been persecuting her. He finds there a former flame and her mother. Their attitude toward him is changed when the grandfather of Elise exhibits his approval of the young man, offering him a high-salaried position.

Elise now fears that Bevans will be won over by those who formerly regarded him as an undesirable match. Elise sends him a parting note by the butler and pretends to run away, but when Bevans goes to his car he finds Elise hiding there. She has learned how to win him in the game of love while at "The Charm School."

Program and Exploitation Catchlines: He Was a Handsome Young Lad Who Inherited a Girl's School from His Aunt—So He Goes to the School and Endeavors To Institute His Ideas of Teaching—But It's Brought To a Halt When He Falls In Love with a Pupil.

Wally Reid In a Story of a Girl's School Where He Tries To Teach Charm.

An Alice Duer Miller Story About a Handsome Fellow Who Is Left a Girl's School By His Aunt—He Finds That When He Gets There That the Idea of Teaching Charm Would Have To Be Abandoned and That of Love Put In Its Place.

Exploitation Angles: Bear down hard on the story. It made an unusual hit when it ran in the Saturday Evening Post and it will draw those who liked it then. Play up the girl angle. Sell Reid strongly, but remember that you have something more than a star play, and use all the angles. The stills will help a lot on this. Use them.

"Nineteen and Phyllis"

Charles Ray in a Ray-First National Comedy of Puppy Love.

Reviewed by Louis Reeves Harrison.

"Nineteen and Phyllis," produced by Arthur S. Kane, is something different from Ray's customary impersonation and something of a relief as well. The central figure, that of a love-struck youth, is well conceived by the author, Frederick Stowers, and it has qualities quite as well suited to Ray's talent as are to be found in the almost-extinct Rube of stage tradition. Then the characterization of the lovesick young male has untold opportunities for amusing development. There is nothing extinct about the young man of strong sex instinct beautified by ideals which make it delightfully human, even if its manifestations are often grotesque, as in "Nineteen and Phyllis." Thus First National's latest offering with Charles Ray is a comedy of human nature and of human nature as we know it, not as it has been caricatured.

Charles Ray presents a simple and strikingly truthful picture of youth in love, sighing, serious-minded, so preoccupied with his passionate ideal that his whole line of life is guided by it. He is best in revealing the concealed mental processes of youth in love, but he has to carry the burden of interest because of inadequate support, instead of playing opposite some type of American girlhood less self-conscious than the pretty little eye-rolling smilers thus far selected for important roes in his plays. With a competent supporting cast "Nineteen and Phyllis" could have been made far more effective. As it is the holiday crowd at the Strand Theatre enjoyed it to such an extent that it can be classed as a fine entertainment.

Cast

Andrew Jackson Cavanaugh.....Charles Ray
Daniel Cavanaugh.....George Nichols
Mrs. Daniel Cavanaugh.....Cora Drew
Phyllis Laurin.....Clara Horton
Judge Lee Laurin.....Frank Norcross
Jimmy Long.....Lincoln Stedman

Story by Frederick Stowers
Director, Joseph De Grasse
Length, Five Reels

The Story

"Nineteen and Phyllis" are what is the matter with young Andy Cavanaugh, eighteen-dollar-a-week clerk in the office of his rival's father. That rival has a car and easy money. Andy can dance and dress well, but he has to sail in troublesome waters to do both. His greatest asset in the eyes of Phyllis is his unrepressed ardent love. On that account she becomes engaged to him. At the jewelry store she selects a ring of staggering value for Andy, five hundred dollars. He makes a small cash deposit and trusts to Fate for the rest.

It is not impossible that he may lay hands on the desperate bandit for whose capture a thousand dollars reward is offered. He sneaks out at night, pistol in hand, and makes a search in which his fear of the bandit dominates all other emotions. One night a dress suit arrives from a mail order house, and Andy would go to a ball. His father refuses to put up with any more such foolishness. Andy climbs out on the roof and falls into the arms of the notorious bandit when they roll off the roof . Fortunately Andy lands on top.

While the bandit is yet only half conscious, Andy secures pistol and handcuffs. He drags the bandit to the ball and creates a sensation. He is the hero of the hour. His hopes are dashed by information that his rival has bought the ring for cash on which Andy has paid a deposit. Andy decoys the hated rival to his own car, ties him there, takes away the diamond, rightfully his, for which he can now pay with the reward. He becomes temporarily sane. In fact there has been nothing the matter with Andy but "Nineteen and Phyllis."

Program and Exploitation Catchlines: He Could Dress Well and He Could Do the Latest Dance Steps—His Rival for the Girl's Hand Had a Car and Money—But It Was the Ardent Love of the First Fellow That Caused the Engagement.

Charles Ray in the Story of a Country Romance.

Exploitation Angles: Play on Ray and tell discreetly that this is a better vehicle than some of his recent productions. Hook up with the street car company for a trolley similar to that used in the story and load it with boys and girls, sending it over the trolley route. You can hookup jewelers to the ring and tailors to his "first full dress suit."

"Something Different"

Realart Picture Starring Constance Binney Is Spirited Story of Adventure in Central America

Reviewed by Herbert Caryl

Constance Binney is delightful in "Something Different,' her latest screen production. In this Realart picture Miss Binney has the role of a society girl who seeks something different and finds it in a Cen-

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Address .....*Name of Theatre* .....

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tral American revolution of intense action.

The story is true to its title. In these days of many problem plays and divorce stories, "Something Different, with its setting in the land of adventure and escapades, stands out as fresh and new.

Ward Crane, who was "discovered" a few years ago by Allan Dwan, brings to the part of Don Mariano Calderon, military commander, all the adventurous spirit of the tropical republic. Opposite him is the life and sparkle of Alicia Lea, carrying a rebel note in her boottop and offering to buy her release with a kiss. Lucy Fox, Crane Wilbur, Gertrude Hillman, William Riley Hatch and Adolph Millar play their parts in a commendable manner.

The outdoor scenes were filmed in Cuba, the exterior of a castle being especially striking. All in all "Something Different" is a romantic story, set in a colorful atmosphere with a captivating screen star in the leading role.

Cast

Alicia Lea.....Constance Binney
Rosa Vargas.....Lucy Fox
Don Mariano Calderon.....Ward Crane
Don Luis Vargas.....Crane Wilbur
Calderon's Housekeeper...Gertrude Hillman
Richard Bidgley.....Mark Smith
Mrs. Evans.....Grace Scudiford
Stimson, American Consul..Wm. Riley Hatch
Spy .....Adolph Millar

Story by Alice Duer Miller
Directed by R. William Neill
Scenario by Kathryne Stuart

The Story

Alicia Lea, high-spirited American girl, tired of New York society life and bored by thought that she must marry Richard Bidgley, a scion of wealth, in order to maintain a place in boredom for her aunt and herself, decides to visit the Republic of Santiago in Central America, the home of her school friend.

Alicia arrives with her trunks at the home of her friend, Rosa Vargas, to find that Rose's husband is the central figure in a revolutionary plot. This plot is directed especially at Don Mariano Calderon, a military dictator, who rules with an iron hand for his brother, President Calderon. Alicia meets the military tyrant at a state ball and isn't very much impressed.

A few days later the American girl is taken by the husband of her school friend to a castle. While they are exploring it, shots are heard,—the revolution had been launched. Alicia is despatched from the revolutionary stronghold with a note to Rosa Vargas. But she stumbles into the Government army kitchen and is brought before Don Mariano Calderon. The handsome young tyrant finds the note sticking from her riding boot and decides that as she might be carrying revolutionary secrets by word of mouth she had better be held prisoner in his castle.

Alicia evaded Calderon's housekeeper several times but each time fails to get out of the castle. Finally, she tries to bribe Calderon with a kiss, and fails. Finally she begs Don Mariano for her release. He explains he is trying to crush the revolution by starving the rebels but that he will make quick work of it by force in order that she can go free that night. Soon Alicia heard the guns that she is instrumental in having fired.

With the revolution over and Vargas a prisoner, Don Mariano rides with Alicia to a neighboring port, where an American steamer is at anchor. Don Mariano says that if she will offer him the same bribe as before he will see to it that Vargas is set free. They sealed the contract ith a kiss.

Alicia is preparing for a masque ball when her trunks arrive from Central America. In it she finds a note from Don Mariano telling her he has sent a Spanish costume, the same one in which she tried to escape from his home. Alicia puts it on. In a few minutes a maid announces a man is calling. Alicia thinks it is Bidgely. She is overjoyed to find it is Don Mariano, now on exile because he freed Vargas. He tells of his love and Alicia accepts it.

Program and Exploitation Catchlines: Constance Binney in a Romance of Central America.

Story of an American Girl in Central America Who Is Captured During a Revolution—She Paid For Her Release with a Kiss.

Constance Binney In An Alice Duer Miller Story.

Exploitation Angles: Play strong on the title for novelty. Tell the highlights of the story to prove that it is different, and sell Miss Binney to the limit. She has made friends. Capitalize that friendship.

"Hearts Up"

Five-Reel Universal Production Features Harry Carey in Story of Indifferent Appeal

Reviewed by Robert C. McElravy

In this five-reel Universal subject, "Hearts Up," Harry Carey appears in a story written by himself. The average spectators will no doubt regard him as more successful in the acting than the writing of the piece, since the presentation is good and the story falls short in plot conception rather than in acting or atmosphere.

The main situation, in which the hero permits the girl to believe he is her father, is one of doubtful entertainment value at the least. His motive in posing as the father is innocent and purely protective, but in going to a San Francisco hotel with her and later taking her to his ranch, he unthinkingly compromises her character and exposes her to the criticism of anyone who chances to recognize him. There is no indelicacy in the picturing of these scenes, but the spectators will no doubt be shocked by the absurdity and unconventionality of this procedure. The later suspicions of the neighbor, Harding, would seem to be so inevitable that the hero's assault upon him seemed without justification.

The supporting cast, with Mignonne Golden as the girl, is fairly strong. The subject is satisfying in locations, settings and general development, the weakness being in the plot conception.

Cast

David Brent.....Harry Carey
Jim Drew.....Artur Millett
Bob Harding.....Charles LeMoyne
Gordon Swayne.....Frank Braidwood
Lorelei Drew.....Mignonne Golden

Story by Harry Carey
Scenario by Val Paul
Directed by Val Paul
Length, Five Reels

The Story

David Brent, in "Hearts Up," arrives at the scene of a burning cabin just in time to carry out the body of Jim Drew, a squawman who had been fatally wounded in a fight before the fire started. Brent recognizes in Drew a man to whom he once owed his life and to whom he had felt under great obligations. He finds in Drew's pocket a letter from his daughter, Lorelei, announcing that she will arrive in San Francisco soon.

Brent determines to meet the girl and journeys to San Francisco for that purpose. She had not seen her father for years and thinks Brent himself is her father. Brent, disliking to break the sad news to her at once, permits her belief to stand. He takes her first to a hotel and later to his own ranch, where he instructs his Chinese servant to address him as Mr. Drew. His plan is to send the girl to a finishing school, still allowing her to believe that he is her father.

A young engineer, named Gordon Swayne, comes to the ranch. He is attracted by the girl and had already seen her in San Francisco and on the train later. Brent, already half in love with his charge, watches Gordon's advances to the girl with misgiving. Later Gordon learns from a neighbor, Bob Harding, that Brent has assumed the name of Drew. Brent asserts his good intentions toward the girl and punishes Harding severely for his frankly expressed suspicions. Lorelei, discovering the truth, tells Brent she loves him, whether his name is Brent or Drew.

Program and Exploitation Catchlines: Harry Carey in a Story That He Wrote Himself.

A New Role For This Western Star.

A Story of the West.

Exploitation Angles: Sell this as Harry Carey's own story, and ask the patrons what they think of him as an author. Probably they won't think much of him, but it will lead them to blame him and not you for the result. Start off with teasers reading merely "One hundred per cent." and then go on to tell that this production is one hundred per cent. Harry Carey. You can sell it to his following without a comeback.

"The Rookie's Return"

Paramount Presents Douglas MacLean and Doris May in a Comedy of the Servant Trouble.

Reviewed by Louis Reeves Harrison.

"The Rookie's Return" is a Thomas H. Ince Production by Archer McMackin, a comedy by intention, though it occasionally lapses into farce to its detriment without amusement compensation. The rookie is a mere drifter without definite characterization, very lucky, so much so that his future is assured after one vain effort to make a living, and the situations of his story are too obviously forced to command sustained interest. They do not provide either Douglas MacLean or Doris May with other opportunity than to keep smiling and fall in love.

Upon the pleasure of watching these two attractive performers and their entirely capable support, therefore, the value of "The Rookie's Return" very largely depends. When there is added commendable workmanship in production, nearly all has been said of its merits as a screen story. It was admirably presented to a holiday audience at the Rialto Theatre, but its limitations class it as only fairly good entertainment.

Cast

James Stewart Lee.....Douglas MacLean
Alicia.....Doris May
Dad.....Frank Currier
Henri.....Leo White
Gloria.....Kathleen Key
Mrs. Radcliffe.....Elinor Hancock
Tubbs.....Frank Clark
Mrs. Perkins.....Aggie Herring
Francois Dupont.....Wallace Beery

Story by Archer McMacken
Director, Jack Nelson
Length, Five Reels

The Story

When rookie Lee returns from France he makes a vain effort to peddle books. He is rewarded only in meeting pretty Alicia at golf. She takes him into her car, and he decides to visit a wealthy aunt. On arriving he finds his aunt's servants gathered at the reading of her will. She has left each of the three five thousand dollars, the rest of her estate to Lee provided he keeps them six months. They seek dismissal to enforce immediate payment. Lee goes to the library to find a book on the subject and meets "Dad," who gives him good advice. The two strike up a friendship and go to Lee's home, where Dad may read in peace. He sends a note to his family—he is Alicia's father—but it is torn up by the servants.

Dad lays down the law to the servants and restores order in the house. Lee calls on Alicia and finds her distressed. It is suspected that her dad has been kidnapped. Lee takes her photograph and volunteers to find

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her missing father, though unaware that he is the gentleman met in the library. When Dad learns of the anxiety about him, he determines to bring the young people together in a romantic way.

He sends a note to his family asking that Alicia and one other bring his check book to a country lodge. Lee accompanies her, and they meet with adventures which bring them back to Lee's own home. In the midst of her family gathered there, Alicia is made glad of "The Rookie's Return."

Program and Exploitation Catchlines: He Came Home with the Intention of Peddling Books—But There Was Something That Caused Him to Change His Mind—The Reason Was That His Aunt Had Left Him Her Estate.

A Comedy Drama on the Servant Trouble Question.

Doris May and Douglas MacLean in a New Comedy Drama.

Exploitation Angles: Sell MacLean for all he is worth to you and slide on the story. Try and get local interest by inviting the local post of the Legion or offering seats to former service men if there is no post in your town. Sell the idea rather than the story and you can put it over and probably please.

"That Girl Montana"

Five-Reel Pathe-Hampton Release Features Blanche Sweet in Sparkling Western Number

Reviewed by Robert C. McElravy

THERE is something so decidedly different about this five-reel Pathe release, "That Girl Montana," that it makes a refreshing change from the conventional western. It has perhaps not as much drama as some, and runs along in something of a narrative style, except for certain melodramatic moments. The production nevertheless has a definite charm and a story that grips the interest. It was produced under direction of Robert Thornby, from the novel by Marah Ellis Ryan. This gives it a well-ordered plot movement, and there is so much story interest that it might have profited by adding an extra reel, as some of the incidents have been slightly hurried.

Blanche Sweet has a role that is decidedly unusual for her, and gives her opportunity to demonstrate considerable versatility. She first appears as a girl bandit, dressed in boys' clothes; later as a white girl living with Indians, when she is known as the "blonde squaw," and still later as her natural self. Mahlon Hamilton has a strong, agreeable role as the hero, a red-blooded western type. The supporting cast is pleasing, and Kate Price, of comedy fame, makes a welcome reappearance in a minor part.

Pictorially the production excels, being filled with fine, sharply-photographed river and mountain scenes. The gold rush makes a picturesque, appealing feature.

Cast

Montana Rivers.....Blanche Sweet
Dan Overton.....Mahlon Hamilton
Jim Harris.....Frank Lanning
Lee Holly.....Edward Peil
Akkomi .....Charles Edler

Story by Marah Ellis Ryan
Scenario by George H. Plympton
Directed by Robert Thornby
Length, Five Reels

The Story

Montana Rivers, in "That Girl Montana," first appears as a young bandit, dressed in boys' clothes. During a saloon brawl she and the man she calls father, known as Lee Holly, are chased out of a small mining camp. The girl becomes separated from Holly and goes to live with some friendly Indians for two years. While with this tribe she resumes feminine clothes and is known as "the white squaw," though she is not married.

Dan Overton, a young prospector, becomes interested in the girl and takes her to live with white people at a boarding house run by Mrs. Huzzard. The latter gives a party in her honor and the girl has many admirers, though she does not reveal her past.

During the party a certain Jim Harris, the deadly enemy of Lee Holly, appears. He recognizes the girl and denounces her. Later Harris suffers a partial stroke of paralysis and relents toward the girl. Holly reappears and tries to take her away, but Harris, whose arms are unaffected, grasps him and chokes him to death. Dan, who had been previously married, is freed by the death of his wife, and claims Montana's love.

Program and Exploitation Catchlines: Blanche Sweet in a Drama of the West. They Thought That She Was a Boy Bandit—The Indian Tribe Later Thought That She Was a White Squaw—But It Took a Real Westerner to Find That She Was Neither of These—The Girl He Loved.

Adaptation of Marah Ellis Ryan Story.

Exploitation Angles: Play up Miss Sweet in this odd role and sell her strong on the novelty. Give full publicity to Marah Ellis Ryan and make appeal to her readers. If you can get a girl bandit, put her in a store window at certain hours, masked, with a prize for the first to guess her identity. In a small town try and import a model.

"Fantomas"

Fox to Release Tense and Vivid Detective Serial in Twenty Episodes

Reviewed by Robert C. McElravy.

It is doubtful if any detective serial released up to the present time comes nearer doing the things desired of a screen continued story than this Fox serial, "Fantomas," judging by the first four episodes of two reels each. A certain quality of suspense has been realized here, which, coupled with live, palpitating drama and occasional bursts of excellent melodrama, give it an irresistible appeal. It sets a terrific pace for itself and lives up to it admirably. While the tale has been derived from celebrated detective stories written by the French authors, Marcel Allain and Pierre Souvestre, it has been given an American setting, most of the scenes being taken in easily recognizable localities in and about New York City.

Much of the fascination of this new serial centers about the distinctive figure of Edward Roseman, who plays the title role. He plays with imagination and comes about as near visualizing the popular conception of the "master criminal" as would seem to be possible. He is tall, with deepset black eyes, a high forehead, thin, heavily-lined cheeks and a powerful, slightly undershot chin. In general appearance when in repose he is more prepossessing than might be expected, but his facial contortions—which include a fiendish grin, a trick of lifting one eyebrow at will, and an almost hypnotic glare—give him at times the look of a Mephisto. He is astonishingly clever in wearing disguises and more than once takes in the spectator as well as the other characters in the story.

The supporting cast has been carefully chosen and acquits itself in a pleasing way, Edna Murphy and John Walker playing the lovers, John Willard the slow-witted detective and Eve Balfour, the woman in black. Big moments come frequently and are expertly handled, but the serial is remarkable from the fact that it grips consistently even between these.

The Cast

Fantomas.....Edward Roseman
Ruth Harrington.....Edna Murphy
James D. Harrington.....Lionel Adams
Jack Meredith.....Johnnie Walker
Fred Dixon.....John Willard
The Woman in Black.....Eve Balfour
The Duke.....Irving Brooks
The Butler.....Ben Walker
The "Wop".....Henry Armetta

From the detective novels by Marcel Allain and Pierre Souvestre.
Scenario and direction by Edward Sedgwick.
Length, Twenty Episodes.

The Story

Fantomas, in the serial of that name, is an arch-criminal for whom the police have long been searching, without avail. He is a master of disguises and has no difficulty in making his getaway. Detective Fred Dixon has sworn to capture him, even if he gives up his life in the attempt. Fantomas, tiring of his life of crime, offers to give himself up if the police will allow him immunity from punishment and give him a chance to go straight. The request is refused, since so many dark deeds are recorded against him.

In a passionate desire to revenge himself upon society, Fantomas determines to increase his criminal operations. He and his followers, numbering many trained criminals, determine to steal the formula for the manufacture of pure gold, which is in the possession of a millionaire inventor, James D. Harrington. The latter is abducted under the noses of the watchful detective and his assistant. The daughter, Ruth, offers a million dollar reward for Fantomas and he responds to this by abducting her also.

The master thief gains possession of the formula, but he has to reckon with the police and the persistent young hero, who give him no peace in their efforts to regain it and also the release of the prisoners.

"The Torrent"

Five-Reel Universal Production Presents Romantic Story of Scenic Charm

Reviewed by Robert C. McElravy

The brilliant presentation given "The Torrent," a five-reel Universal feature, commands so much admiration that the spectator may be willing to pass over the rather second-class nature of the story itself. It is an adventure tale of certain excellent elements, coupled with a love entanglement which is inclined to jar in spots, though without actual offense. For the uncritical spectator this story will carry the interest in good shape, and others will find pleasure in the pronounced scenic appeal and splendid day and night photographic effects.

Eva Novak plays the role of Velma Patton, wife of a dissipated young millionaire. The storm scenes aboard the yacht have been admirably staged and the events of the first reel get a firm hold on the spectator. The later scenes on the barren island have a good romantic swing, though they have been strung out considerably and there is almost a touch of burlesque about some of the melodramatic moments. The supporting cast includes Jack Perrin, Leonard Shumway and Harry Carter, all good types. The cast is pleasing as a whole, though not always handled to the best advantage.

The outstanding feature of this production is its beautiful settings, romantic atmosphere and the remarkable photographic effects that have been obtained.

Cast

Velma Patton.....Eva Novak
Anne Mayhew.....Oleta Ottis
Lieut. Paul Mack.....Jack Perrin
Sam Patton.....Leonard Shumway
Red Galvin .....Jack Curtis

Story by George Rix
Directed by Stuart Paton
Length, 4,855 Feet

The story of "The Torrent" will appear in next week's issue.

Short Subjects of Importance

"Mountain Sailing"

A scenic of sequence of time, from sunset to moon-rise and through the night to morning, is the Bruce American Scenic of exquisite mountain and water pictures. The photography was evidently done from a companion of the schooner shown and comprises unusually beautiful studies of the natural wilderness. The sub-titling is in harmony with the loveliness of the scenery. A restful and enjoyable reel.—Educational Film Corporation.

Urban Movie Chat, No. 39

F. Percy Smith, an English scientific cameraman for Charles Urban, by the means of the microscope, shows the live stock that exists in the nutritious and delectable article of diet, cheese. These queer wrigglers may add to the savor, but picturized they are not particularly appetizing. Fortunately they are not visible to the unaided eye, so we may continue to enjoy our cheese. Next we are shown the watercress under the microscope and the head of a water-flea. This ends the microscopic section of this Chat. In Erzerum, Asia Minor, exists a ruined bridge that looks as if it dated from the time of the Caesars, as it undoubtedly does. The Asiatic peasants are picturized at their agricultural pursuits, the methods of which may have been modern in A. D. 1600. Bee-keeping and snake-charming are also shown. Human nature is much the same the world over, especially child nature. The small urchins of this far-away region scramble for pennies in the same way that their American cousins would. Interesting pictures of "Eyes of the Night," the huge searchlights on the modern battleships are next shown. The methods of operating the lights are shown and an explanation of the way the power is generated is given. Why the fly is hard to catch is easily understood when we see the structure of its marvelous eye, greatly magnified. The operation of the eye is illustrated in a most unique way. A possum hunt closes this Chat. All the thrills of treeing the possum and smoking him out, when he hides under a rock ledge; with the dogs at full gallop, when they get the scent, will interest spectators who enjoy hunting.

"The Naturalist's Paradise"

This number of the Kineto Review was made under the auspices of Professor C. C. Nutting of the University of Iowa and picturizes the biological and zoological features in the West Indies. The Pillars of Hercules, a remarkable geographical formation due to sea erosion is first shown. The different methods employed to collect specimens and closeups of the specimens are picturized in detail. Sweeping shrubbery with nets for insects, the care needed in handling the centipedes and tarantulas, fishing with bamboo cages, dredging and locating promising spots by means of the marine glass, which can focus forty feet under water, tide pool collecting, and scraping specimens off the sea wall, the accumulation of centuries, by means of swimmers, with closeups of the various members of the collection are shown. Some of the insects and marine animals and fire are: centipedes, tarantulas, serpent stars and worms, land crabs, sea turtles, angel fiesh, star-fish, sea urchins, sea worms, sea anemones and octupus, the arms of which the natives cook and eat, claiming that they taste like oysters. A school of porpoises has ben photgraphed from the ship as it steamed into the port of St. Pierre.

"A Fireside Brewer"

A Mack Sennett farce relating chiefly to transporting a case of home brew down to the seaside. It is placed in a cart attached to a decrepit motor car and is a cause of constant anxiety when cops are near, especially when the car and trailer become entangled in city traffic. The two most amusing incidents are those of the drunken car and the replacing of a wheel off the car with a wheelbarrow trundled by Louise Fazenda. The seaside episodes lack originality, but the farce as a whole should prove amusing to those who enjoy farce pure and simple.

"Boy Scouts of America"

This release of the Kineto Review should be of great interest to all the Boy Scouts of the United States, as it is a complete picturization of the recent trip of the Scouts to England, from their disembarkation until they boarded the train that took them to the seaport to sail for France. The various activities, the ceremonies and the "hikes" to Warwick Castle and Windsor Castle, the Scouts marching from Westminster Abbey after attending services and marching by the Houses of Parliament would send a thrill of pride through any scout. General Sir Baden-Powell, who originated and founded the scout organization, is shown inspecting the Scouts. How thoroughly each scout is trained is shown by the small son of the general picking out at random a boy from the ranks to assume command and drill an entire company at setting up exercises.

Urban Movie Chat No. 37

On the Catalonian shores of Spain, the sardine fishing furnishes not only delicious tid-bits for the palate, but the quaint, old world methods of the fisherfolk offer enticingly picturesque views which the cameraman for this Movie Chat has photographed in a most artistic manner. Many of the shots have been so tinted that they are veritable works of arts. In succession are shown women mending nets, using not only their hands but toes; beaching the boats with oxen as the motive power and the bidding for the catch, which goes to the lowest bidder, quite the reverse of our way. From Spain to Wyoming is an easy jump for the moving picture and in this state are shown the porcupine, which does not seem to shoot its quills according to popular tradition, and the rock dog. The peculiarities of plants shown would almost induce the spectator to believe that they had something resembling human intelligence. The sensitive mimosa, shrinking at the slightest touch; the shizanthus, shooting its pollen; the garden lupin, with its strange way of assisting insects to gather the pollen; the awakening of the edible chestnut burr; ripening of the seed pod of the willow herb and the blossoming of the neopolitan onion form interesting botanical studies. The setting sun of northern Norway has been photographed through a foreground of fir trees. A Semoyede, a native of northern Russia, is shown enjoying a biscuit. Closing the reel are pictures of a windmill in northern Russia. These pictures are not only artistic, but interesting from the facts that during the winter the sun rises, but one-half hour at midnight and the temperature of eighty degrees below zero made the process of photography difficult.

"The Saddle King"

A two-reel Western subject, written by George Moran and produced by Edward Laemmle, with Ed (Hoot) Gibson and Dorothy Woods in the leading roles, and Jim Corey as the villain. Hoot's taming of the bucking broncho makes a good feature in this typical number of its kind. The story is so like many of its predecessors that it cannot claim any great novelty. It will be appreciated most by spectators who enjoy Hoot's winning smile and his interesting way of doing things.

"Fresh From the Country"

Dorothy Wolbert appears in this one-reel comic subject, produced by Vin Moore and Maynard Laswell. Dorthy's efforts to paper a room assisted by the "Kid," are quite amusing. The child's efforts to shoot the cuckoo in the clock will undoubtedly get a good laugh from an audience. The number, which is one of average strength, winds up with a double wedding.

"Their First Tintype"

Merta Sterling and Bud Jamison appear in this two-reel Century comic, which covers a number of knockabout situations in a fairly amusing way. The humor is of a rather rough, burlesque type, but will go quite well in certain houses where the spectators are not inclined to be critical. The studio poses, in which the bride and groom are photographed, have a genuine element of humor and a stronger comic could have been built up around this main situation. The classic dances, fishing scenes and the gymnasium stunts at the beginning are of the more conventional comic sort.

"Edgar's Little Saw"

Bright little Goldwyn comedy by Booth Tarkington, one of the Edgar series and directed by Mason L. Litson. Though there is less of Edgar than in other releases, some of the most amusing incidents depending on the child who plays the part of his little brother, the comedy gets over with animation though intelligent construction and directing. The story contains very little material than the misdeeds of an irresponsible child, for which Edgar is blamed, but it is enough. It served to entertain an intelligent holiday crowd at the Strand in good style.

"One Best Pet"

A little Chester farce relating to many pets, including a greedy and dirty piggie, who is washed, dressed and put to bed by a motherly child. The work of an intelligent dog reveals high training and careful handling, but a chimpanzee is probably the "One Best Pet," because of his marvelous imitation of human weakness and bad habits. The farce is frankly dependent upon animals for its most amusing features and, in consequence, there is almost no story involved. Light entertainment, best suited for children. Shown at the Rivoli Theatre.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face At Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives.
A Connecticut Yankee in King Arthur's Court (All Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol. 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails. Vol. 48, P-99.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641. C-R, P-852.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912. C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-687.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones).
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511. C-R, P-580.
Partners of Fate (Louise Lovely).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes).

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47, P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker.

CLYDE COOK COMEDIES

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

FAMOUS PLAYERS-LASKY

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1,234; Vol. 47, P-617; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean)—L-4,961 Ft. Vol. 46; P-835; C-R, P-18.
The Round-Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production) L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4, 618 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All-Star)—L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Porduction—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-260; C-R, P-580. Ex. P-1036.

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47, P-1084.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft.; Vol. 47, P-641. C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,-307 Ft.; Vol. 41, P-646; C-R, P-852.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.; Vol. 47, P-913.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,-927 Ft. Vol. 47, P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

January.

The Bait (Maurice Tourneur Production)—L-5289 Ft.
The Jucklins (George Melford Production)—L-6023 Ft.; Vol. 47, P-1080.
The Charm School (Wallace Reid)—L-4743 Ft.
The Education of Elizabeth (Billie Burke).
The Inside of the Cup (Cosmopolitan Production).
The Rookie's Return (Douglas MacLean-Ince Production)—L-4123 Ft.
Midsummer Madness (William DeMille Production)—L-5908 Ft.; Vol. 47, P-851.
Paying The Piper (George Fitzmaurice Production).
The Frontier of the Stars (Thomas Meighan).

COMEDIES

Nov. 21—His Wedding Night.
Dec. 12—Dabbling in Art.
Dec. 26—Bungalow Troubles. Vol. 47, P-1079.
Jan. 9—Dabbling In Art.
Jan. 23—Bungalow Troubles.

PARAMOUNT ARBUCKLE COMEDIES

Jan. 16—A Country Hero.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

BURTON HOLMES.

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Old Malacca.
Jan. 30—Under Cuban Skies.

PARAMOUNT MAGAZINE.

Nov. 28—Magazine Items—Cartoon by Frank Moser.
Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hard.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.

POST NATURE PICTURES.

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109).
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46, P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special—Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman-Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P. 341.
Nomads of the North (James Oliver Curwood Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47, P-248; C-R, P-314.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714; Ex. Vol. 48, P-67.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,-600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.) Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640. C-R, P-714; Ex. Vol. 48, P-62.
The Truth About Husbands (May McAvoy). Vol. 47, P-1081.

AMERICAN FILM COMPANY

The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48. P-99.
Their Mutual Child (Margarita Fisher—Six Reels).

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47, P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47, P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—Vol. 48, P-101.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial.

Releases for Week of November 21.

Her Unwilling Husband (Blanche Sweet). Vol. 47, P-512; C-R, P-580.
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

Releases for Week of November 28.

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts). Vol. 47, P-643; C-R, P-852.
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

Releases for Week of December 5.

Dice of Destiny (H. B. Warner). Vol. 47; P-770; Vol. 48, C-R, P-46.
No. 15 of Ruth of the Rockies (The Hidden Treasure).
No. 8 of the Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—Gerge B. Seitz and Marguerite Courtot—Serial). Vol. 47; P-643.
Harry Pollard Comedy.

Releases for Week of December 12.

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of December 19.

The Empire of Diamonds (Perret Production—Six Parts). Vol. 47; P-1081; Vol. 48, C-R, P-46.
No. 10 of The Phantom Foe (The Foe Unmasked).
No. 3 of Velvet Fingers (The Hand from Behind the Door).
Park Your Car (Harry Pollard—One Reel).

Releases for Week of December 26.

Rogues and Romance (George B. Seitz and June Caprice). Vol. 48, P-97.
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 2.

That Girl of Montana (Blanche Sweet).
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of the Velvet Fingers (The Deserted Pavillion).
Harry Pollard Comedy.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn).
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

The Gilded Dream (Carmel Myers). Vol. 46; P-1106; C-R; Vol. 47, P-714.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two Reels—Century).
Cinders (Hoot Gibson—Western—Two Reels).
Fixed by George (Eddie Lyons and Lee Moran). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—Two Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels).
Honor Bound (Frank Mayo). Vol. 47, P-386. C-R, P-852.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47, P-513; Vol. 48, C-R, P-46.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47, P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet).
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog—Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47, P-771. C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47, P-914.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-Star Cast). Vol. 47, P-1084.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson—Western — Two Reels).
Hearts Up! (Harry Carey).
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).
The Torrent (Eva Novak).
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
The Driftin' Kid (Hoot Gibson-Western—Two Reels.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-353; Vol. 47, P-615.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Man Tell No Tales (Seven Reels). Vol. 47, P-249; Vol. 48, C-R, P-46.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

October—The Broadway Bubble. Vol. 46; P-1152. C-R, Vol. 47, P-176.
It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.
Diamond Adrift.
The Romance Promoters.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252; C-R, P-714.
Cousin Kate.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.
(Two Reels.)

The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford — Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane — Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; C-R, P-1002; Ex. Vol. 48, P-62.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy). Vol. 47, P-247.
His Own Law (Hobart Bosworth). Vol. 47, P-385.
The Branding Iron (Barbara Castleton). Vol. 47, P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47, P-644; C-R, P-852.
Godless Men—L-6367 Ft.
Just Out of College—L-4779 Ft.
Roads of Destiny.
The Highest Bidder—L-4960 Ft.
Prisoners of Love.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6255 Ft; Vol. 48, P-99.
Hold Your Horses—L-4610 Ft.
A Voice in the Dark—L-4255 Ft.
What Happened to Rosa—L-4148 Ft. Vol. 47, P-1083.

GOLDWYN BRAY.

The Island of Mist.
Through the Earth.
What Is Your Body Worth?
A Paradise for Birds.
Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.

GQLDWYN-BRAY COMICS.
(One Reel)

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

FORD EDUCATIONALS.
(One Reel).

Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

CAPITOL COMEDIES.

His Wife's Husband (Flannigan and Edwards).
In and Out (Flannigan and Edwards).
Knocking 'Em Cold (Flannigan and Edwards).
Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Sin That Was His (William Faversham). Vol. 47, P-641; C-R, P-1002.
The Daughter Pays (Elaine Hammerstein). Vol. 47, P-642; C-R, P-852.
December 10—Broadway and Home (Eugene O'Brien).
December 30—Pleasure Seekers (Elaine Hammerstein).

SELECT PICTURES.

The One-Way Trail (Edythe Sterling). Vol. 4, P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

NATIONAL PICTURES.

The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
Aug. 23—Out of the Snows (Ralph Ince). Vol. 47; P-389; C-R, P-454.
The Palace of Darkened Windows (Claire Anderson). Vol. 47, P-514; C-R, P-1002.
December 20—The Road of Ambition (Conway Tearle).

SHORT SUBJECTS.
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplin Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47, P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47, P-251; C-R, P-314.
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels). Vol. 48; P-98.
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels). Vol. 47, P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47, P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Diana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels).
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels).
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels).
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? May Allison —Six Reels).
Mar. 21—A Message from Mars (Bert Lytell —Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44, P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47, P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS.

Sept. 27—The Great Redeemer (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

S-L PRODUCTIONS.
(Sawyer and Lubin.)

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47, P-511.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45, P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46 P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97.
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47. P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall)
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara)
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47, P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47. P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100.

ASSOCIATED PRODUCTIONS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.

CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47, P-509; C-R, P-714.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714.

MACK SENNET PRODUCTIONS.

A Small Town Idol (Ben Turpin).

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

The Big Show.
A Tray Full of Trouble.
The One Best Pet.

Christie Comedies.
(Two Reels.)

Out for the Night.
Seven Bald Pates.
Don't Blame the Stork.
Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

Torchy Comedies.

Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

Mermaid Comedies.

Dynamite.
Nonsense.
The Simp.

Specials.

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

Robert C. Bruce Series.

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

KINETO COMPANY OF AMERICA, INC.

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

Fritzi Ridgeway Productions.
(Two Reels.)

The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.

Democracy Photoplay Company.

Democracy. Vol. 46: P-113; C-R, P-388.

RUSSELL-GRIEVER-RUSSELL.

Tusnn Comedies.

Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.

Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comicclassic.

Oct. 17—A Pajama Marriage (Neely Edward).
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.

Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Maranti Comedies.

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.

Oct. 7—Home Rule.
Nov. 14—Who Am I?

STOLL FILM CORPORATION OF AMERICA.

Squandered Lives. Vol. 47; P-1088.
The Hundredth Chance.
Mr. Wu. Vol. 48, P-98.
The Lure of Crooning Water.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 46; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X L N T Ardath (One a Month).

ASCHER PRODUCTIONS.

Below the Deadline.

B. Y. S. FILMS.

Headin' Home.

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons).

Andy on the Beach.
Andy on Pleasure Bent.
Howdy Partner.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Go.
Get to Work.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

Hall Room Boys Comedies.

Nov. 15—Hired and Fired.
Dec. 1—A Close Shave.
Dec. 15—This Is The Life.

CLARK CORNELIUS CORPORATION.

The Devil's Angel.
Adam and Eva.

GEORGE H. DAVIS.

Isobel Or the Trail's End. Vol. 47; P-645.

CLIMAX FILM CORPORATION.

Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All-Star Cast).

COMMONWEALTH FILM CORPORATION.

Hidden Light (Dolores Cassinelli—Six Reels).

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell—One a Week).

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

THE FANARK CORPORATION.

The Crimson Cross.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

GRAPHIC FILM CORPORATION.

The Wrong Woman.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

DAVID P. HOWELLS.

The Son of Tarzan (Serial).

BERT LUBIN.

Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KRAMER FILM FEATURES, INC.

Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Voices (All-Star—Six Reels). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

PLYMOUTH PRODUCING CORPORATION.
Cleveland, O.

Top-Notch Comedies.

REELCRAFT PICTURES CORPORATION.

Royal Comedies.

Oct. 30—Married to Order (Rosemary Theby).
Nov. 10—Where Are Your Husbands? (Billy B. Van).
Nov. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

Domances of Youth.

A Bold Bad Pirate.
Summer Days.
Sunshine.

Billy Franey Comedies.

Referee.
In and Out.
The Landlady.
The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

GUY CROSWELL SMITH, LTD.

The County Fair.

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

D. N. SCHWAB PRODUCTIONS.

Girls Don't Gamble (David Butler). Vol. 46; P-248.
Smiling All the Way (David Butler). Vol. 47; P-510; C-R, P-580.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47; P-642.

C. B. PRICE CO., INC.

Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

The Small Machine of Big Value

A mechanically perfect, safe, portable projecting machine for Churches, Lodges, Clubs, Schools, Colleges, etc.

The American Projectoscope

"The Portable Motion Picture Projecting Machine Without An Apology"

Light, compact, sturdy. Run it forward or backward; repeat any portion without rewinding; stop it and show any section as a "still."

Enclosed magazine with gravity closing valves provide safety and minimum exposure of films; special lens attachment concentrates white rays on the picture and scatters the heat rays beyond edges of film, eliminating danger of fire; variable speed motor allows running slow or fast; takes any standard film; attaches to any electric light socket or to storage batteries.

Safe, Simple, Efficient

Our attractive book of photographs contains information you should have. It's free. Write for it.

American Projecting Company

Samuel S. Hutchinson, President

6260 Broadway : : : : Chicago

(1304)

PROJECTION

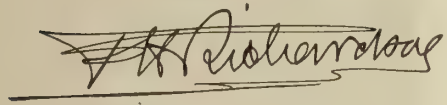
By F. H. RICHARDSON

As to Christmas Greetings

I have received so very many letters and cards of Christmas greetings that to reply individually to them all would be all but impossible and is entirely impractical.

I want to thank every one of you who remembered me, and to have you know that I deeply appreciate your thoughtfulness.

Sincerely yours,



Address of Projector Makers

Julius M. Kaman, Poughkeepsie, New York, writes:

"Would you please send me the address of manufacturers of different makes of motion picture projectors. I want to buy a machine, so please accommodate me as soon as convenient."

The editor of this department receives quite a number of requests similar to the foregoing. The advertising pages of the Moving Picture World contain the addresses of a sufficient number of standard projectors to meet all the needs of such inquirers, hence we see no reason why we should do other than refer such inquirers to those pages for the information they desire.

It is quite true there are projector manufacturers who do not advertise, and it is true that they make good projecors, too, but it seems to us that we owe our support in such matters as this to those who support the paper, which in turn benefits the business from which they derive their income, and which has done much to aid in its upbuilding and its perfection.

We hold, and have always held fast to the right to make legitimate criticism of the product of any manufacturer of projection equipment, freely offering any reasonable amount of space to the manufacturer to refute our criticisms, if he can. This we hold to be a foundation and a DUTY of such a department as this. But we believe that, aside from this, we owe to those who advertise their product in pages of the paper our loyal support, as against those who do not so advertise, remembering however, that in this we must, for the benefit of our readers, give ample space to any legitimate description of improvement in, or change in the equipment manufactured by non-advertisers, always provided they see fit to supply us with the necessary information enabling us to give such description. We might remark right here, however, that this department, from its very inception, has insisted that the manufacturer voluntarily inform us of changes in equipment. We have taken the position that unless the manufacturer thought it worth while to notify us of changes, knowing full well that the department was read by a very large percentage of those using their equipment, it was not up to us to be chasing around after them, seeking that which they owe to us and to our readers. In other words, purely as a matter of self respect we have demanded that the manufacturers supply us with data of changes and improvements, instead of us seeking it.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

We have always held fast to the principle that advertising space should be sold strictly on merit, merit being based on two items, viz: (A) actual PAID circulation (give-away circulation having little or no value) and (B) the confidence the readers of the paper have in its honesty and integrity, in both of which Moving Picture World is and always has been at the head.

We do not believe advertising should be allowed to in *any degree* influence the editorial policy of a paper, meaning by this the views as expressed by departments other than the advertising pages, and that if the advertiser is allowed to so influence the editorial, then that fact will eventually become apparent to the readers of the paper, just as surely as the sun rises and sets, and will weaken their confidence in the paper, thus automatically weakening the value of it influence, as well as its value as an advertising medium.

This must, however, be qualified by the fact that where there are two products of essentially equal merit, the manufacturer of one of which advertises in the pages of the paper and the other does not, then the paper is fully justified in using all *legitimate* means for advancing the advertisers business as against the business of the non-advertiser, always remembering that saying or even insinuating anything against the goods of the non-advertiser is NOT legitimate, except insofar as applies to justifiable constructive criticism, such as should and would also be given the advertiser's goods.

We have always taken the position that the exhibitor, the manager and the projectionist desires access to information and opinions concerning equipment which he feels is thoroughly honest and thoroughly unbiased. This is especially true in the smaller towns, where various makes of equipment cannot be examined. He knows that the dealer is biased, no matter how honest he may be, in favor of the particular brand of goods he has to sell. He knows the manufacturer has goods to sell, intends to sell them if it can be done, and certainly will not tell him anything about the weak points of the goods if any there be.

Believing all this to be true, we have labored hard for many years to be entirely honest in such matters. We have not given the recommendation of this department to any product which its editor has not given adequate personal examination, and, where necessary, adequate test. It has never allowed advertising or anything else to in the slightest degree influence its decision. It has made a few errors in its recommendations—yes. But considering the many things examined and tested they have been few—very few.

We defy any manufacturer to say that we have, in all these years, accepted a single cent of graft, in any form whatsoever, from him. We defy any manufacturer to say that advertising has, in the slightest degree, influenced this department in all the years of its existence, except strictly in accordance with the way we have named as legitimate.

Through all the years we have consistently and persistently insisted on treating every one with as nearly as possible even and exact justice. We have, for instance, on more than one occasion given the better part of one whole issue of the department to the description, illustrated with costly cuts, of equipment which never advertised a single line in this paper—or so far as we know in any other. It was, however, good equipment, and we therefore owed it as a duty to our readers. We performed that duty faithfully, which means merely that *we were* HONEST *with our readers.*

This little sermon is written merely to make the position of this department on such matters as this clear. We are editing a technical department on projection. We are not boosting anyone's good, except as the goods deserve it. What appears in this department we are personally responsible for. It is not written by any manufacturer, who, however honest, still has goods to sell, and naturally is not wearing quite the sort of spectacles necessary to critical description of his own and rival equipment.

In closing let us pay this merited compliment to manufacturers. At this time there is almost no poor projection equipment on the market, insofar as applies to those things with which we are familiar. Some is better than others, true, but generally speaking, just at this time, things balance up very fairly well. Both the standard professional projectors advertised in this paper, both of which are leaders in the field, are equipment any manufacturer may justly be proud of. At least four of the leading motor generator sets are now built along the lines of latest, up-to-date practice, and all of them are excellent machines. Both the General Electric and the Westinghouse mercury arc rectifiers are

good, and so it goes pretty much all down the line. And that is no meaningless "bull" either, but just plain statement of FACT.

It Is Really Funny

Every once in a while we get a letter which is, in a way, good comedy, though its writer has evidently labored hard to make it personally insulting. To the credit of the profession they are few—maybe half a dozen in a year. Their tenor almost invariably is that the editor of the department knows nothing at all except what he has learned from projectionists. They seem to think it a crime to ask our readers to help the advancement of projection by themselves supplying the answer to anything that we do not ourselves know. They seem to imagine that unless the editor is an unfailing and bottomless mine of information on all the multitudinous ramifications of all the various subjects connected with both practical and theoretical projection, he is just a plain, simple fraud, with no right to a place in the moon, much less the sun.

We think it entirely useless to argue with men holding such perverted ideas. They very evidently have not the slightest conception of the work of the editor of a department of this kind. They fail to grasp the simple fact that one of the fundamental functions of this department is to get men to study, and to understand the underlying principles of things, rather than to provide an answer to questions, which merely tell the inquirer the answer, without supplying any real knowledge of the why and wherefore of that answer.

Suppose—

Suppose, for instance, a man asks a question, the answer to which we may or may not know perfectly well. In any event we put the matter up to our readers. What is the result, as compared with just answering the question? Think a moment! If we answer the question, some thousands of projectionists in this and other lands will read the answer and—for the most part more or less promptly forget it.

But if instead we ask our readers to supply the answer, is it not a fact that the AVERAGE man will be very much more interested in knowing what the answer may be? Is it not the fact that the thing is very much more apt to be discussed by groups of projectionists? Is it not the fact that some will make a real attempt to dig out the answer, if for no other reason than to be able to say they "beat Richardson to it?"

Is it not the fact that many will have their curiosity excited to the extent that they will dig out the answer for themselves, who would otherwise in all human probability never have known it, and above all is it not a fact that under these conditions those who do dig out the answer will remember it for all time, whereas they would probably have forgotten it in a day if they merely read it in the department?

And anyhow waddy y' think, we are an Encyclopedia Brittanica or sump'n? We lay claim to no extraordinary knowledge, though we certainly must know at least what is in the Handbook—don't you think?

But new things arise almost daily, and as we have times almost without number said, that man does not live who knows it all about projection or anything else. He who claims to know it all had best keep a sharp eye out for the fool killer.

One of the rare letters we have cited just came. It is from a chap in a western Canadian city. He made it as insulting as he was able to by the evident expenditure of considerable time and effort toward that laudable end.

His plaint was that (a) we have learned all that we know from projectionists. (b) That we print a few of the complimentary things in letters concerning the department and Richardson. He hoped we would "have the courage to print" his literary effort (which we certainly would have done had he not been in a city the men of which we admire, and presumably also a member of a local in which we have the honor to hold honorary membership, and we do not care to bring discredit upon either the city or the local) and in the letter he spelled many words—and mis-spelled quite a few too.

May we ask him by what right he presumes to send us a letter containing words he learned to spell from others! The gall of him! Learning his spelling (some of it) from others and then using it to write to us with. He should head all his letters by a statement that the spelling, grammar, etc., was obtained from others.

Piffle!

As to printing a few of the complimentary things in letters, why, yes, we plead guilty. Make the most of it. If we printed anything like all of them you might have a real kick coming.

But, Anyhow—

But anyhow we hold such views as mostly comedy. We have referred to them thus mostly to let you see what queer ideas reach our desk. In closing let us say, once and for all, that the editor does NOT know it all. He does not know half of it all, nor yet a quarter of it all. The editor has learned much from those he has tried to help—the projectionists and operators; he expects to learn more. The projection department is, in its true sense, a CLEARING HOUSE OF PROJECTION KNOWLEDGE, and its main purpose is to help projectionists help each other, a minor function being the aid the editor is himself able to supply in the matter of information directly given.

New Zealand Waking Up

It is evident that, as a recent New Zealand correspondent said, New Zealand projectionists are fast awakening to the importance of study, and to the fact that there is much to be gained by keeping abreast with the times in the profession of projection. Before us is another letter from New Zealand, this time from Louis E. Read, who signs himself Chief Projectionist, Arcadia Theatre, Dannevirke, New Zealand. He says:

Dear Mr. Richardson: Having been a constant reader of the Moving Picture World, more especially of our department, I feel that I must write and tell you that I, like many others, find the department to be very interesting, and that from it we obtain some very valuable information.

I have been projecting for eight years, during which time I have handled all classes of films and a number of different makes of projector.

I am at present running two Power's 6-Bs, which I must say I like better than any other that I have handled.

We show six nights a week and two matinees, doing good business. Of course, like others, we have an opposition theatre.

We use Fox, Metro and Paramount films.

Wants Lens Charts

I note you have the lens charts for sale at 50 cents. As I am anxious to have one, will you advise me if you will accept New Zealand stamps of that value. I have also ordered a handbook from New York, which I consider (have already examined one) as being of great value.

As this is my first letter to our department I will not write more now, but later will have some questions for you to answer, if you will.

Cannot Use the Stamps.

No, brother Read, we cannot accept New Zealand stamps, for the very simple reason that they would have no value here, since they could not be used on mail.

United States stamps would, as you doubtless know, be of no value to you because to mail anything there you must have New Zealand stamps. Send a post office money order for the amount and the charts will be promptly forwarded.

Would be glad to answer any questions you may ask, if we can. We are, of course, glad to know that you find value in the department and the handbook. Neither is perfect, but we try hard to make them the best of their kind, and must leave it to others to judge as to how well we succeed.

We are well pleased to know that the progressives of New Zealand are adopting the title projectionist. Remember, however, that whereas "operator" has little or no meaning (that is why it was rejected), Projectionist is a distinctive title, meaning very much more than the mere operation of a mechanism.

Having adopted the title Projectionist, it is up to you to make good and be a credit to the title.

As to Nomenclature and Standards

It is with sincere regret this department feels the necessity for criticising the work of the Committee on Nomenclature of the Society of Motion Picture Engineers. A year ago the editor took it upon himself to privately point out to the committee many glaring discrepancies and contradictions in the nomenclature already adopted, with result that the whole list was revamped and, without that lengthy consideration it should have had, was adopted by the society at its Montreal meeting. At the time the report of the Nomenclature Committee was read we were attending an important meeting of the Committee on Optics, else we certainly would have objected to some of the things we shall name.

In the first place, the committee has refused point blank to include many of those names which have, through years of work, been established in projection room practice. Not only is this true, but some of the names and standards it has set up are either objectionable or very largely meaningless. The standard set for film speed is sixty feet per minute, whereas the veriest tyro in projection knows that with present methods this speed is entirely impractical in any scene where the photography is of slight density.

Using a brilliant screen and light source of great brilliancy it simply cannot be done.

Moreover it is a well known fact that camera speed is now very decidedly in excess of sixty per minute. Why adopt impractical standards?

Why the "Gear"

"Intermittent Gear Ratio shall be expressed in degrees," says the committee. "For example, a gear in which the pin is engaged with the slot for one-quarter of a revolution of the driver shall be called a 90-degree movement."

Why the "gear"? Why mix up things thus? And where is the "slot" in a Power's intermittent MOVEMENT? Defining the *movement* as a 90-degree movement is all very well, but the average man who occupies the throne of a projection room will understand what a "five-to-one" movement is very much better than he will what a 60-degree movement is.

Granting that the conclusion of the committee is substantially correct in this matter, in so far as has to do with the movement, though not as to "gear" and "slot," why could not the committee for the time being at least have given in a table in which the equivalents in the terms to which we are accustomed are opposite the terms they propose.

It seems to us the committee is deliber-

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ately trying to oppose that which has been done in the past year of the industry.

Instead of helping intelligently it is seeking, so far as we are able to see, to discredit and belittle all that has been accomplished in the years we have managed to struggle along fairly well without the concededly valuable committee on nomenclature. Just why the committee thus sets itself in opposition we do not know—or very much care for that matter.

Another Departure

Lantern Slide Mat Opening. This is another departure from modern practice. Why the "lantern" part of it. The modern slide maker or projectionist would feel vastly amused did you ask to see one of his "lantern" slides. The committee excuses this dragging in of an almost obsolete term by saying "The committee should give to words used in the older arts and industries, their previous accepted meaning."

Umph! On that score, since candy was once called sweetmeats, you should go into the candy emporium and ask Tilly-the-gum-chewing-blonde for a box of chocolate sweetmeats, or for a package of chewing wax, since gum was once known by that name. Imagine her haughty glare as she inquires what brand of nut you are anyhow.

"Picture Aperture" is another. The opening in a gilt picture frame is a "picture aperture." Seems to us that the *logical* term is aperture plate opening.

A Star Number

But here is a star number. "Projection Angle. The maximum permissible angle in picture projection shall not exceed twelve degrees from a perpendicular to the screen surface."

Pausing to inquire the why of the word "picture," let use proceed to ask what this means, if anything. Given a screen and a projection port, would we take the angle from the perpendicular at the top, center or base of the screen.

Might Be a Difference

Observe that there might be a difference of several degrees. Then, too, "perpendicular to the screen," while eminently correct, is confusing to those who know little of geometry. Would it not have been as well to have said "an angle of twelve degrees from a horizontal line" and have added, "passing through the center of the screen?"

Might not have sounded so learned, but then we are not a highly educated bunch, or at least some of us are not, the editor included. Then, too, it would have had the added, though trifling, virtue of being correct.

In two different definitions we have the "projection lens" "projection objectives." These are one right over the other in the list. Seems to us the society does not pay much respect to its own nomenclature, though further along we have both projection lens and projection objective, with the remark that the first named is properly called the "projection objective."

This not only makes for confusion, but we have been assured by lens men of standing that an objective lens is in all cases a photographic lens and that the application of "objective" to a projection lens is wrong. Well, personally we do not know as to that, but certainly the use of two names makes for confusion.

Why Not Say So?

"Projection lens height. The standard height from door to center of the projection lens of a motion picture machine shall be 48 inches." The "door" part is presumably a misprint, and as such excusable. But why the "projection machine"? Seems to us that "projector" would be decidedly better. But anyhow why the 48 inches? Does it mean when the projector sets level? If so why not say so? If it means that the lens is to be 48 inches from the floor in all cases, the projectionist will require a step ladder to reach his arc controls.

"Projection lens mounting—Picture projecting lenses." Why the "picture" part of it? Why not just projection lens?

Must Ask for Light

"Projection Lens Opening—The diameter of unit opening for projecting (still another name for it) lensholder shall be 1 15/16 inch."

In our ignorance we must ask for light. Exactly what this means we do not know, though probably the projectionist in the Bright Light Theatre, Unionville, Missouri, will understand.

If it means that the passage for the light ray is to be limited to a circle 1 15/16 in diameter, then we want to know, and know P D Q, too, what distance it is to be from the aperture.

"Standard reel film—shall have black film leaders, with tinted (red, green or blue) trailers."

Should Be Opaque

Tinted trailers would be worse than bad practice. Trailers should be absolutely opaque, so that when the projectionist lets the film run too far, white light will not show on the screen. The trailer proposed would be just about as bad as no trailer at all.

"Change Over—The stopping of one projecting machine and the simultaneous starting of a second machine in order to maintain an uninterrupted picture on the screen."

For the information of the Hon. Committee, it is not done that way at all. The second projector is brought up to speed before the first is stopped. That is one thing the film leader is for. Then, too, why the "projecting machine"? Why not just projector? In another place you solemnly name it "motion picture projector." Why not use your own nomenclature?

And so we could go on throughout the entire list, in so far as has to do with projection matters.

Much Is Good

Now please do not understand that all the work of the committee is open to just criticism, for it is not. Much of the work is good, but the point is that in work of this sort it must ALL be good.

This department suggests that the whole work of the committee be gone carefully over, and its objectionable features eliminated. This should by all means be done before the Dayton meeting.

This department suggests the following for adoption:

Projector—The machine, as a whole, by means of which motion pictures are projected to a screen.

Projectionist—A person whose profession is the projection of motion pictures.

Projection Room—The inclosure housing projectors in a theatre or other place of public entertainment.

Observation Port—The opening in the projection room wall through which the projectionist observes the screen.

Projection Port—The opening in the projection room wall through which the light beam from the projection lens passes.

Angle of Projection—The angle of projection must not exceed twelve (12) degrees from a horizontal line passing through the centre of the screen.

Optic Projection

L. B. Herring, Little Rock, Arkansas, sends in subscription to the World and wants to know where he can get a book called "Optic Projection."

To give addresses for such purposes is, of course, the legitimate province of the advertising department, but if the good brother will send us a check or money order made out to us we will see that he gets the book. Its price is three dollars.

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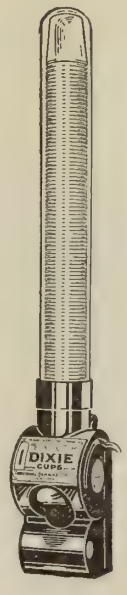

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John P. Kilfeather Erects a Fine Exchange Building for New Haven

WHEN, about February 1, New Haven's new film building is completed and ready for occupancy, the local motion picture exchanges will realize their long standing ambition to possess a building of their own.

The new structure is situated at the corner of South Orange and Meadow streets and runs through to the new boulevard which leads directly from the railroad station to the heart of the city and the theatrical district.

John P. Kilfeather, who has had much previous experience with exchange buildings, is the owner and it is due to his foresight that every precaution has been taken to render the building fireproof and capable of being arranged most conveniently for occupancy by film exchanges.

The building is eight stories high, of reinforced concrete faced with grey Virginia brick and trimmed with stone. Light is obtained from three sides and the ventilation is correspondingly excellent.

The Sprinkler system contract calls for Brownell sprinkler heads supplied from a twenty thousand gallon steel tank, raised twenty-five feet above the roof on steel supports.

The elevators have been installed by the Otis Elevator Company, and the heating system will be from low pressure steam boilers, manufactured by the Smith Boiler Company, Westfield, Mass.

The plans and specifications of the building were submitted to the National Association of the Moving Picture Industry, and Herbert P. Williamson, of the Eastman Kodak Co., who discussed the arrangements with Mr. Kilfeather, considers that the new exchange building is one of the finest layouts which has yet been submitted.

The film storage vaults have twelve-inch brick walls and are ventilated by brick flues, extending through the roof and reaching four feet above it and each vault will be equipped with twelve sprinkler heads.

Already Universal Company has leased the first, Famous Players-Lasky Corp. the second, Metro Pictures Corp. the fourth, and the Pathe Corporation the sixth floors.

The ground floor will be occupied by stores and by a motion picture supply house.

NEW HAVEN'S NEW EXCHANGE BUILDING

of reinforced concrete, faced with Virginia brick and trimmed with stone

Rothaker Films Made Two Consecutive Hits

The Rothacker Industrial Division recently staged a premier showing of a five-reel industrial picture at the Riviera Theatre, Chicago.

The showing was attended by officials of the W. H. Miner organization for whom the picture was made.

The film showed the manufacture of draft gears for railway cars and the installation of the finished product.

The picture will be shown at railroad Y. M. C. A.'s and before workers in railroad shops.

Practical pictures produced by the Rothacker Film Company had the lion's share of the program at the recent luncheon of the Chicago Association of Commerce, Advertising Council, Industrial Film Division.

The film program was designed to show Chicago business men how the powers of the motion picture screen could be harnessed to their problems.

T. T. Maxey, General Advertising Agent of the C. B. & Q. Railroad gave a short talk on practical pictures and discussed the pictures screened. President Watterson R. Rothacker and Treasurer H. J. Aldous, of the Rothacker Film Company, attended the luncheon.

PLANS OF TWO OF THE FLOORS IN KILFEATHER BUILDING

The left-hand plan shows arrangement of the Famous Players Exchange on the second floor; the right-hand plan that of the Pathe Corporation on the sixth floor

WARNING TO EXHIBITORS

Amber Productions of Philadelphia is offering for distribution the following pictures, starring Houdini, "THE MARKED WOMAN", "THE LURE OF POWER", "THE LAW PIRATES", and "THE DOCTOR'S VENGEANCE."

These pictures are pirated from the motion picture entitled, "THE MASTER MYSTERY", wherein Houdini is starred. Any person exhibiting these pictures will be prosecuted to the full extent of the law.

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HUNTSVILLE — Hackworth, Lyric
MOBILE — Crescent, Dolphin, Empire
MONTGOMERY — Colonial, Strand
SELMA — Academy of Music
SHEFFIELD — Lyric, Majestic, Theato

ARIZONA
GLOBE — Dime, Elk's
DOUGLAS — Grand
MIAMI — Unique
NOGALES — Nogales
PHOENIX — The Hip

ARKANSAS
DE QUEEN — Elite
FORT SMITH — New Fort Smith
HOPE — Crutchfield
HOT SPRINGS — Princess
FORREST CITY — Imperial
JONESBORO — Grand, Liberty
LITTLE ROCK — Gem, Princess, Royal
MARIANNA — Regent
PARAGOULD — Majestic
ROGERS — Gem
STAMPS — Brown

CALIFORNIA
BAKERSFIELD — Bakersfield, Pastime
DAVIS — Strand
FRESNO — Kinema
GLENDALE — Glendale
LODI — Vermere
LOS ANGELES — Victoria, Windsor, New Palace, Mission, Broadway, College
MARYSVILLE — Atkins
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Representative Equipment Concerns State Views on the Price Question

IN the December issue of this department appeared an article entitled "Those Who Delay Ordering Equipment May Find Prices Sharply Advanced."

The following comments on same have been received from representatives concerns manufacturing and distributing equipment:

How the U. T. E. Views the Situation

UNITED THEATRE EQUIPMENT CORPORATION,
1604 Broadway, New York City.
December 21, 1920.

Mr. E. T. Keyser, Editor, Equipment Section, Moving Picture World.

My Dear Mr. Keyser:

In reference to your leading article under heading "Better Equipment" in the December 18, 1920, issue of The Moving Picture World, concerning the present and future cost of motion picture theatre equipment, the following may be of interest to your readers:

When the motion picture industry started some twenty years ago, the moving picture was looked upon as an interesting and amusing side show in conjunction with circuses, carnivals and fairs. No one ever dreamt at that time of the future in store for the moving picture and that the industry would, within a comparatively short time, establish itself as one of the leading industries of the world.

The film in itself was at that time very difficult to produce with the limited and available skill and capital devoted to the making of the film. No one gave a thought to the design and manufacture of efficient and perfect projectors, lighting equipment and controlling devices for its projection. As a result, the simplest forms of cameras were converted into projectors and no one ever expected that such a projector would have to serve for more than two hours per day, and at that only a few days a week. In other words, the entertainment was looked upon as a curiosity and a side show.

As Time Went On

As time went on, however, the advantage of the moving picture was realized not only by the makers and exhibitors of it, but by the public. A projector was soon called upon to give service four or five hours per day and several days per week, sometimes six days a week, and as a result the projector and the accessories for it had to be enlarged and improved to stand the additional strain of service.

The business in the early days was in the hands of individuals and concerns who had to feel their way, and they were timid about putting a great deal of time and capital into the development of projectors and accessory equipment. Besides, the price of the projector was put at a ridiculously low figure, and, therefore, the succeeding manufacturers inherited a very low basic price, and the film men, who were in the early days the only dealers for the projectors and accessories as well, insisted upon the projector cost being kept as low as possible in order to promote the sale and leasing of their films.

It Is a Fact

It is a fact generally well known to those well-informed in the trade that there has never been a sufficient profit in the manufacture of projectors and accessories, and as a result, the writer can point to the financial failure of several concerns interested in producing improved and modern projectors, and only those manufacturers who were in the game early and had absorbed the first tremendous development cost, and had charged this cost off their books, survived. Even though they did survive, it is a question if they have ever earned the profits to which the same energy applied and capital investment would have entitled them to in any other line of business.

It is not infrequent to find that architects, owners and exhibitors in general will provide for magnificent theatres and auxiliary equipment, without setting aside the necessary location, space and funds for the projection equipment, which is really the heart of the motion picture theatre.

Notwithstanding the tremendous pressure put upon the projector and equipment by the modern exhibitor, calling for projectors which may run twelve to fifteen hours per day continuously every day in the year, sometimes at more than double the normal speed, the exhibitor has never realized that to accomplish these results satisfactorily, and with safety, the projectors and the equipment have had to be made four to five times heavier and more complete than required during the early days of the industry.

The cost of a projector five years ago was about $300. Today the cost of a modern projector is from $600 to $800, without any of the accessories, and the modern projector weighs at least four times as much as the older types and contains parts which have to be made with the greatest precision. Labor and material have increased on an average of 150 per cent. since the inception of the industry. The cost of development carried on by engineers and expert mechanics has more than quadrupled. The cost of patents, executive expenses and rents has, at least, doubled, if not trebled.

Considering the foregoing, is it not reasonable to expect that the cost of modern projectors, electrical and mechanical accessories and controlling devices for the projection department should rather increase than decrease. The writer has visions of the $1,000 projector which must be produced to meet the future demands of the always progressing American exhibitor, and I predict the advent of such a machine in the very near future and it will be worth every dollar paid for it.

Contention Borne Out

After reading your article, the writer believes that the foregoing statement of fact bears out your contention that there is no hope for a reduction in the cost of any of the apparatus and accessories used in connection with motion picture projection and exhibition.

The exhibitor who looks ahead and provides modern and efficient equipment NOW is like a financier who invests at the lowest market price and reaps the biggest profits and dividends.

After all, *it is a matter of service by the exhibitor to the public, and a continuous performance without flicker, unsteadiness and breakdown is demanded by the public*, and the wise exhibitor knows it and governs his purchases and his installation accordingly.

Very truly yours,
J. H. Hallberg,
U. T. E. CORP.

Article Is Timely, Says Automaticket

THE AUTOMATIC TICKET SELLING AND CASH REGISTER COMPANY,
1780 Broadway, New York City.
December 15, 1920.

Mr. E. T. Keyser, Editor Equipment Section, Moving Picture World, New York City.

Dear Sir:

I have just noticed your very interesting and authoritative article in the December 18 issue of The Moving Picture World, entitled "Those Who Delay Ordering Equipment May Find Prices Sharply Advanced."

This article is very timely because the fact that prices have been reduced in some lines has created a general impression that there will be a downward trend in all lines.

Would Welcome Decline

We, as manufacturers of the Automaticket Register, would welcome such a decline in the price of materials that go into the making of our machine, because we have not raised the price of our machines in four years, and it is a question whether we can much longer continue to sell our machines at their present prices for the reason that with all general conditions pointing to a decline, certain commodities like steel and kindred materials continue to advance in price rather than go down.

Speaking for ourselves, we hope to be able to continue the selling price of our machine at its present pre-war level, but we do not feel over-confident of our ability to do so, and we can say, in line with the arguments in your article, that there will be no question whatsoever that an exhibitor can buy cheaper now, or certainly as cheap, as he will be able to buy a machine in the next two years.

I want to compliment you on the very splendid educational work you are doing in keeping your readers advised of everything that may have a bearing on the success of their business, and I am sure that you are rendering a very real service to those who heed what they read in The Moving Picture World. Cordially yours,

AUTOMATIC TICKET & CASH REGISTER CO.,
By S. H. DeRoy.

Hit the Nail Squarely, Says Bell & Howell

BELL & HOWELL COMPANY,
1801 Larchmont Ave., Chicago, Illinois.
December 15, 1920.

Mr. E. T. Keyser, Equipment Section, Moving Picture World, New York City.

Dear Mr. Keyser:

We have noted with much interest your article on page 926 of your December issue, entitled: "Those Who Delay Ordering Equipment May Find Prices Sharply Advanced," and wish to acquiesce in your ideas on the subject, as we believe you have hit the nail squarely on the head.

Despite the prevailing tendency to reduce prices in nearly all staple articles at this time, we do not find that our production costs reflects a sufficient decrease to warrant any price adjustment. In this connection, we do not believe that our position is any different than that of other manufacturers of precision machinery or machine tools, in that there is very little likelihood of a reduction in equipment prices until labor has declined. This is manifestly evidenced by the fact that most all manufacturers of precision machinery find their costs are comprised of approximately ninety per cent. for labor. Therefore, it will be seen that a decline in material prices would have little or no effect on the sale prices of equipment.

We are glad to see the Moving Picture World take the lead in coming out with a statement cover-

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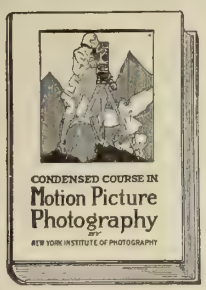

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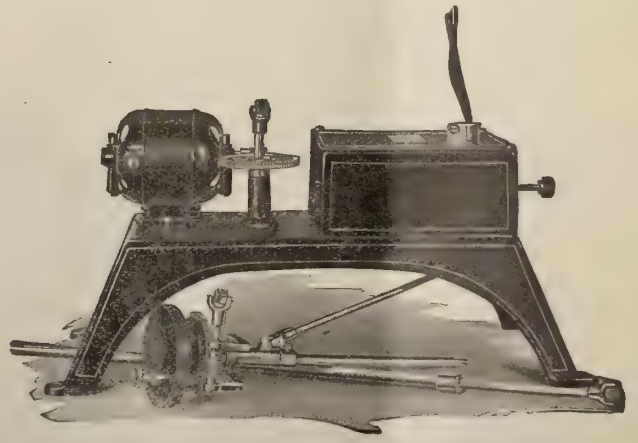

Are feeding the projector arc lamps of most every theatre in the land famed for perfect projection.

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All parts are Interchangeable.

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ing the true conditions of the price situation. With best regards, we are,

Very truly yours,
BELL & HOWELL COMPANY.
J. H. McNabb, Treasurer.

No Profiteering in Equipment, Says Bass

BASS CAMERA COMPANY,
109 North Dearborn St., Chicago, Illinois.
December 14, 1920.

Moving Picture World, New York City.
Attention, E. T. Keyser.

Gentlemen:

After reading your article in the December 18th issue on equipment, it occurred to me that a few remarks on equipment situation would not be out of place. The writer has been selling motion picture equipment for ten years and in summing up the market in that period he can state, with authority, that the price of photographic equipment is at least 33⅓ per cent. lower then the price ten years ago.

For instance, ten years ago a cheaply constructed wooden motion picture camera imported from England sold for $450. For less than $450 purchasers can secure a camera of metal construction which ten years ago would have listed for $1,000.

The variation in prices on equipment since 1915 has been exceedingly slight. The outlook for 1921, in the opinion of the writer, is that prices on cameras and equipment will not go down. There is no reason for it, as I can state with absolute authority that there has been no profiteering on motion picture equipment. Yours very truly,

BASS CAMERA COMPANY,
Charles Bass, President.

Lucas Equipped the Projection Room of the New Howard Theatre, Atlanta

ONE of the bright and shining features of Atlanta's new Howard theatre is its projection room.

This room measures twenty by twenty-five feet and contains the following up-to-date equipment.

Three special type "S" motor driven Simplex projectors, one specially designed Hakilu double dissolving stereopticon, one specially designed spot lamp, two double hundred ampere Hertner Transverters, two special fireproof film cabinets with a capacity of 12 double 14¾-inch reels, one special film inspection and rewind table, complete with rewinders and unique mending machines.

In addition, there is a special panel board directly in front of each machine which contains volt and ampere meters and a special speed indicator, which is connected in series with similar indicators in the orchestra, pit, stage and manager's office and a small generator on the machine, driven from the shutter shaft.

Indicators a Great Convenience

By referring to these indicators, the projectionist, manager, musical director and stage manager may instantly and simultaneously ascertain exactly at what speed the picture is being run and how many feet of film are traveling past the aperture per minute.

This is very essential in large houses with augmented orchestras and enables perfect syncronism of the music with the picture on the screen.

The three Simplex machines, spot light and dissolver are handsomely enameled in battle ship grey with trimmings beautifully nickeled, while the projectors are equipped with pilot lights in the lamp houses, special and footage registers. A specially-built series of change-over switches are also included in the equipment and a novel, as well as safe set of fire door releases has been installed.

Simplexes in Reviewing Room Also

The reviewing room where all film productions are displayed and timed one week in advance, is also equipped with two motor driven Simplex projectors of the Mazda type equipped with a complete set of speed indicators.

A special Minusa Gold Fibre screen with a picture surface 17x22-6 and an unusual display of artistic lobby display frames, constitute the equipment which was furnished by the Lucas Theatre Supply Company, all of which was engineered and installed by projection experts under the personal supervision of Harry K. Lucas.

In commenting on the installation, Mr. Lucas said:

Days of Experimenting Are Past

"The day of experimenting with questionable equipment has passed.

"In days gone by, exhibitors were inclined to buy a part of their equipment here and another part there, accept the advice of almost anyone, buy from the cheapest store and let the town electrician do the installing.

"But those were sad and expensive days and such conditions seldom exist during these advanced stages. My experience with the present type showman is that he prefers patronizing an old and well established concern which has some real achievements to its credit.

"Of course, it apparently costs more to have experts take care of the complete job of projection room installation, but in the

HARRY K. LUCAS
Who equipped the New Howard's Projection Room

For Color Effects Use Reco Hoods

Colors Are Beautiful, Brilliant and Permanent

Hoods Slip Over the Bulb Way Ahead of Dip and Less Costly

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City .....*State* .....

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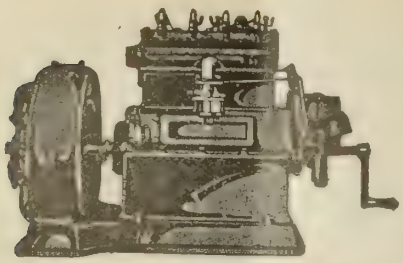

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will ship you a screen on ten days' trial in your own theatre under the condition in which you operate.

Try before you buy and be convinced.
Stock sizes: 9x12—11x14—12x16.

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729 Seventh Avenue, New York

end it is really cheaper. One receives expert service and advice, a guaranteed and finished contract with the absence of all worries or anxieties, usually associated with such work,"

Dixie Cups Complete This Theatre Beautiful

In the January 1 issue of this department, we laid stress on the beauty, novelty and safety of the Rialto Theatre, Newark, N. J.

We are now going to emphasize the fact that this house also caters to the comfort of its patrons by reproducing a view of one end of the lobby at which is installed a Dixie individual cup outfit attached to the ice water fountain.

As the illustration shows, this contribution to the comfort of the audience will harmonize with the decorations of the most elaborately furnished house and occupies far less space on the wall than it does in the estimation of the thirsty patrons.

DIXIE CUP EQUIPMENT
of Newark's beautiful Rialto Theatre

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PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

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FIRST-CLASS SALESMAN, 12 years' experience in Moving Picture Business, would like to hear from good exchange who requires first-class man. Address Box 158, Moving Picture World, New York City.

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MANAGER VAUDEVILLE or pictures. Successful and practical man; age, 33; ten years' experience; thorough execution; expert booker and advertiser. Reasonable salary. Go anywhere. Box 171, Moving Picture World, New York City.

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KNOWLEDGE IS POWER, and Exhibitors owning our complete library will be armed for all theatre emergencies. "Motion Picture Handbook," by Richardson, $4; "Picture Theatre Advertising," by Sargent, $2; "Modern Theatre Construction," by Kinsila, $3; "Motion Picture Electricity," by Hallberg, $2.50. The complete set, $11.50. Chalmers Publishing Company, 516 Fifth Avenue, New York.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pennsylvania.

FOR SALE—Standard projection machine complete; in working order. Price, $100. Make offer. M. W. Ashman, 2084 Seventh Avenue, New York.

FILMS, ETC., FOR SALE

FOR SALE—"Perils of Our Girl Reporters," 30 reels; "Gloria's Romance," 40 reels, featuring Billie Burke; "Social Pirates," 30 reels; "Seven Deadly Sins," featuring Shirley Mason, H. B. Warner, Nance O'Neil, 37 reels; "Lafayette, We Come," 6 reels; "Millionaire Baby," 6 reels; "The Painted Doll," 6 reels; "The Dagger Woman," 5 reels; Series 17 "Mary Pickford" single-reel specials; Series 12 "Black Cat" two-reel comedies; also large selection of "Serials," features, comedies, travelogues; excellent condition. Guaranty Pictures Co., 130 West 46th St., New York; 11th floor.

FOR SALE — One- and two-reel comedies with posters. Features with complete line of advertising matter. Central Film Company, 729 Seventh Avenue, New York.

Picture Theatres Projected

DEL REY, CALIF.—Moving picture theatre will be erected here by W. W. Adams.

LAKELAND, FLA.—Casino Theatre will be remodeled.

ATLANTA, GA.—Criterion Theatre Company will expend $40,000 to remodel Criterion Theatre at 41 Peachtree street.

CHAMPAIGN, ILL.—Charles C. Pyle and Richard A. Porter, of Rialto Theatre, have acquired site at Park and Randolph streets for erection of theatre, with seating capacity of 1800.

UPPER ALTON, ILL.—Presbyterian Church will purchase moving picture machine. Address W. G. Seabold.

EVANSVILLE, IND.—Standard Theatre Company has plans by J. E. O. Pridemore, 38 South Dearborn street, Chicago, for six-story brick theatre, hotel and store building, 144 by 148 feet, to be erected at Sixth and Main streets, to cost $400,000.

NEW YORK, N. Y.—Celtic Photo Plays, Inc., has been organized with $200,000 capital by T. J. Ford, 31 East Third street, to engage in moving picture and theatrical business.

ROCHESTER, N. Y.—Pinnacle Amusement Company, Inc., has been organized with $115,000 capital by E. Shantz, 425 Westminster road.

SEATTLE, WASH.—Paramount Distributors, Inc., has been organized with $500,000 capital.

JERSEY CITY, N. J.—Percy A. Vivarttas is preparing plans for theatre, with seating capacity of 2,400, to be erected at Bergen avenue and Newkirk street. Address Frank G. Hall, care State Theatre Corporation, New York.

MT. CLEMENS, MICH.—Schett Brothers and Weber Construction Company have contract to erect Macomb Theatre, with seating capacity of 2,000, for Macomb Theatre Company, to cost $250,000. To be completed and opened June 1, 1921.

NEVADA, MO.—Lentz & Carlton have contract to erect one-story theatre, 25 by 150 feet, for McAfee & Sanberg, Parsons, Kans., to cost $30,000.

TRENTON, MO.—M. W. Hubbell will convert building on Main street for moving picture theatre.

TRENTON, N. J.—Phillip and Edward Blaustein, care Hillingers Enterprise, East Hanover and Montgomery streets, will erect one-story brick and terra cotta moving picture theatre and store building, 44 by 150 feet, at East State and Garfield streets, to cost $30,000. House will be known as Wilbur. Work will start early next spring.

HEMPSTEAD, N. Y.—Rivoli Theatre Corporation has been organized and will erect theatre, with seating capacity of 2,000.

HUDSON, N. Y.—William Plass, 16 South Seventh street, will erect moving picture theatre on Main street.

NEW YORK, N. Y.—Morris Bersodi, 115 Broadway, will erect one-story brick and terra cotta moving picture theatre and roof garden, 75 by 144 feet, at 170-76 East 116th street and 117 East 115th street, to cost $250,000. Lesser Dyla Corpration, care Benjamin W. Levitan (Archt.), 7 West 45th street.

PEEKSKILL, N. Y.—Sol. Brill has plans by V. H. Koehler, 2 Columbia Circle, New York, for theatre, 140 by 70 feet.

RIDGEWOOD, L. I., N. Y.—Louis Allmendinger, 2 Palmetto street, Brooklyn, is preparing plans for brick, concrete and terra cotta theatre, store and office building, 100 by 135 feet, to cost $100,000.

BYERSVILLE, O.—Brown & Corner have purchased site for erection of theatre, with seating capacity of 1,000.

LAFAYETTE, IND.—A. E. Kemmer, 644 North Seventh street, has contract to erect two-story Mars Theatre at Sixth and Main streets for Luna Amusement Company, 105 South Sixth street, to cost $250,000.

KANSAS CITY, KANS.—Grubel Brothers will erect theatre on Minnesota avenue, to cost $400,000. Pipe organ will be installed.

PARSONS, KANS.—McAfee & Sandberg, owners Elks Theatre, have sold lease to C. A. Cox.

SPRINGFIELD, MASS.—E. J. Pinney, 374 Main street, has contract to erect one-story moving picture theatre, 45 by 90 feet, at Jefferson and Main streets, for Jefferson Theatre Company, to cost $100,000.

DETROIT, MICH.—Peter Rossello, 407 Congress Building, is preparing plans for two-story brick and terra-cotta theatre, store and office building, 45 by 118 by 165 feet, to be erected at northeast corner Shumaker and Hurburt streets, to cost $200,000.

*Additional information since previous report.

Expert Service Is the Claremont's Watchword

The Claremont Laboratories, conveniently located at 430 Claremont Parkway, New York, and easily accessible via trolley or the Harlem division of the N. Y. C. & H. R. railroad, constitute a working testimonial to the efficiency of the general manager, Hector J. Streyckmans, former technical director Famous Players-Lasky and his associates, Paul L. Ripley, technical director, and Walter Williams, superintendent of the plant.

The laboratories occupy a building of three stories, each seventy-five by one hundred feet in area and have a capacity of one million feet of film per week. In the same building is housed a studio equipped with scenery and complete lighting effects, which may be rented for production purposes.

The negative and positive departments are entirely separate. Each has its own equipment and each is operated by its individual staff of expert workmen.

Well Equipped Plant

In the projection room are three Power's 6B and two Simplex projectors, and the negative drying room is equipped with ten drums, on each of which 1,200 feet of film may be dried each twenty minutes. A blower, with a capacity of 20,000 cubic feet per hour, furnishes fresh air to the drying room. This air is filtered before entrance through six layers of cloth, insuring dust free drying conditions.

Among the equipment of the laboratories may be mentioned two Hallberg motor generators, connected up with a Hallberg switchboard, two Duplex polishers, six Bell & Howell printers.

Frances Casey, well known as an expert, is in charge of the negative department.

The Claremont Laboratories make a specialty of editing, cutting, assembling and tinting films and have established a reputation for producing excellent results from negatives so badly timed in exposure that they had been considered hopeless.

In a recent case of this nature, the expert services of the Claremont Laboratories saved a producer from the necessity of retakes that would have involved an expenditure of forty thousand dollars.

LOS ANGELES, CAL.—Aryan Princess Pictures Corporation has been organized with $200,000 capital.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

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Motion Picture Directory Co.
244 West 42nd Street, New York, N. Y.
Phone: Bryant 8138

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Projector ***Carbons***

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

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Mile after mile of

EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

EASTMAN KODAK COMPANY
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DO IT NOW

Buy These New Lighting Fixtures and Plastic Relief Ornaments

You'll be surprised at the attractiveness which can be added to your lobby or interior by the use of our plastic relief ornaments and fiberolitic lighting fixtures.

An old run down front can be made to look like a new one at small expense.

BEAUTIFY your house now. Don't wait until your competitor beats you to it.

Write for our catalogue today.

The National Plastic Relief Co.
330 MAIN STREET CINCINNATI, OHIO

EAGLE ROCK FILM

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Maximum Service in the Projector.

Made by

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BRANFORD

3,500 Seats

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of Your Earlier Machines
Which We Have Used For
Many Years.

The Branford Is One of the
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Power's Projectors Were Selected
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Branford Theatre, Newark, N. J.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
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The Same Lovable Rookie!

REMEMBER '23¼ Hours Leave"? That was the story of the rookies' last day in America.

Here's the companion piece—this one shows you the rookie on the first day after he gets back!

And it's the same rookie—Douglas MacLean—just as funny and likeable and peppy as before.

And the same girl who won everybody's heart — Doris May—is in this too.

By Archer McMackin
Directed by Jack Nelson
Photographed by Bert Cann
A Thomas H. Ince Production

Thomas H. Ince presents,

DOUGLAS MacLEAN

in "The Rookie's Return"

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Roscoe ("Fatty") Arbuckle
Coming Next Wednesday
In IRVIN S. COBB'S "THE LIFE OF THE PARTY"

QUALITY

Noah Webster said
"The biggest thing is usually the best, because being the best is what makes it the biggest."

Paramount is the biggest concern in the motion picture industry. It makes five times more photoplays than any other organization.

And the reason it is biggest because it is best. The most writers, the most actors, the best directors work for Paramount.

The theatre showing Paramount Pictures stands for QUALITY. It attracts the best patronage.

In Colorado Springs that theater is

THE PRINCESS

The Home of Paramount Pictures

Roscoe ("Fatty") Arbuckle
Coming Next Wednesday
In IRVIN S. COBB'S "THE LIFE OF THE PARTY"

DECENCY

The management of the Princess Theater makes it a personal business to see that EVERY photoplay shown in its house is unobjectionable both in morals and good taste.

It shows Paramount Pictures because Paramount stands first in the motion picture industry for its insistence upon decency.

When you see the trade-mark, "A Paramount Picture," you need never hesitate about taking your family.

Why not bear this in mind when planning your next evening at "the movies"?

THE PRINCESS

The Home of Paramount Pictures

Roscoe ("Fatty") Arbuckle
Coming Wednesday
In IRVIN S. COBB'S "THE LIFE OF THE PARTY"

PARAMOUNT

It is not every Paramount motion picture that is the equal of the multiple [illegible] which [illegible] the greatest [illegible] to make the world over into [illegible] entertainment. The public has come to patronize these theatres because [illegible] Paramount Pictures at

The PRINCESS

The Home of Paramount Pictures

Roscoe ("Fatty") Arbuckle
Coming Wednesday
In IRVIN S. COBB'S "THE LIFE OF THE PARTY"

CONFIDENCE

The greatest asset of a motion picture theater is the confidence it builds up among its patrons.

Among the people of Colorado Springs the Princess Theater has established this confidence to an unusual degree.

If this were lost, the Princess would lose its all.

So it will very naturally be the policy of the Princess never to mar the confidence of its patrons by offering pictures of inferior quality or by charging more than any film subject is worth.

The PRINCESS

The Home of Paramount Pictures

This Campaign Alone Increased Receipts 33⅓ Per Cent!

Look at the four advertisements on the other page.

Study them carefully.

They were run during one week. And the receipts showed a 33 1-3 per cent increase. *And those new patrons kept on coming!*

Here's the statement from H. E. Ellison, who runs a chain of theatres throughout Colorado:

"These theatres have been using Paramount Pictures for several years, and when I took them over I invented a new campaign of advertising. **The results have been the most satisfactory of any advertising I have ever done in my ten years' experience.**

"We have demonstrated that the right principles win, whether applied to pictures or anything else. We carry ads like these once in about four or five weeks, **and we will continue it until we have doubled the receipts of all the theatres.**

"Aside from the monetary results of the campaigns they are also creating an element of favorable public opinion, a confident assurance that clean and wholesome programs can always be found at our theatres. The voluntary comments of many of our patrons affirm this."

The magic name Paramount was the keynote of these campaigns. The name that has been hammered home in our national advertising until it stands everywhere as a symbol for the best.

It isn't enough to show Paramount Pictures. You've got to tell people you're showing them. Then you'll make real money!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

(SUPER)
KINO-

TWICE A WEEK

EVERY exhibitor in the country will be able, starting January 30th, to book from his local Educational Exchange a single super news weekly, rivalling in quality any ever shown by the biggest city exhibitors who have been buying three or four news weeklies and cutting them down to one.

All the forces formerly producing KINOGRAMS—

all the forces formerly producing the GAUMONT News Weekly—

all the forces formerly producing another News Weekly—

begin contributing their best on January 30th, 1921, to produce (Super) KINOGRAMS for

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

(SUPER)
GRAMS

TWICE A WEEK

The Cream of Three News Services for the Price of One

IN fifty key centers of the world's news, motion picture reporters who are expert news camera men will vie with each other in sending in the most important, novel, interesting and history-making shots of the day for their three original organizations.

You and your audiences will get only the best shots from all three in (Super) KINOGRAMS.

And this accomplishment means more to you than just a better news weekly. It means that in future you can get your news reel from the same reliable source which, even now, offers you every other item needed for your program except features.

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

WANTED: BY A RICH AND beautiful girl, a husband who will meet all eugenic requirements. Ancestors on both sides of family must be O.K.

RUTH BANNISTER.

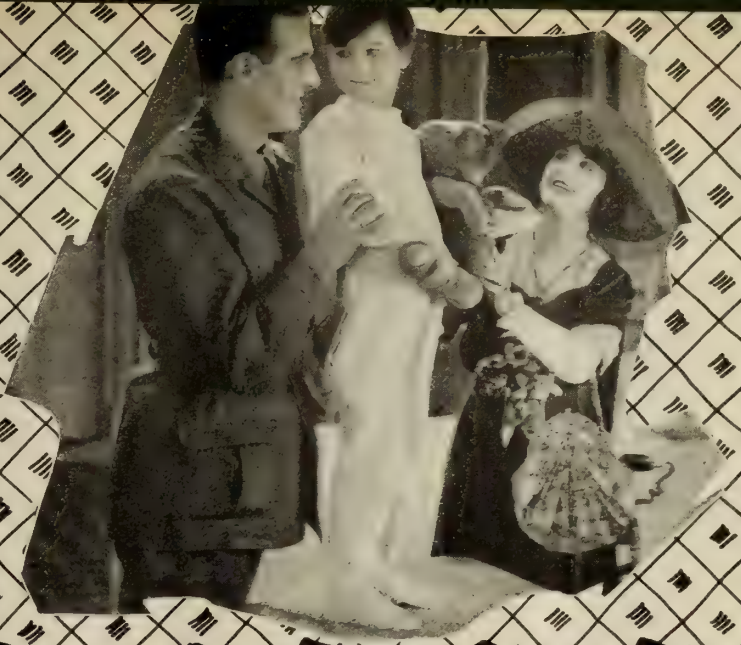
A AMERICAN FLYING "A" PICTURES MADE BY AMERICAN FILM CO. INC

Samuel S. Hutchinson Presents

THEIR

Produced by
American Film Co., Inc.
Samuel S. Hutchinson, Pres.

Distributed by
PATHE



MUTUAL CHILD

From the Celebrated Novel by P. G. Wodehouse

with

MARGARITA FISHER

AND

NIGEL BARRIE — **MARGARET CAMPBELL**
HARVEY CLARK — **MASTER PAT MOORE**

Personally Directed by GEORGE L. COX

Love played a minor role in the making of the match. Kirk and Ruth were married because "Aunt Lora" thought them perfect physical specimens—fit mates by all the laws of eugenics.

An ideal cast. A spicy story. A celebrated author. Superb direction. Lavish stage settings. A super-attraction for *your* theatre. Hold an open date for it.

American Film Company representatives at all Pathe Exchanges are now accepting bookings.

Who killed Dr. Sainsbury?

THAT was the question that puzzled Police Lieutenant Cloyd and every inmate of the Glenwood Sanitarium. He was a man, an ex-army doctor, who had no known enemies and many friends, found dead on the hospital grounds with a bullet in his heart. Who killed him? Was it the woman he loved? Was it the woman he wronged? Was it the man who hated him? That's what your patrons will want to find out.

GOLDWYN
presents
FRANK LLOYD'S
PRODUCTION OF

A VOICE IN THE DARK

FROM THE A.H.WOODS STAGE
SUCCESS BY RALPH E.DYAR

DIRECTED BY
FRANK LLOYD

GOLDWYN PICTURES CORPORATION

Associated Exhibitors Inc.

presents

Mr. George Arliss

in

"The Devil"

The Sensation of Two Continents

Directed by JAMES YOUNG

"I am the good friend who visits your home—
the friend whom women dote upon and husbands trust—
and I am but one in the legion of Hell among you always!"

The Associated Exhibitors announce this masterly creation in the utmost confidence that it will receive from exhibitors the enthusiastic reception which its *superb artistry* warrants. Mr. Arliss, in his screen debut, has endowed the cinema with a *flawless, brilliant and indelible characterization.*

Chosen on merit, and after inspection, by The Strand, New York, for its premier presentation.

Highly recommended to every exhibitor, everywhere.

ASSOCIATED EXHIBITORS, INC.

25 West 45th Street, New York

PATHE *Distributors*

"GRAB IT WHEN YOU GET THE CHANCE"

—WID'S

A HODKINSON RELEASE

Sunday, October 10, 1920 — Wid's DAILY — 23

Wonderfully Human and Humorous Little Picture—A Delight

"THE TRUANT HUSBAND"
Rockett Film Corp.

DIRECTOR ..... Thomas Heffron
AUTHOR ..... Albert Payson Terhune
SCENARIO BY ..... Albert Payson Terhune
CAMERAMAN ..... Daniel Whitcomb
AS A WHOLE ..... Al Siegler
Very human little picture—filled with subtle comedy and fine human interest
STORY ..... Splendid and realistic version of eternal triangle—one of Terhune's best
DIRECTION ..... Just right
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Very good
LEADING PLAYERS ..... Betty Blythe, Mahlon Hamilton and Francelia Billington all do splendidly
SUPPORT ..... Minor
EXTERIORS ..... Very appropriate
INTERIORS ..... Satisfactory
DETAIL ..... Splendid
CHARACTER OF STORY ..... Old sweetheart attempts to renew romance with happily married husband
LENGTH OF PRODUCTION ..... About 5,000 feet

Al and Ray Rockett are making their bow as producers with "The Truant Husband" and a more auspicious beginning has seldom been recorded for a producing company. "The Truant Husband" is one of those intimate little pictures, something on the scheme of the comedies produced by the late Sidney Drew and the comedy realities produced by Mrs. Drew with John Cumberland as the star.

The story is one of Albert Payson Terhune's best and tells of a husband, happily married for six years, who meets an old sweetheart and, on her suggestion, attempts to revive their old romance. The major part of the action concerns their trip to an inn where they used to have such good times.

Vera, the old flame, insists on taking the train just as they used to. It is a hot and dirty trip and wears down the good humor of each of them. To make matters worse, Vera loses her vanity case and when, after the dirty ride and the long dusty tramp along the road, she is unable to freshen up her charms, she presents a very sorry sight.

Friend husband is quite disillusioned when he sees Vera's makeup running amuck over her fact but struggles bravely on to the inn. This garden spot of their romancing has deteriorated into a picnic ground. More disillusionment. Finally an argument and the two go their ways home.

The husband's excuse to get away from home for the day had been an airplane trip with a friend. The friend was to send a telegram when he reached his destination purporting to come from him, the husband. Back in town he reads a paper that his friend has met with a fatal accident on the return trip. He hurries home, not knowing what alibi to offer his wife and finds, to his joy, that she has been away—the telegram lies on the table unopened. He decides, anyway, to make a clean breast of the affair to his wife but she laughs when he tells her the truth.

Type doesn't convey the delightful subtleties and satirical thrusts of "The Truant Husband." It is a joy from start to finish. Director Heffron has done his work in splendid spirit and has been assisted by a remarkably appreciative cast. Betty Blythe deserves worlds of credit for her portrayal of Vera—especially since she seems willing to "smear" her beauty with the effects of the hot railroad trip. Mahlon Hamilton is exceedingly good as the husband and Francelia Billington's part as the wife is given rare charm by her performance.

A Fine Attraction for High Class Theaters

Box Office Analysis for the Exhibitor

Releasing arrangements haven't been concluded with regard to "The Truant Husband" but when they are this picture ought to be signed up by all exhibitors who cater to audiences of intelligence and appreciation. Its parallel with the comedies referred to above only goes part way, for certainly this is chuck full of the most entertaining sort of action and never a dull scene shows itself.

There are good advertising angles too, notably the name of the author and the fact that this was a Cosmopolitan Magazine story and the three featured players. Such a combination of names to advertise ought to draw the crowds in pretty well. And certainly the picture will entertain. It is one of those that causes chuckle after chuckle. Of boisterous laughs it has very few but its THERE in every entertaining point. Grab it when you get the chance.

Rockett Film Corporation
presents

The TRUANT HUSBAND
by
Albert Payson Terhune

With an All Star Cast
including
MAHLON HAMILTON · BETTY BLYTHE ·
FRANCELIA BILLINGTON

Directed by Thomas N. Heffron

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ *Exchange, Inc.*

MARY PICKFORD'S

New Production to be Released January Ninth

"The LOVE LIGHT"

has its moments of delightful humor — the quaintest comedy touches imaginable — human bits that will find a response in hearts everywhere. And there are bits of pathos — moments of real heart-searching tragedy—and again, scenes of tremendous melodramatic force.

And withal, the radiant beauty and exquisite dramatic genius of Mary Pickford herself, the foremost artiste of the screen.

"The Love Light" is indeed a picture to be remembered.

Written and Directed by FRANCES MARION

Photographed by CHARLES ROSHER and HENRY CRONJAGER

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
PRESIDENT

Please confirm this statement before you book the picture –

DOUGLAS FAIRBANKS'

Newest Production

"The MARK OF ZORRO"

is one of the most profitable box-office attractions ever released

Ask at ANY theatre that has shown it!

From the "All Story Weekly" Novel "The Curse of Capistrano" By Johnston Mc Culley
Directed by Fred Niblo

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH
HIRAM ABRAMS, President

To Producers, Stars, Directors, Authors, Publishers, Dramatists, Et Al.:

A NEW YEAR GREETING

"EVE UNSELL PHOTOPLAY STAFF, Inc."

coincidentally with this announcement, takes its place in the industry as the first independent staff of trained and experienced screen writers, in the earnest conviction that it can be of great service to all the creative factors of the screen, and with the dedication of its purposes to a higher scenario standard.

We Are Gratified To Announce

(as our initial engagements)

that we have been contracted to supply six continuities for the

Famous Players-Lasky Corporation

and six continuities for the popular First National star

Katherine MacDonald

"EVERYTHING FROM SCRIPT TO SCREEN"

including

Continuities	Representation of Authors
Synopses	Publishers and
Opinions and Revisions	Dramatists
Sub-titling and Editing	Consultation and Advice

EVE UNSELL PHOTOPLAY STAFF, Inc.

112-118 West 44th Street, New York City, N. Y.

EVE UNSELL, President **E. J. CLODE, Jr., Vice-President** **LESTER BLANKFIELD, Sec. and Gen. Mgr.**

Stars for whom Miss Unsell has written "continuities:"

Elsie Ferguson
Mary Pickford
Pauline Frederick
Marguerite Clark
Constance Talmadge
Alice Brady
John Barrymore
Blanche Sweet
Sessue Hayakawa
Owen Moore
Tom Moore
Ethel Clayton
Alice Joyce
Billie Burke

Directors for whom Miss Unsell has written "continuities:"

Hugh Ford
Marshall Neilan
Emile Chautard
John S. Robertson
Alan Dwan
T. Hayes Hunter
Frank Reicher
George Melford
Charles Giblyn
Robert Leonard
Robert G. Vignola
Travers Vale
Edmund Lawrence
Edward Le Saint

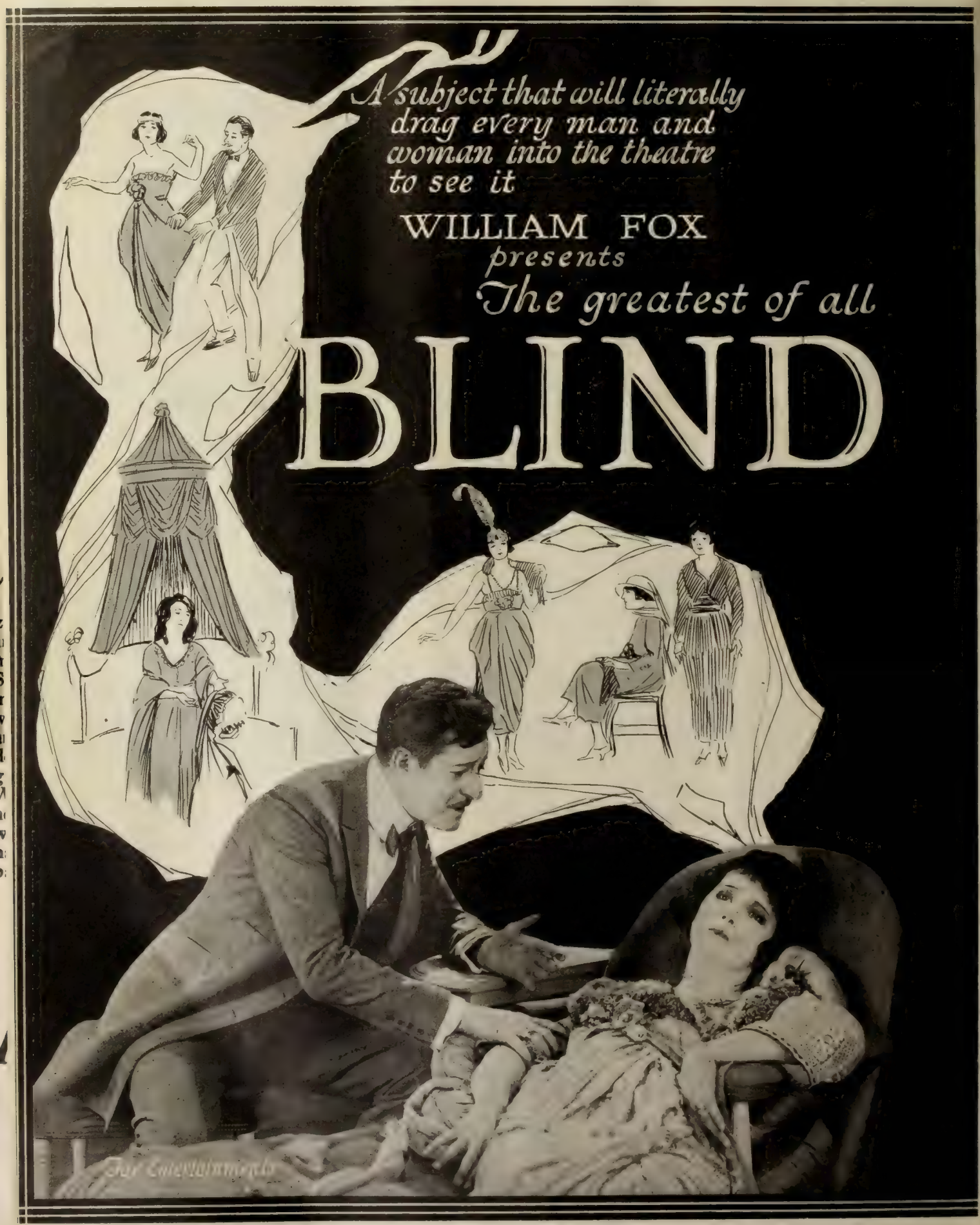
Celebrated Authors with whom Miss Unsell has co-operated or adapted the works of:

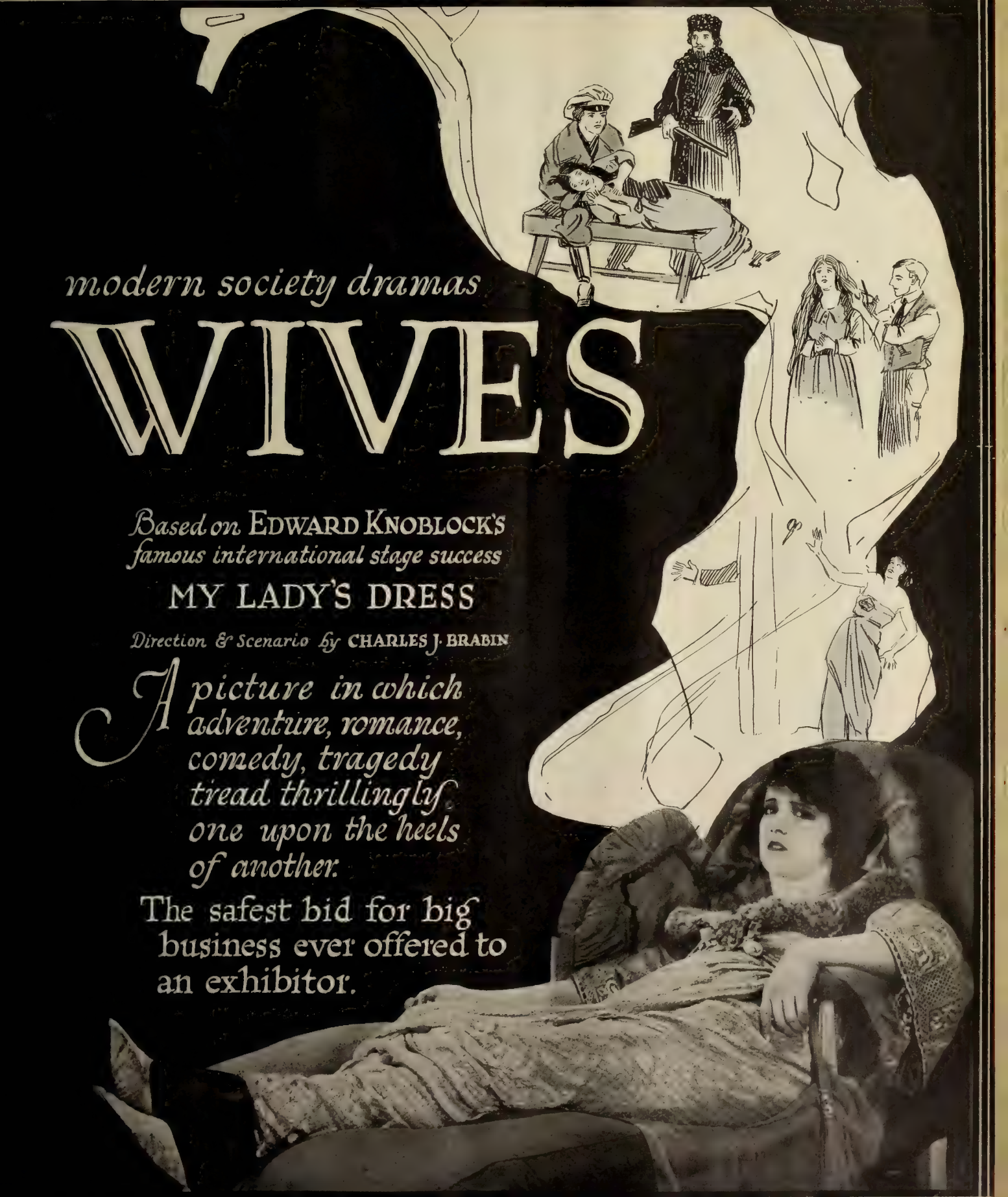
Rupert Hughes
Henry Arthur Jones
Edward Knobloch
Robert Hichens
George V. Hobart
Frances Hodgson Burnett
William J. Locke
Harvey O'Higgins
Owen Davis
Alice Hegan Rice
Louis Anspacher
Owen Johnson
Bronson Howard
Clyde Fitch
E. Phillips Oppenheim
F. Hopkinson Smith
Molly Elliot Sewall
Edward Sheldon

EVE UNSELL PHOTOPLAY STAFF, Inc.

112-118 West 44th Street, New York City, N. Y.

EVE UNSELL, President E. J. CLODE, Jr., Vice-President LESTER BLANKFIELD, Sec. and Gen. Mgr.


A subject that will literally drag every man and woman into the theatre to see it
WILLIAM FOX
presents
The greatest of all
BLIND


modern society dramas
WIVES
Based on EDWARD KNOBLOCK'S famous international stage success
MY LADY'S DRESS
Direction & Scenario by CHARLES J. BRABIN
A picture in which adventure, romance, comedy, tragedy tread thrillingly, one upon the heels of another.
The safest bid for big business ever offered to an exhibitor.

J. L. FROTHINGHAM

Announces for 1921

FOUR SPECIALS DIRECTED BY

Edward Sloman

PHOTOGRAPHED BY

Tony Gaudio

THE FIRST OF WHICH IS FROM
NORAH DAVIS'S NOVEL

The Other Woman

WITH AN ALL-STAR CAST INCLUDING

Jane Novak Helen Jerome Eddy
Joseph J. Dowling Jerome Patrick
William Conklin Frankie Lee
Aggie Herring

DISTRIBUTED BY

W. W. Hodkinson Corporation

J. L. FROTHINGHAM PRODUCTIONS

4341 Melrose Avenue
Hollywood, California

SELZNICK
REG U S PAT OFF
PICTURES

LEWIS J. SELZNICK

PRESENTS

CONWAY TEARLE

IN

FOUR SPLENDID PRODUCTIONS

FOR THE CURRENT SEASON

You Add by Ones and Multiply by Thousands

When You Place a New Selznick Star Series on Your Program.

The First
Ready February 20

"Society Snobs"

is a

Hobart Henley Production

SELZNICK PICTURES

Surely You're Not Overlooking

LEWIS J. SELZNICK
Presents

OWEN

In a

FEATURE COMEDIES

Remember :—

"THE POOR SIMP"

It Swept the Country

These Wonderful Bets

SELZNICK PICTURES
REG U.S. PAT. OFF.

MOORE

Series of

THAT ARE DIFFERENT

Now Comes :—

"THE CHICKEN IN THE CASE"

WRITTEN AND DIRECTED BY
VICTOR HEERMAN

Even Bigger and Better

SELZNICK PICTURES
LEWIS J. SELZNICK PRESENTS
EUGENE O'BRIEN
in JOHN LYNCH'S
"WORLDS APART"
SCENARIO BY THE R. CECIL SMITHS
DIRECTED BY ALAN CROSLAND
ANOTHER SURE-FIRE SUCCESS BY THE MOST POPULAR STAR ON THE SCREEN

Vol. 48, No. 3 JANUARY 15, 1921 Price 25 Cents

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

ADOLPH ZUKOR
presents A
GEORGE
Fitzmaurice
PRODUCTION
"Paying
the Piper"
WITH
Dorothy Dickson, Alma Tell
George Fawcett and Rod La Rocque
PHOTOPLAY BY OUIDA BERGERE

A companion piece to "On With *the* Dance" A gorgeous drama of New York's pleasure seekers.

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE NEW YORK CITY

A Weekly. Subscription Prices: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid),

Dependable Salesmanship

EVEN a gilt edged bond doesn't find a ready sale in the hands of an untrustworthy looking salesman. Similarly a film might of itself be a most excellent production, but if the posters with which it is advertised are not attractive, persuasive, convincing,—in a word, if they do not inspire a complete *confidence*, the exhibitor has small chance of deriving the profits to which his efforts have entitled him.

Just as fine films result from the properly co-ordinated efforts of great directors and writers and actors, so also the RITCHEY POSTER results from the like efforts of the greatest artists and advertising experts concerned in poster production. Such posters are a necessary aid in putting over even the finest of films. Booking a fine photo play is not enough;—the job is only half done. Complete it by using RITCHEY posters,—for RITCHEY posters are the product of the greatest organization of poster artists and poster printers in the world!

RITCHEY LITHO. CORP.

406-426 W. 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

Phil Selznick Bought it for Ohio

Ivan Abramson Bought it for Greater New York
and Northern New Jersey

Ralph Rosenfield Bought it for Eastern Pennsylvania
and Southern New Jersey

"WOMEN MEN LOVE"

THE STATE RIGHT SENSATION
of 1921

Featuring

WILLIAM DESMOND

with

Martha Mansfield, Margaret Marsh and
Evans Burrows Fontaine

Story by
Charles T. Dazey

Directed by
Sam. R. Bradley

For Available Territory Communicate With
SIDNEY ROSENTHAL
in association with

SIMMONS DOUGLAS & SCHEUER, Inc.

117 WEST 46th STREET NEW YORK CITY

Phone, Bryant 6659

WANTED: HONEST EXCHANGE-MEN

PLEASE DON'T LAUGH. WE STILL BELIEVE IN SANTA CLAUS

TO GIVE US AN HONEST OFFER!

FOR THE STATE-RIGHTS OF OUR 2-REEL

SEMI-SLAPSTICK

TOP NOTCH COMEDIES

FIRST RELEASE SCHEDULED JANUARY 15, 1921,
and ONE EVERY SECOND WEEK THEREAFTER

THIS IS OUR ACCEPTANCE OF ANY HONORABLE OFFER

FOR YOUR TERRITORY

WIRE SHIPPING INSTRUCTIONS AT ONCE

for First Print on First Release (C.O.D.) and sign our franchise for 26 pictures after first release proved successful. However, you may cancel our franchise on instant notice should any one shipment not live up to the

TOP NOTCH STANDARD

TOP NOTCH PRODUCING & DISTRIBUTING CO.

1879 WEST 25th STREET, CLEVELAND, OHIO

STRANGE AS IT MAY BE—BUT OUR POLICY IS
"FRANKNESS and INTEGRITY"

(Wid's, Sunday, Dec 26, 1920)

CLEAN COMEDY AND ALL AROUND ENJOYABLE PICTURE

Bebe Daniels in

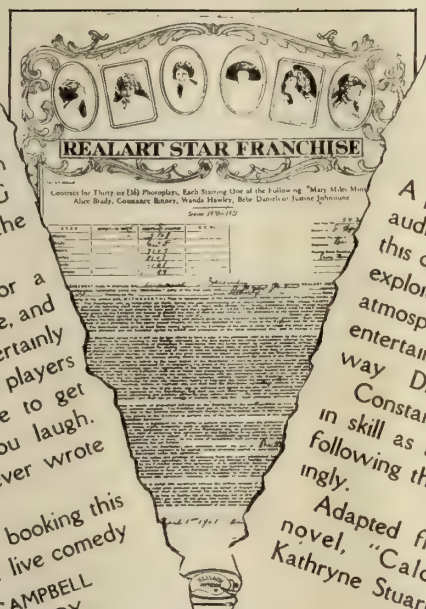
"OH LADY, LADY"

Bebe Daniels and her latest starring vehicle for Realart, an adaptation of the successful musical comedy "Oh Lady, Lady" by Guy Bolton and P G Wodehouse, promises to be one of the season's screen comedy hits

The direction is responsible for a great deal of the fun in the picture, and the man with the megaphone certainly had real cooperation from the players for they never miss a chance to get your attention and make you laugh. The titles are great. Whoever wrote them knows how to do it.

You won't go wrong in booking this one if you're after a real live comedy

Directed by MAURICE CAMPBELL
Scenario by EDITH KENNEDY



(Exhibitors' Herald, Jan. 8, 1921)

Constance Binney in

SOMETHING DIFFERENT

(Realart)

A picture that will please every type of audience and delight the following of this clever young star It has excellent exploitation possibilities it its Spanish atmosphere It provides excitement and entertainment and is artistic in every way Directed by R. William Neill.

Constance Binney is rapidly growing in skill as a screen actress and has a following that is increasing correspondingly.

Adapted from Alice Duer Miller's novel, "Calderon's Prisoner," by Kathryne Stuart.

REALART PICTURES

"All Around Enjoyable Pictures"—

Meaning the story, the direction, the star, her support, the titles, the settings and the camera work.

All Around Enjoyable Pictures—

Pictures that offer a profit to the theatres that show them and entertainment to the fans who see them

All Around Enjoyable Pictures—

There's only one way to get them Sign a Realart Star Franchise today!

REALART PICTURES CORPORATION

469 Fifth Avenue New York

"MR. STATE RIGHT BUYER — DON'T LET THESE GET AWAY FROM YOU!!"

EXHIBITOR'S TRADE REVIEW

"The Price of Silence" is Peggy Hyland at her best. The intensely dramatic and totally surprising climax make this story interesting entertainment

The Billboard

An entertaining picture, splendidly acted and finely presented. Will hold the attention of the most restless crowd. Can be played at any theatre, as it is clean, wholesome and highly dramatic. Peggy Hyland has struck her stride at last.

The Morning Telegraph

The film is absorbingly interesting as a rattling good story. Peggy Hyland gives a sympathetic portrayal as the heroine. The story gains momentum and ends with a typical Sherlock Holmes punch after much well-planned suspense.

Motion Picture News

Sunrise has injected into this feature suspense of the very best kind. "The Price of Silence" is a likeable mystery story with a likeable star which will hold the interest of all.

EXHIBITOR'S HERALD

A generally acceptable offering. Will be found satisfactory entertainment by the majority of picture goers.

Wid's

Peggy Hyland is sincere as the heroine. This picture will get over on the state rights market because of some rather effective suspense.

MOVING PICTURE World

Interesting screen adaptation of a famous novel. Peggy Hyland gives a convincing portrayal.

A powerful Story that bares the soul of a noble woman.

SUNRISE PICTURES CORPORATION

presents

PEGGY HYLAND

in

"The PRICE of SILENCE"

FROM THE FAMOUS NOVEL

"AT THE MERCY OF TIBERIUS"

By AUGUSTA J. EVANS WILSON

State Right Buyers will find this the one big Independent Releas they will all want. Wire, phone or write.

SUNRISE PICTURES
CORPORATION

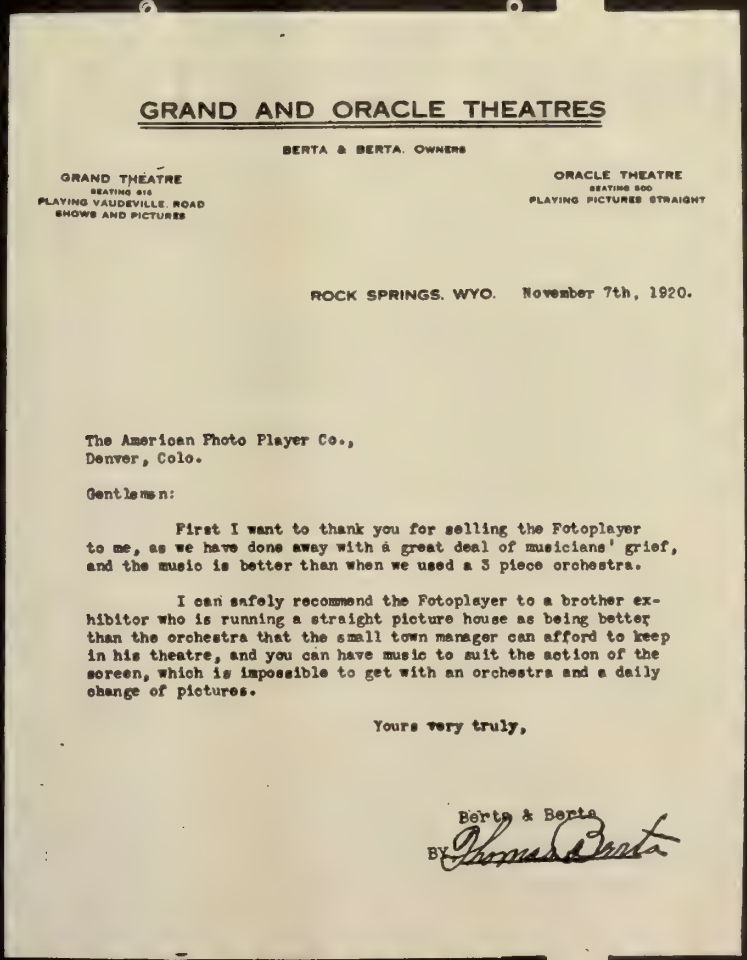
220 WEST 42nd ST. NEW YORK CITY

BRYANT 2333

CONTROL Your ORCHESTRA PIT!

Convert your musical expense into an investment

FOTOPLAY your pictures



GRAND AND ORACLE THEATRES

BERTA & BERTA, OWNERS

GRAND THEATRE
SEATING 810
PLAYING VAUDEVILLE, ROAD SHOWS AND PICTURES

ORACLE THEATRE
SEATING 500
PLAYING PICTURES STRAIGHT

ROCK SPRINGS, WYO. November 7th, 1920.

The American Photo Player Co.,
Denver, Colo.

Gentlemen:

First I want to thank you for selling the Fotoplayer to me, as we have done away with a great deal of musicians' grief, and the music is better than when we used a 3 piece orchestra.

I can safely recommend the Fotoplayer to a brother exhibitor who is running a straight picture house as being better than the orchestra that the small town manager can afford to keep in his theatre, and you can have music to suit the action of the screen, which is impossible to get with an orchestra and a daily change of pictures.

Yours very truly,

Berta & Berta
BY Thomas A. Berta

QUICK SHIPMENTS ON ALL STYLES—THE INSTRUMENT PAYS FOR ITSELF
WRITE FOR OUR PLAN

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.—1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

George A. Mitchell, Orpheum Theatre, Darlington, Wis.

"I consider the Franchise the best buy I ever made. I am more than pleased with the pictures and the price."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Money Making Attractions!

Dramas that will hold your audiences thrilled—comedies that will make 'em all laugh, every one a big box office attraction

The Truth About Husbands

A smashing drama adapted from "The Profligate," by Sir Arthur Wing Pinero, and directed by KENNETH WEBB.

Whitman Bennett Production

Habit

A Louis B. Mayer Special and a dramatic story of a woman who lived only for fashion.

With Mildred Harris

Unseen Forces

A Mayflower Photoplay Corporation presentation of the strangest love story ever screened.

Sydney A. Franklin Production

The Punch of the Irish

A comedy that carries a punch in every foot. Two rollicking reels of riotous laughter.

A Henry Lehrman Comedy

Love, Honor and Behave

A Big Special Comedy Feature in 5 riotous reels. Something more than a slapstick.

A Mack Sennett Production

The Scoffer

A Mayflower Photoplay Corporation presentation of a powerful drama of a man who defied God.

An Allan Dwan Production

Lionel Barrymore

in one of the most thrilling and powerful dramas of the year, and a Whitman Bennett Special directed by Kenneth Webb.

The Devil's Garden

Toonerville's Fire Brigade

Not animated cartoons, but the famous artist's characters in real life, presented by Betzwood Film Company in 2 reels.

A Fontaine Fox Comedy

First National FIRST NATIONAL PICTURES **Attractions**

C. A. Smith, Star Theatre, Chilicothe, Ohio.
"All First National pictures are top notchers. Every franchise holder knows that he does not have to bid for the service next season after establishing the product in his house." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Her Name Alone Means Big Business!"

That's what William G. Atkinson, a prominent North Carolina exhibitor, says of

KATHERINE MacDONALD

In Her Next Picture

"My Lady's Latchkey"

You not only have the name of the famous screen beauty, but a story taken from one of the year's best sellers.

Love, Romance and Adventure

Presented by Katherine MacDonald Pictures Corporation

From the novel, "The Second Latchkey" By C. N. and A. M. Williamson

Directed by Edwin Carewe

Scenario by Finis Fox

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue New York City

Big Five Productions Will

The most important announcement from a financial and production standpoint ever made to exhibitors.

By booking the Big Five Productions in a series you will reap bigger profits through their cumulative box office value.

(Booked Individually If Desired)

Every One in the Million Dollar Class!

Play Them in "A Grand Pictures Season!"

Five Powerful Reasons Why

There'll be a Franchise everywhere

Revolutionize Film History!

Associated First National Pictures, Inc.

presents

"A Grand Pictures Season"

Man—Woman—Marriage

An Albert A. Kaufmann Presentation of

An Allen Holubar Production

Starring

Dorothy Phillips

A most extraordinary presentation of the eternal drama of mother-right, from the dawn of the world through the ages of barbaric splendor to the present.

Charles Chaplin

In

The Kid

Written and directed by Charles Chaplin. This is without doubt the greatest screen comedy ever produced—six reels of joy, on which the world famous comedian worked for more than a year.

Passion

With the Famous Continental Actress

Pola Negri

The picture which amazed a nation in setting a new world's record by showing to more than a quarter of a million people in two weeks at the Capitol Theatre, New York.

The Oath

An R. A. Walsh Production

with All-Star Cast

One of the biggest and most virile domestic dramas yet shown on the screen and one of the year's great super-specials.

FIRST NATIONAL PICTURES

First National Attractions

Anita Stewart

In

"Sowing the Wind"

A Louis B. Mayer special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today.

FIRST NATIONAL PICTURES

First National Attractions

The Public Will Flock to Something New and Big!

Five Powerful Reasons Why

There'll be a Franchise everywhere

Earl Shell, Majestic Theatre, Reno, Nev.

"The First National franchise is the best investment offered by any branch of the motion picture industry. I know our future is insured by it." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

His Best Comedy Characterization!

Whitman Bennett

presents his personally supervised production

Lionel BARRYMORE

IN

"The Great Adventure"

Adapted from Arnold Bennett's Famous Comedy

Barrymore means money to any exhibitor. And here you have him in one of the strangest adventures that ever befell man. A comedy that snaps and sparkles with delicious humor.

FIRST NATIONAL PICTURES

A First National Attraction

Directed by

Kenneth Webb

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue New York City

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JANUARY 15
1921

A Year for Business

AS the years pass over our heads in the moving picture industry, and crisis after crisis is met and conquered, we all of us who have given earnest attention to its progress confront the coming twelve months with a definite realization that it should be a year devoted to business. There are factional differences in all branches, there are personal rivalries and animosities, there are differences of opinion, but these have existed even in greater measure in the years which marked the early history of the screen. It is probable that in the years to come these conditions will continue to exist, but we can well dismiss them as things to which we attach too much importance and on which we spend too much time.

There are several reasons why we, all of us, are in the business which produces, distributes and exhibits moving pictures. There is the element of art, the element of service, the element of personal accomplishment, and the greater element of making money.

The making of money was not invented with the moving picture, nor is it held in exclusion by our industry. There is no impropriety in it, and no one who is seeking to earn a competence or more than a competence with which to finance himself and his family, for the present and the future, need apologize to himself, to his fellows or to the public. Therefore, we come to the point of our homespun commentary.

Our ambition, and it is in all respects a legitimate ambition, for the ensuing year should be toward the building up of a record business throughout the United States and the world. Nothing that can be done to place our business on an even more permanent foundation should be neglected. Everything that is farsighted should be endorsed and applied.

In so far as the screen is concerned there is absolutely no proper reason for depression. The world today wants to be, needs to be and will be entertained. In the civic centres, which we call moving picture theatres, it finds the best entertainment at the least cost, and the people will continue to flock in crowds to moving picture theatres everywhere if the management will put pessimism aside and step out energetically, intelligently and continually for business.

The present readjustment conditions affecting in a varying degree our national life will touch the screen lightly, and in the full knowledge of this fact we need only to apply ourselves and to give our best effort to the end, as we have pointed out, that in the coming twelve months new and greater history shall be made in our business.

It is an old adage that straws indicate the direction in which the wind is blowing and a few of these straws may be pointed out to our profit. Only a few weeks ago "Kismet" broke the records at the Strand Theatre, New York. Following this Mr. Fairbanks' new picture, "The Mark of Zorro," broke all previous records at the Capitol Theatre not far away. Within two weeks of that time "Passion," with almost unbelievable box office receipts, set a new high water mark and followed one tremendous week with another.

Here are three different productions, from three different producing organizations, distributed by three separate and distinct companies, and each one touching pinnacles of success hitherto thought impossible. Do these successes indicate general depression, dismal failure, broken box offices, shattered business and a sinking industry? We cannot find that our reason so decides.

It may be argued that these conditions do not obtain everywhere, but if space permitted we could cite similar achievements in the key cities of the country, and the success of the key cities is always echoed by success in the smaller communities.

We do not speak as optimists, but rather in the sane light of reason and a knowledge of conditions. We, therefore, bid all of you to be of the best cheer, to set about your tasks with confidence, not forgetting industriousness and enthusiasm.

Arthur James

Star Popularity Contests Grow in

Closer Co-operation between theatres and newspapers shown everywhere in Moving Picture World—Associated First National Pictures Campaign

WITH the month of January the star popularity contests originated by Moving Picture World and so ably co-operated in by Associated First National Pictures, Inc., will reach their full stride. In another month it will be possible to announce who among the screen stars stand first in the public's favor, but the result as indications now point will be decided only after the sharpest yet the best natured battles everywhere.

The contests were devised primarily to bring about a closer co-operation between the daily newspapers of the United States and the moving picture theatres to the end that both should profit by a stimulated and an increased business.

Connecticut will begin to be heard from shortly as the contests began January 3 all over the State and they have been so well advertised in advance that the livest sort of a competition is sure to result.

Los Angeles, where the friendly war waged with unabated vigor up to the very last hour, has now recorded through the Los Angeles Evening Express its final decision.

Los Angeles Result

Norma Talmadge	2020	Charles Ray	1631
Clara Kimball Young	1964	W. S. Hart	1234
Mary Pickford	1782	Earle Williams	1231
Constance Talmadge	1347	Wallace Reid	1114
Katherine McDonald	1003	Douglas Fairbanks	1062
Elsie Ferguson	961	Thomas Meighan	723

Early returns from Columbus, not so far from Cincinnati, where Mary Pickford and Eugene O'Brien won after a snappy contest, the results show Norma Talmadge well in the lead among the feminine stars and Charles Ray ahead of Wallace Reid by less than 100 votes.

From Dayton, Ohio, comes word from R. H. Haines, manager of Associated First National Pictures for Ohio, that the fight is on with vigor. "The contest," says Mr. Haines, "will do moving pictures a world of good." He must be right because the Dayton Journal wires us that 16,000 votes have already been polled.

In Cleveland the Plain Dealer will begin its contest Sunday, January 9, after proper preparation in the way of advanced stories and complete announcements.

The Metropolitan Theatre of that city is placing a special booth in its lobby so that the ballots from the Plain Dealer can be voted there when the patrons are going in for the show.

The Birmingham (Ala.) News has started its contest and Mudd & Colley Amusement Company has gone into it with a will. B. F. Mooney has charge of all the arrangements for that company.

H. G. Ramsey, manager of the Royal Theatre, Eldorado, Kansas, is for the contest heart and soul and we look for big results in his section.

ALABAMA

City	Theatre	Paper
Birmingham	Trianon	Birmingham News

COLORADO

Boulder	Isis	
Fort Collins	Empress	
Colorado Springs	Burns	

Enthusiasm Throughout the Nation

Norma Talmadge Wins Over Clara Kimball Young in Los Angeles and Mary Miles Minter Is First in Jackson Result—16,000 Votes in Dayton, Ohio

COLORADO (Continued)

City	Theatre	Paper
Greeley	Rex	
Fort Morgan	U. S. A.	
Denver	Rivoli	
Grand Junction	Majestic	
Walsenburg	Star	Daily Optimist

CONNECTICUT

Meriden	Poli's	Morning Record
New London	Lyceum	Telegraph
Bridgeport	Poli's	Times
Middletown	Grand	Evening Press

IOWA

Carroll	Royal	
Ft. Madison	Strand	
Creston	Strand	Plain Dealer
Perry	Rex	

KANSAS

Eldorado	Royal	Eldorado Times
Florence	Czar	Florence Bulletin
Leavenworth	Orpheum	Post
Wichita	Palace and Regent	Wichita Eagle
Arkansas City	Rex	Daily Traveller

KENTUCKY

Louisville	Strand, Parkland, Cosy and Cherokee	Evening Post
Jeffersonville	Dream and Cherokee	
Irvine	Gaines	
Princeton	Savoy	
Mayfield	Dixie and Princess	
Owensboro	Empress, Bleich and Queen	
Paducah	Arcade	

MASSACHUSETTS

Worcester	New Park	Worcester Evening Post

MICHIGAN

Marquette		Daily Mining Journal
Ishpeming	Butler and Ishpeming	
Pt. Huron	Pt. Huron Theatres	Times-Herald
L'Anse	Pastime	Sentinel

NEW MEXICO

Roswell	Capitan	
Raton	Rex	

NORTH CAROLINA

Greensboro	Victory	Daily News

OHIO

Cleveland	All Theatres	Plain Dealer
Springfield	Gus Sun Amusement Co	Morning Sun
Cincinnati	Libson Theatres	Post
Dayton	Strand	Dayton Journal
Ravenna	Strand	Republican
Columbus	Colonial	

OKLAHOMA

Sapulpa	Empress	American

(Continued on page 274)

Here's Why Dayton Polled 16,000 Votes

IT got off like a racehorse in Dayton, Ohio. Thanks to the co-operation of the Dayton Journal with the Strand Theatre, the Star Popularity Contest inaugurated by Moving Picture World in conjunction with Associated First National Pictures, Inc., has been a hit in the Ohio city. While newspapers in all parts of the United States have given strong support to the contest, it remained for the Dayton Journal to print the first special contest section in its Sunday edition.

It made a splendid display, this contest section, and it aroused intense interest among Dayton theatregoers. There were the pictures of stars to look at and really interesting stories about them, but when the eyes of the readers lighted on the advertisements in the section, everything else was temporarily forgotten in the interest of a contest for free tickets. The American public loves a contest, and here were several of them offering tickets to First National attractions at the Strand.

SPECIAL THE DAYTON JOURNAL SECTION

DAYTON, OHIO, SUNDAY, DECEMBER 26, 1920

Who Is Your Favorite Movie Star

Thomas Meighan · Lionel Barrymore · Norma Talmadge · Marguerite Clark · Wallace Reid

Anita Stewart · Eugene O'Brien · Constance Talmadge · Ethel Clayton

William S. Hart · Katherine MacDonald

Old Time Actors of Stage In the Land of Filmdom

THE FIRST PAGE OF THE SPECIAL SECTION

Here is the first page of the Dayton Journal's contest section, which attracted remarkable attention. It's one of the big reasons why the Ohio city polled a tremendous vote.

This is the way the Strand and the Dayton Journal worked it. It isn't a new stunt but it's always good. Mingled with the stories of the stars were large advertisements by local merchants. For instance, the Hotel Miami's advertisement displayed a picture of Constance Talmadge and asked, "Do you know her?" The tie-up between the hotel and the star was made complete by the line, "If she ever came to Dayton, naturally the hotel which she would select would be the very finest, which everyone knows is the Hotel Miami." Up in the corner of the advertisement was the offer by the Sweet Shop, which is located in the hotel, of twenty Strand tickets free, two each to the first ten who brought in the photograph and told the star's name. The crowd at the hotel looked as though Constance is known to everybody in Dayton.

in Choosing Screen's Most Popular Stars

But was the Miami Hotel the only one to use the idea? Not much; the Dayton Journal advertising staff saw to that! The advertisements of a piano company, a taxi cab company and a music house, etc., all carried out the idea with great success. There was a throng in each of the business houses on Monday morning that reminded one of the way the people turned out during the early stages of the flood a few years ago.

And the Strand Theatre offered prizes, too. Manager Claude Miller saw to that. A large advertisement in the section told readers that the Strand offered $10 to the first person correctly guessing all the stars in all the advertisements. There was a regular Marathon to the Strand to get the ten iron men.

Needless to say, the Strand did a great business that week and the Dayton Journal sold a bunch of papers that Sunday. As ensuing editions carried stories of the progress of the contest, there was an unending stream of publicity all the week on the Moving Picture World-Associated First National Star Popularity Contest at the Strand.

There is no surer sign of the increasing interest which leading newspapers are taking in motion pictures than this special six-page contest section in the Dayton Journal. It is a source of gratification to Moving Picture World that its national contest is responsible for the "spread." Now that a precedent has been established in Dayton, and the Journal has found how it has itself benefited by the publicity it gave a motion picture project, the paper will all the more be ready to welcome similar co-operative propositions in the future. Not that the Journal hasn't been a staunch friend of the screen. It has been. But it has never attempted so large a stunt before.

The cut on the opposite page shows how the Journal "played up" the first page of its section in a way to strike the eye plumb in the pupil. The "make-up" slammed the retina like "Babe" Ruth slugged the baseball all last summer.

The cuts of twelve especially well known stars led off the front page. Well-written stories on screen folk and their likes and dislikes followed on the four other pages, the fifth page being taken in its entirety by the Strand advertisement, which holds the First National franchise. The type on the page reproduced here announces and explains the contest. In the box in the lower right-hand corner is the ballot which the Dayton theatregoer clipped out and deposited with the Strand. There is a short story on "Old Time Actors of the Stage in the Land of Filmdom."

The following pages are all stories on the stars and advertisements. Perhaps the advertisements didn't bring the Dayton Journal neat returns on its investment! How about the newspaper in your town? Tell it the story of the Strand and the Dayton Journal.

IMPORTANT TO YOU NOW

MOVING PICTURE WORLD,
516 FIFTH AVENUE, NEW YORK

If I buy from news stands your publication will cost me thirteen dollars a year. So I am saving ten dollars by subscribing. Here's my three dollars.

Name .....

Address .....*Name of Theatre*.....

City .....*State* .....

My connection with the industry.....

Big Enthusiasm in Star Contests

(Continued from page 271)

OREGON

City	Theatre	Paper
Klamath Falls	Star	Evening Herald

SOUTH DAKOTA

Sioux Falls	Strand	Daily Press

TEXAS

El Paso	Ellanay	Morning Times
Bastrop	Arion	Advertiser
Denison	Rialto, Queens, Arcade	Herald

WASHINGTON

Seattle		Daily Star
Ellensburg	Colonial	Evening Record

WYOMING

Laramie	Empress	
Rock Springs	Thomas Berta	

WISCONSIN

Eau Claire	Eau Claire	
Stanley	Star	Republican

Results from Jackson, Michigan, where the News conducted a spirited contest, showed that Mary Miles Minter won by 93 votes and Will Rogers won by 69 votes. The next best in the order of their standing were Constance Talmadge, Bebe Daniels, Norma Talmadge, Mary Pickford and Nazimova. Following Will Rogers were Tom Moore, Douglas Fairbanks, Wallace Reid, Charles Ray and Thomas Meighan.

This shows how the different centers have different ideas of the players and the grand total result will prove interesting.

Cleopatra's Press Agent Was Right: "Fine Time Was Had" at T. O. C. C. Ball

YOU couldn't make enough adjectives sit up and take notice to properly describe the Ball and Festival of the Theatre Owners' Chamber of Commerce at the Astor Wednesday evening, January 5. The description which exactly fits the affair was penned by an Egyptian scribe the morning after Cleopatra's first public reception and reads: "A fine time was had by all."

President Billy Brandt's Theatre Chamber of Commerce is only a babe in arms as far as age is concerned but judging from this party it has all the kick of an old-timer. It had all the old timers sitting up and taking notice. It was staged at the Astor which would seem to be immune to thrills from movie folk since the millionaires-to-be of the industry surround the "Welcome" on its mat daily, but even the Astor sat up and blinked.

It was a festival of song and dance and food. At about 9 o'clock an elaborate vaudeville revue got under way and entertained until almost midnight. Two orchestras then took possession of the ball room and Syncopation was king until the cuckoo in the clock was tired of crowing off the hours.

Meanwhile the guests owned the dining rooms on the main floor of the hotel. The whole floor resembled a New Year's Eve celebration on Broadway. Confetti and streamers shot from everywhere and favors in the shape of hats were worn at an angle that hinted at utter indifference as long as the gang was still there. The gang was. So was the food.

In the ball-room a battery of colored lights played upon the dancers. Prominent in the whirl of jazz were Mae Murray and friend husband, Bob Leonard. Harry Reichenbach showed 'em how the snake dance was done 100 per cent. snake.

As announced, press-agented, and advertised movie stars twinkled here and there and yon. George Beban was introduced, made a speech and later delivered his famous "Rosa." Tom Moore, Muriel Ostriche, Pearl White, Elaine Hammerstein, Madlaine Traverse, Bert Lytell, Virginia Pearson, Sheldon Lewis, and Monte Banks, were among those who were very much present.

The entertainment committee headed by Charles Goldrier, William Brandt and Louis Blumenthal was officially awarded the Croix de Party Swingers. There was a hop on the fast one but they swung on it for the circuit. Theatre Owners' Chamber of Commerce lived up to its reputation of doing things well.

Box holders at the ball were Universal, First National, Famous Players, Fox, Vitagraph, W. H. Productions, Pioneer, Pathe, United Artists, Associated Producers, Hodkinson, Goldwyn, Metro, Selznick, Marcus Loew, Robertson-Cole, Mae Murray, Equity Ernest Shipman, Joseph M. Schenck, Jules Brulatour, Arthur S. Kane, Commonwealth, and the trade press.

Six hundred representatives of all branches of the industry had a fine time. So did their wives.

New York and New Jersey Theatre Men Pledge Hoover Their Sincere Support

THE owners of motion picture theatres in Greater New York and Northern New Jersey gathered Friday morning, December 31, in the Forty-eighth Street Theatre to meet Herbert Hoover and to pledge their support in the drive of the industry to save the lives of 250,000 of Europe's starving children. With the exhibitors were the managers and assistant managers of the film exchanges, which furnish pictures to local theatres. They agreed to work heartily in co-operation with the theatre owners to insure the success of the big drive.

The exhibitors at the meeting assured Mr. Hoover that they would give special morning matinees for children on Saturday, January 29, the entire proceeds from which will go to the relief fund for starving babies. They also agreed to allow Red Cross workers and the representatives of the various other units of the European Relief Council to canvass their theatres on Motion Picture Day, January 26. On this day speakers of prominence will appear in the picture theatres and appeal to the audiences for funds. On both of these days picture men will strive to break all records for collections in the name of charity.

The meeting of the New York and New Jersey theatre men was called by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America. About 200 picture men attended.

Pledges Aid of Exhibitors

"No bigger or better opportunity was ever offered the motion picture industry to be of real service to humanity in a great big way," said Mr. Cohen. "On behalf of every exhibitor at this meeting I can pledge to Mr. Hoover the heartiest co-operation, and I feel that the owners of picture theatres throughout the country will respond just as readily and just as enthusiastically to this most worthy cause.

"It is of the gravest importance to the industry that every one of us put our shoulder to the wheel in answering humanity's call and I feel that every picture man in the country will do his bit to save the children who are dependent upon the generosity of America for their very lives."

Mr. Hoover told the picture men that in saving the lives of Europe's children a problem of international importance is involved, a problem of special import to America, and that aside from the humanitarian phase of this great work our national honor and our national credit is at stake.

3,500,000 *Still in Need*

"The organizations allied under the general term of European Relief Council have already during the war saved upward of 15,000,000 children in Europe," said Mr. Hoover, "but there are still 3,500,000 to be cared for. These organizations took upon their shoulders the burden of relief at the mandate of the American people and I do not believe that from a national point of view we can afford not to carry this work to the end. I do not mean that this is to be a continual drain upon the American public, because next year's harvests will afford the relief we in the meanwhile must furnish.

"To our appeal to the motion picture interests there has been a generous response. There is no greater or more effective avenue for reaching the public soul and the public heart than through the motion picture. You gentlemen can visualize for the public the great necessity for aid. And in carrying on this great humanitarian work you can do a distinct service to the picture industry. Any industry that can show a strong element of service to humanity is an industry that grows in public esteem."

New York Working Hard

Other speakers at the meeting were I. E. Chadwick, president of the New York F. I. L. M. Club, and the Rev. Nathan L. Krass. Mr. Chadwick said that every man in his organization would strive to make Motion Picture Day long remembered in the New York territory. He said the exchanges will furnish the picture theatres with appropriate features and short-reel subjects for the special children's matinees on the morning of January 29, and would co-operate with theatre owners in every possible way. The Rev. Mr. Krass, who recently returned from a visit to Germany and Austria, said he saw there the practical demonstration of American relief—thousands of children being fed daily through the medium of the European Relief Council.

It was announced at the meeting that William Fox and Marcus Loew have turned over to the Hoover drive theatres throughout the country for special children's matinees on January 29. The motion picture division of the European Relief Council is also considering the feasibility of having theatres give other special performances.

A representative of Moving Picture World was present at this meeting, and it is needless to say that this paper thoroughly indorses this movement and will in every way give it its hearty support to the movement.

Buchanan Made Supervising Director at Lasky's; Will Share Duties with Woods

UPON his return to New York this week, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announced that Thompson Buchanan, well-known playwright, ex-newspaper man and motion picture expert, had been appointed to share with Frank S. Woods the position of supervising director at the Hollywood plant.

The immense increase in production work, entailing an endless amount of detail, resulted in the necessity of dividing up the labors of the department, and Thompson Buchanan, from the fact of his all-around knowledge, his notable success as a dramatist and his accurate judgment of film values, was adjudged the most valuable man for the position. He has just signed a long-term contract and entered upon his duties, highly enthusiastic over the policies and plans of the organization producing Paramount pictures.

Mr. Buchanan is fascinated by Southern California and intends to make his home there permanently. His acquisition to the Lasky studio forces is regarded as a distinctly valuable one and is another indication of the determination of Jesse L. Lasky to strengthen the organization as a whole by perfecting each individual department and making is possible for those engaged in important work to accomplish their duties without the strain of too great an amount of individual detail.

Plays Opposite May Allison

Forrest Stanley, matinee idol and hero of many picture plays, has been engaged by Metro to play opposite May Allison in "Big Game," the blonde star's newest production. Filming of this story of the far Northwestern woods has been started at the Metro studios in Hollywood under the direction of Dallas M. Fitzgerald.

"Squandered Lives" Is Not a Stoll Picture, Says Guy Newall

The Moving Picture World has received under a Nice date a cable dispatch from Guy Newall, featured in "Squandered Lives," released by the Stoll Film Corporation of America.

Mr. Newall expresses his appreciation of the favorable criticism given by the Moving Picture World to "Squandered Lives," but asks that denial be made of the statement that the production is by Stoll. Mr. Newall says the Stoll Corporation has a releasing contract with the Newall-Clark Productions Company, Ltd., and that Ivy Duke and Guy Newall are not members of the Stoll stock company.

Inquiry at the offices of the Stoll Corporation, at 130 West Forty-sixth street, elicited a confirmation of the message from Mr. Newall. It was stated that "Squandered Lives" and "The Lure of Crooning Water" both were made by the George Clark Productions Company, the work of which is released through Stoll. It was further declared that a week previously orders had been issued that in releases of all future subjects made by the Newall-Clark company credit would be given to that organization.

E. H. Roth, California Exhibitor, Sees Mexico as Land of Film Opportunity

EUGENE H. ROTH, one of the leading exhibitors of the United States, and managing director of the California, Imperial, Portola and Granada theatres, San Francisco, Cal., in association with J. A. Partington, has returned from a trip to Mexico, where he made a study of the theatrical situation and also made the acquaintance of the new president. He is enthusiastic in regard to the opportunities for the development of the moving picture business there and expresses the belief that it will be but a short time before great activity is seen in all branches of the industry.

"The moving picture field in Mexico is as virgin as the country itself, and the possibilities in that land are almost unlimited," said Mr. Roth. "Without a doubt there will be a wonderful growth in the development of this industry within the next two or three years, a growth that has never been equalled elsewhere.

On Stable Basis

"The country is very prosperous and on a stable basis, but in moving picture development it is seven or eight years behind the United States. I look for the business to grow much faster there than it did here from the reason that we have had to build up all branches of the business in this country as we went along, while Mexico will have the pioneering done for her.

"President Obregon is very anxious to see the moving picture business developed, as he realizes that there is an urgent need for its educational influence. People there have been cut off from the outside world and do not realize what is going on in other countries, or even in other parts of the republic. Producers and exhibitors will find in Mexico a fertile field and will receive the hearty cooperation of the government.

Poor Selections

"There are practically no moving picture houses between Juarez and Mexico City, and the few pictures shown are old subjects and poorly selected and presented. This is not because exhibitors do not wish to keep pace with the times, but solely because of a lack of clearing houses or film exchanges. These will come soon, and when a steady supply of pictures is assured theatres will spring up on every hand.

"There are quite a number of moving picture houses in Mexico City, and while they do not compare with the American idea of entertainment, they are well patronized and are conducted about the same way as we conducted our houses seven or eight years ago. However, I can see a development that will bring them up to present standards in this country within two or three years. The prices of admission are from 50 cents to $1.

Splendid Orchestra

"They have splendid music, but no attempt is made to synchronize this with the pictures. In fact, the orchestra is not in the pit, but may be at the rear, or at the side in the rear, playing either an operatic selection at an inopportune time, possibly at a death or a murder scene, or it may be one of our popular fox trots. Whatever they play is wonderfully executed.

"While away I spent five days in the City of Mexico and two weeks in the republic. It is just seventeen years since I made a tour of that country and I was astounded at its development in that time, particularly when it is considered that during the past ten years there has been so much political and military unrest, with so many changes of administration.

"The City of Mexico today has a population of almost a million and the influx of the foreign traveler is almost incredible. The train which carried my companion and me was late and it was three o'clock in the morning before we arrived. Instead of finding the station deserted, as one might suppose, there was a hum of activity and we were compelled to visit fifteen hotels before finding even temporary quarters.

Everybody Has "Pep"

"Mexico today is a very happy republic. Everybody is inspired with 'pep' and energy and anxious to develop the countless resources of the country. The people look upon President Obregon as the savior of his country and he has made a splendid start by selecting a very competent cabinet.

"It was my good fortune to be the guest of President Obregon at his private residence in the Chapultepec Palace, where I passed a most gratifying evening. The wholesome and unceremonious greeting was positively a revelation. The president said that it was his aim and ambition to invite the entire world to participate in the country's riches and that he was anxious to assist foreign investors to develop its resources, as he fully realized the necessity of making the country safe for outside capital.

Lived in United States

"He passed many years of his life in the United States and is familiar with the progressiveness of the American citizen. Before our parting the president expressed the hope that Americans would have confidence in him and the administration.

"Prosperity is very noticeable in the City of Mexico. Everybody seems to have money to spend and spends it liberally. The masses are an amusement-loving type and moving pictures will appeal strongly to them when our best offerings are available.

"Our ideas concerning Mexico need to be revised. It is a land of opportunity and moving picture interests will meet with an especially hearty welcome. Two hundred business men, representing the San Francisco Chamber of Commerce, will visit that country in January and it is safe to predict that business relations on an extensive scale will be opened up."

Officials at Opening of the Rivoli in Baltimore

The first performance in the Rivoli Theatre, Baltimore's newest magnificent motion picture playhouse, were given on Monday night, January 3, before an invited audience which numbered over two thousand, the guests of the Wilson Amusement Company.

Mayor William F. Broening, of Baltimore, other city and state officials, and many exhibitors and exchange men from Baltimore and out-of-town were present. It was a brilliant affair and the program of music and pictures for the occasion was splendidly arranged and given.

The Approximate Cost

The approximate cost of the structure was $750,000. It was built by the Wilson Amusement Company, of which George C. Wilson, of Tyrone, Pa., is president; J. W. Hoover, of Philadelphia, is secretary and treasurer; Guy L. Wonders is manager, and Frank Price, Jr., is publicity representative.

After the performance a banquet was given at the Hotel Emerson by J. D. Wilson, president of the First National Pictures, Inc., and Harry Schwalbi, secretary and treasurer of the company, to which a number of exhibitors and the members of the Rivoli organization were invited.

The beautiful playhouse was opened to the public on Tuesday night, January 4, with Marshall Neilan's production of "Go and Get It."

The program for the special performance on Monday night included an organ solo, an overture by the twenty-six piece symphony orchestra, a contralto solo, news pictorial, Harold Lloyd in "High and Dizzy," and Pola Negri in "Passion."

Earle Williams to Star in "Loot of the Night"

"Loot of the Night," by Frederick J. Jackson, has been purchased by Vitagraph as the next picture play for Earle Williams. It appeared in a popular magazine and the screen continuity was prepared by the author, who also wrote Mr. William's last story, "Diamond's Adrift," now awaiting release.

The story is another action melodrama with many light comedy situations. It deals in a light, flippant way with the actions of a young author who is employed by a large newspaper to expose the profiteers in his city, chiefly because they happen to be personal enemies of the publisher.

Fine Arts City Going Up in Florida; Garsson Buys 700 Acres for Studios

MISS CALIFORNIA has good reason to be worried about her sweetheart, Mr. M. P. Industry. Miss Florida, southern "vamp" that she is, is bidding for his affections and who can predict that his fickle attentions will not be diverted from the sunny smiles and occasional outbursts of seismic temperament of his West Coast fiancee to bask in wiles and graces of the southerner!

As a matter of fact, Miss Florida has already scored over her rival. Recently completed negotiations between New York capitalists and producers have led a Florida newspaper to announce that "the largest motion picture production center in the world will soon be under way at Camp Joseph E. Johnston, at Black Point." Black Point is near Jacksonville. Camp Johnston was an army cantonment. Where now stand unoccupied barracks and dining halls will rise studios, attractive bungalows for picture people, laboratories and other structures necessary for the operation of the city.

More than 700 acres of ground have been purchased by the Fine Arts Pictures, Inc., of New York City. Preliminary work has been started. Twenty complete studios will be built. Each will accommodate two companies. Heading the company developing the old camp site is Murray W. Garsson, president of the corporation. He has been in Jacksonville for more than a month completing the negotiations for the purchase of the property, and has received the active assistance of the Jacksonville Chamber of Commerce.

The transformation of the army camp into a picture production city is a project calling for the expenditure of approximately $1,000,000. The construction will be in charge of H. J. Klutho. The finest of equipment will be installed in each studio. At least two of the studios will have a shooting space of 100 by 200 feet.

It will be called Fine Arts City. Entrance will be gained through a decorated archway, which will be flanked by columns. Near the arch will be the administration building and the laboratory plant. They will be fireproof buildings, and work on them will be started within a short time. Then will come the studio sections, with several of the big plants to each block.

The local postmaster has advised Mr. Garsson, through the Chamber of Commerce, that as soon as Fine Arts City is under way and there is need for a postoffice one will be established. The district passenger agent for the Atlantic Coast Line Railroad has assured Mr. Garsson that he will recommend the building of a railway station at Fine Arts City along lines entirely in keeping with the architectural design of the city. It is intended to make it a stop for all trains over the Tampa branch of the railroad.

Mr. Garsson has announced that work will be begun at once on a number of permanent sets. Among these will be typical westerns, Ghetto streets, a Chinatown section, rural village streets and many others. Large indoor and outdoor swimming pools and diving tanks are planned.

"Florida offers the best climatic conditions of any section in the United States for motion picture production," Mr. Garsson said. "It is a popular fallacy among many motion picture production men and directors that work cannot be continued here during the summer months. I have investigated such reports with the utmost care, and I find that they are not based on fact. As a matter of fact, the United States weather bureau reports show a decidedly pleasant climate here in the summer, with temperatures far lower than at many points in the North."

Jacksonville is twenty-seven hours from New York by rail. The West Coast is 108 hours from the financial center of the industry. Florida offers scenic advantages declared unequalled anywhere on the continent. It is said to surpass California in every scenic quality except in mountains, and mountain scenery of every description is available within twelve hour's travel from Jacksonville. Foothills are available within five hours' ride. Broad, sweeping beaches, available for seashore, ocean and even desert scenes, are within less than an hour's ride by motor from Jacksonville. All in all, Miss Florida elevates her nose at Miss California, and says to Mr. M. P. Industry: "Come hyar, b-boy!"

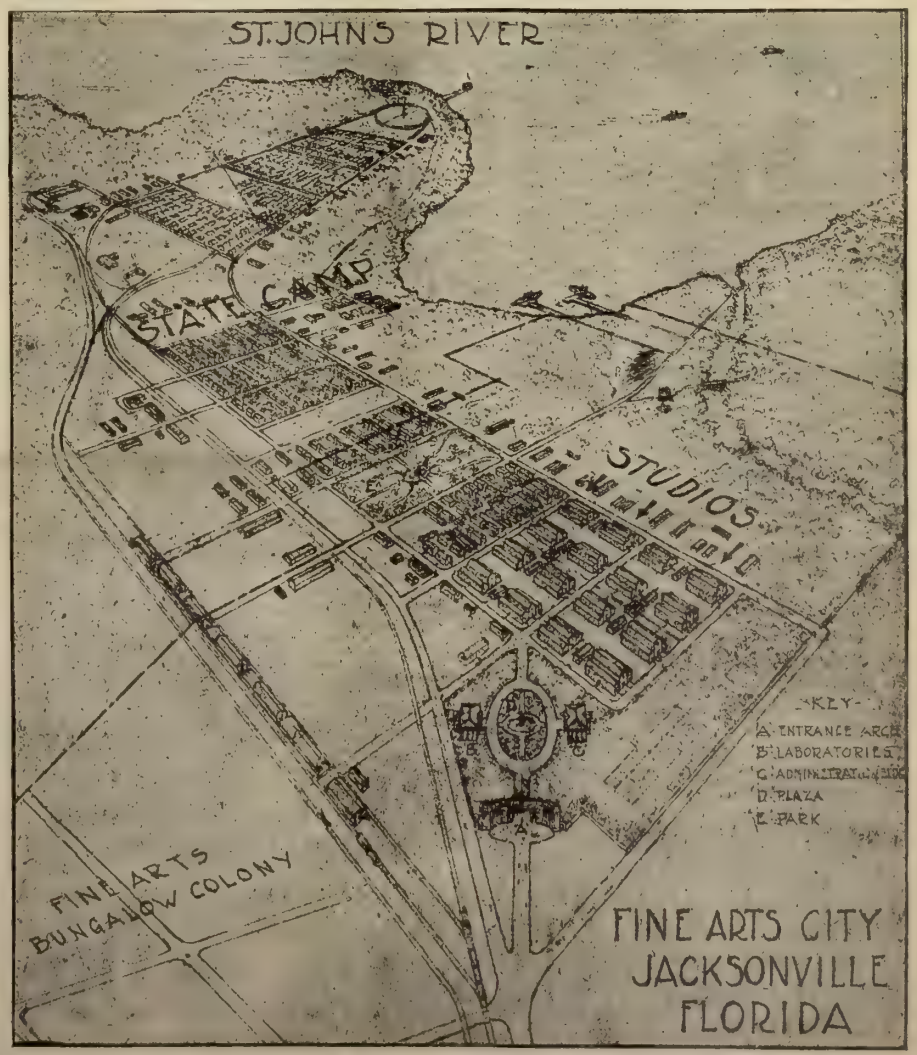


DIAGRAM OF THE NEW MOVING PICTURE CITY TO BE BUILT

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
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Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THERE is a certain recognized type of advertising described as teaser advertising, in which the main point to be made by the company interested is kept hidden until public curiosity is whetted to a keen edge. Then the ingenious advertiser acquaints his public with the nature and character of his mystery. In the last five years teaser advertising played a prominent part in picture exploitation, both in trade media and in daily newspapers. There probably will never come a time when teaser advertising will not be of extreme value in the selling of pictures.

These remarks are by way of introducing a word of congratulatory comment on a new and very alive campaign which has been carried on under the name of "The Big Five." The industry has been puzzled, interested and almost excited over a possible announcement of a new big combination which would rival the producing and distributing companies already in the field.

An advertising agency, which does not usually handle film accounts in trade papers, was employed and the identity of the advertiser was carefully covered. It now turns out that "The Big Five" is a teaser campaign in behalf of Associated First National Pictures, Inc., exploiting five big special productions, all of which are eight reels and over, with the exception of the Chaplin picture, "The Kid." The other four are "Passion," Anita Stewart in "Sowing the Wind," Holubar's "Man, Woman—Marriage" and a Raoul Walsh production, "The Oath."

It is our custom to acclaim merit, enterprise and ingenuity wherever we find it, and certainly this is a case for a word of especial praise. We, therefore, pin upon the bosom of Associated First National Pictures the "Pussy Willow Silk Stop Watch," which has a special alarm attachment calculated to rouse the moving picture industry once every twenty-four hours.

No sooner had we begun to feel sad for our esteemed contemporary, Exhibitors' Trade Review, over its loss of Lesley Mason as editor than we discover he has associated himself with Associated First National in a general utility capacity. It is easy to see how the new association will be both pleasant and profitable to Mr. Mason and to First National. He has exceptional abilities and his four square personality will fit into that family perfectly. We wish him, as we have always wished him, the very best of success, prosperity and happiness.

Edward L. Klein sends us a quotation from the New York Evening Mail and his comment thereon which is eminently worthy of a place in this department. Mr. Klein's quotation is from Roy K. Moulton, who in his newspaper says:

"One New York newspaper devoted five columns to the death of Monk Eastman, notorious gang leader, thug and gunman. And still people wonder why so many young kids embark upon a life of crime."

To this statement Mr. Klein adds the following comment: "True, but newspapers are not censored, and they are permitted to portray the aforesaid gang leader, thug and gunman as a hero of the great war, who was pardoned and restored to citizenship for his bravery in action in Europe.

"But let a producer make a film portraying a criminal being led to prison or sentenced to death or in some other manner getting his just deserts, and the censors rise up in arms and denounce that film as demoralizing and detrimental to youths, while many newspapers join in the chorus.

"The front pages of a great many newspapers contain more demoralizing stories of crime in one day than all the films produced in America in an entire decade.

"The average motion picture today is clean and wholesome, and while some depict crime, in some way or other, the wrongdoer usually pays for his misdeeds, which makes the picture moralizing rather than demoralizing to youth.

"In the world of Shakespeare, 'Let the play go on!'"

Mr. Klein's words should be spread broadcast throughout the land, as they are in all respects true words and wise.

We again direct your attention to an exclusive department of great value to exhibitors which bears the headline, Consensus of Published Reviews. This appears regularly in Moving Picture World, and gives a ready reference résumé of the opinions of the critics on each production as it comes along. We have received so many letters congratulating us upon this feature that we are moved to again mention it to you for your own benefit.

Clip and Paste

For Newspaper and Program Convenience

Robert Schable, playing the heavy lead in "Temple Dusk," a George D. Baker production, was the victim of an ordeal recommended to the successors of the Spanish Inquisition. For an hour and a quarter, "Bob" was choked by the sinewy hero of "Temple Dusk," all because he tried to win his wife while said hero was overseas. Twelve collars increase the laundry bill this week, too, because the hero's fingers soiled Schable's collar and it wouldn't do to have an immaculate heavy seen in soiled collars. After the hour had ticked over fifteen minutes, and Schable was feeling rather groggy, Director Baker declared the scene was "fine." The hero rested his tired fingers and Schable rubbed his outraged throat.

When "Wing Toy," Fox Film Corporation's newest vehicle for Shirley Mason, is released the public is going to get a 100 per cent. Chinese subject in Chinatown, the Los Angeles Chinatown has been the target of a battery of Fox cameras for several months, and many real Chinese players, wearing costumes that imported from China solely for this production, have been registering enough Oriental local color to make the picture a striking example of correct atmosphere.

Reginald Barker is on his way back to California from Canada. He reports "shooting" beautiful snow scenes. Pictures were not the only things shot on the trip, however, for Barker and the male members of the company found hunting good between Banff and Lake Louise, where they worked daily.

J. Parker Read, Jr.'s latest production for the Asociated Producers shows Hobart Bosworth in a new role. Heretofore Bosworth has always appeared as the big two-fisted sea-faring man made famous in Jack London's stories. In a "Thousand to One" Bosworth appears as the well-to-do good bad sportsman and has replaced the slicker and boots with evening clothes.

Relics of San Francisco's once notorious underworld—some possessing histories as romantic as the fictitious tale in which they now are being used—have been obtained for use in Metro's special production of "The Woman Who Went Away," in which Alice Lake is being starred.

Missouri to See Hard Sunday Battle; Kansas Pastor Against Reactionists

THE fight against "Blue Sunday," which probably will be waged in both Kansas and Missouri before the legislatures in January, with moving picture representatives taking a part, is already getting warm. Kansas is pretty blue already. The reaction has already set in—people generally are beginning to take sides against too drastic invasion of their individual rights.

The moving picture industry will probably have the support in Kansas of the growing contingent of citizens who are advocating modification of the anti-cigarette law. In Kansas many preachers are taking the position that the Sabbath may have uses for improvement and instruction of non-church goers by the proprietors of amusement places, which Puritanical church people have mistakenly failed to recognize.

The Rev. G. Franklin Ream, pastor of the Washington Avenue M. E. Church, Kansas City, Kansas, delivered a striking sermon on this subject recently.

"There have been proposals by well meaning individuals," he said, "to re-establish certain ideas of the Puritans in the observance of the Sabbath and they are calling upon the aid of the state to enact these Puritan laws. We need to remember first that the Christian doctrine of the Sabbath is not an end in itself but a means toward an end.

"The Christian use of the Sabbath is for the benefit of man. It is intended for his rest, recuperation and uplift. It should invigorate him in body, mind and spirit.

"I would like to see such a state of high development, prosperity and comfort that no place of commercial amusement would be necessary. I know that thousands of persons in this city do not have homes in which they can spend a congenial and happy Sunday afternoon and evening. They have no books, no music, the air is bad, children are fretful and the rooms are crowded. The programs of the churches as they now stand do not appeal to them. Many persons in this city are members of no church. Their wishes and conscience must be respected as well as ours.

"Furthermore, if the motion picture houses should be closed, what have we, as churches, to offer as a substitute? Soon it will be too cold to take a walk in the parks. Persons might take a ride on the crowded street cars, but who could call that restful or recreational?

"Instead of taking away from these persons who as yet have no desire for the churches, their only remaining diversion and means of instruction, it would be far better to call the attention of the proprietors of these shows to the opportunity they have of entertaining and instructing their patrons on Sunday.

"They would do well to make wise selection of the films they present so the public would get good wholesome moral lessons as well as pleasure from them. Let these men be especially careful to avoid on Sundays the films that play fast and loose with virtue and make heroes of villains."

While Kansas seems veering away from Blue Laws, Missouri, is just beginning to go after them and the fight of the industry in Missouri is expected to be strenuous. An indication of the growing sentiment in Missouri is seen in the action taken by a community group of pastors on December 30 in Kansas City. The group indorsed the resolutions of the National Reform Association regarding Sunday observance. It further called attention to the importance of observing laws protecting the Sabbath, implying that more such laws ought to be enacted and enforced.

New Board of Censors for Ontario Is Formed; Exchanges Can Appeal Decision

THE Ontario Government has completed the establishment of a new board of moving picture censors for the Province of Ontario, the newly appointed officials taking office with the opening of the calendar year. Three members of the new commission are returned soldiers and the other two are women. Incidentally, one of the new censors is a Roman Catholic, this appointment having been effected so that the board would be guided by the views of a representative of that faith.

The chairman of the new board is Major A. S. Hamilton, of Toronto, and his salary has been fixed at $3,500 a year. The others are Mrs. E. Phillips, a former newspaper writer; Miss Velma Hammill, a former school organizer; L. J. O'Connor and J. C. Boylen. The latter was secretary to the Provincial Minister of Agriculture up until the time of his appointment as a film censor. Mr. Boylen is also a former newspaperman of Toronto. Chairman Hamilton and Messrs. O'Connor and Boylen all had overseas service with the Canadian Army. The salary of the members of the board, other than the chairman, is $2,500 a year.

Abolished Appeal Board

The appointment of the new censors marked the passing of the old Ontario board under Chairman G. E. Armstrong, which has consisted of three persons. Mr. Armstrong had occupied the post of censor in Ontario for many years, but he stepped out when the new board was created. The step also marked the abolishment of the Moving Picture Board of Appeals, because an entirely new plan has been adopted. Under the new regime, two of the five censors will examine a picture and if it meets with their approval the picture is passed for public presentation. If the two members disagree on a picture, the judgment of the board chairman is sought, and, if necessary, the whole board of five members examines the film in question.

In case of an appeal from the decision of the censor board by an exchange or other person, a picture is re-viewed by all five members of the board when it has been condemned or approved by two or more of the censors. Incidentally, the censors are responsible only to Peter Smith, Ontario Minister of Finance, to whom a difficult point may be referred if necessary.

Officials of the picture industry in Ontario are quite satisfied with the new arrangement with the exception that objection has been taken to salaries that are to be paid by the Government to the members of the censor board. It was intimated several weeks ago by Peter Smith that the salary to a censor would be $2,000 a year. Film representatives immediately declared that this was entirely too small when the importance of their work is considered. The moving picture men suggested that $5,000 a year would be little enough to attract really qualified men and women to the board. The Provincial Minister apparently compromised by fixing the salary of the new chairman at $3,500 and the regular members at $1,000 less a year.

It happens that both Ontario and Quebec, the two most important Provinces of Canada insofar as the moving picture business is concerned, now have entirely new film censors, the Quebec Government having recently reorganized the moving picture branch of its establishment.

May Open Sunday Fight

A re-opening of the battle over Sunday shows in Sherbrooke, Quebec, is indicated by the action of two of the local theatres in arranging to conduct moving picture performances on Sunday in accordance with the custom that formerly prevailed. Some time ago several of the local exhibitors regularly held shows on Sundays until a prominent local merchant, said to represent the Lord's Day Allience, succeeded in securing a conviction against the theatre managers under the Lord's Day Act, it is said. The theatre men fought it out with the "objector,' but eventually closed their houses on Sundays, it is declared. Sunday shows are again being resumed, however, and local citizens are watching developments.

The people as a whole are strongly in favor of Sunday performances, it is declared, but the popular custom is opposed by practically the one man who, otherwise, is quite in accord with the wishes and desires of the community, it is related.

Watch The World

When Europe Sees Need of Expert Advice, America's Supremacy Will Be Threatened

John W. McKay Believes Foreigners Our Equals Artistically

AT the present time American manufacturers do not believe there is any possibility of the European end of the business being wrested from them, but the one great question is this: Will Europe import a little of this American efficiency?"

This is the question which John W. McKay, general manager of the Mayflower Photoplay Corporation and an expert on import and export film trade, asks. Analyzing the situation, he says:

"Although no American film producer will admit openly that European producers are now our equals artistically, if not our superiors, yet none denies this fact to himself. Final supremacy, then, resolves itself into a matter of perfection of methods. The greatest fear which now besets the American film magnate is that producers on the Continent will employ experts from the United States to teach them the means of production and distribution that have been so successfully applied here."

We Now Have "Edge"

There are a number of things now that are particularly in favor of American interests, Mr. McKay says. First is the fact that Europe is not yet awake to its need of outside advice. Second is the present low rate of exchange. Third is the vast amount of business technique altogether aside and apart from the artistic end of the industry that it is absolutely necessary to master before progress can be made. Any concentrated drive on American talent would be a certain short-cut to supremacy, says Mr. McKay, because it would materially reduce the period of intensive self-instruction that the European picture industry now faces.

On the shelves of storerooms in New York City are piled high millions of dollars' worth of European films that cannot be sold in American marts. They represent devastating financial losses and untold business disasters to foreign nations that are now trying desperately to reconstruct their commerce and their industries.

Lack "Pep"

"What the English, French, German and other European film men lack," explains Mr. McKay, "is the American pep. Until they learn to invade American markets with American methods they cannot hope to succeed. They bring their wares to New York and are feted by American buyers, but because they lack the knack of following up their advantage and closing deals quickly, they fail to make their sales."

According to Mr. McKay, the only foreign film that has proved successful in America since the World War ended was not marketed here by European producers, but was purchased abroad through an American agency.

Two things are vital to the success of foreign-made films in America, the Mayflower manager says. The screen plays made for circulation in the United States must have in them that element of appeal to which the American picture audience has been educated. And in addition to this, they must be sold according to American and not European standards of salesmanship.

Will Meet Opposition

"And thus it follows," says Mr. McKay, "that if producers abroad are to travel the highway of success in Uncle Sam's domain they must follow the sign-posts set up by the Yankee salesmen. As matters stand now, however, it is impossible for the film magnate from overseas to understand these sign-posts. So if he expects to succeed, he must engage American interpreters to enlighten him.

"But in attempting this, there is every possibility that he will run into opposition. American producers and distributors have a very strong grip on the business in the United States at present and of course they will oppose any movement tending to jeopardize the monopoly they now exercise. Naturally, then, the foreigner can expect to find every possible stumbling-block in his pathway."

Commonwealth Brings Suit Against J. Frank Brockliss

Suit has been filed in the New York Supreme Court by the Commonwealth Film Corporation against J. Frank Brockliss to recover $12,500. According to the papers, in July, 1919, the Frohman Amusement Corporation gave Brockliss the exclusive rights to the distribution and exhibition outside of this country and Canada of "The Invisible Ray" for a period of five years.

Brockliss promised the Frohman people 70 per cent. of the gross amount realized from the sales, according to the papers, and in addition the Frohman corporation was promised at least $45,000 within a period of six months after the completion of the last episode, it is said. It is alleged that this last episode was completed on May 16 last, and while thereafter Brockliss paid the Frohman corporation the sum of $30,000, there is still due the sum of $15,000, which it has been unable to collect. Recently the Frohman corporation assigned the claim to Commonwealth.

A JEWEL OF A PICTURE, WITH PRETTY JEWEL CARMEN, FOR METRO RELEASE

She returns to the screen in "The Silver Lining," which was produced by Roland West

Lasky Says Day of Extravagance and Waste in Producing Films Is Ended

BACK from Hollywood, where he has been putting into effect the new production policy of his company, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, declared recently that the day of the extravagant and wastefully made production had passed in the readjustment of the film industry.

"The motion picture business," said Mr. Lasky, "is passing through a period of readjustment — it is becoming stabilized and is getting back to normal. This readjustment is rapidly weeding out the incompetents and is reducing extravagance in film production to a minimum. This readjustment has had the effect of throwing out of work a large number of directors and actors whose value in the past has been greatly overrated. It has had no effect on good actors and good directors, nor will it have.

"Readjustment is proving of immense benefit to all producers because it enables them to concentrate more time and ability on more worth-while pictures.

"Our new production policy of merging the entire production department into one big stock company is working out with entire satisfaction. Cecil B. DeMille already is well along on the first of the big pictures to be made under this plan — 'The Affairs of Anatol.'

Elinor Glyn Finishes Story

"Elinor Glyn already has completed the script of her first original story for Paramount, 'The Great Moment,' in which Gloria Swanson will be starred following the completion of her work in 'Anatol.' Sir Gilbert Parker has finished the script of 'The Money Master.' It will be directed by George H. Melford, with Dorothy Dalton and James Kirkwood as stars. Edward Knoblock has completed his first original screen story, and is now working in close co-operation with William DeMille, who will direct it, and Olga Printzlau, scenarist."

Mr. Lasky expressed enthusiasm over the motion picture prospects during the coming year. He announced that the new $2,000,000 studio in Long Island City will reopen January 24, when three companies will begin work. Its reopening will mark the completion of several necessary alterations, including the installation of $200,000 worth of additional electrical equipment, also more space will be available for "shooting" scenes.

New York Governor Withholds Views on Sunday Motion Pictures and Baseball

WHATEVER may be Governor Nathan L. Miller's viewpoint on the Sunday motion picture proposition, he makes no mention of it in his first and all important message, which was delivered to the legislature as it convened at noon on January 5. It is said, however, that subsequent messages may be expected from the governor, and there is a possibility that in some one of these he may take up the question of Sunday pictures and Sunday baseball. The greater part of the message today was along the line of state finance and government.

Governor Miller is not of the sort who enthuses or believes in wasting words. Of a judicial temperament, there has been some fear among advocates of the Sunday motion picture show that he would take a stand which might bring about some change in the present method which permits the municipalities to determine by vote of their own governing bodies whether their picture houses shall be allowed to run on Sundays.

There is one thing sure. Governor Miller comes from Syracuse, where Sunday shows have operated for many months and in a way that has brought forth no objections from the city of over 200,000 inhabitants. Governor Miller has a family of seven daughters. It is safe to say that he knows first hand whether or not the Sunday show is a place of clean and wholesome entertainment.

Senators and assemblymen returning to Albany for the opening of the session, interogated today as to the probability of motion picture legislation, returned the invariable answer that they were satisfied in leaving well enough alone. This coming from the lips of Senator William Carson and others who have been actively identified either for or against motion picture legislation in years past can not help being significant.

H. Edmund Machold, speaker in the assembly and the ruling power in that body, hails from Watertown, N. Y., where Sunday shows are running, while Senator Clayton R. Lusk comes from Cortland and is a close friend to Governor Miller. Senator Lusk has been chosen as the majority leader of the upper house, and unless there is some word from Governor Miller demanding a more strict censorship, or a change in the policy of handling the Sunday motion picture question, there is little or no likelihood of the matter coming before or gaining any great headway in the senate this year.

At no time in recent years has the situation, so far as legislation is concerned, appeared more satisfactory to motion picture interests than at the opening of the 1921 season.

Famous Players Rents Lyceum for Ten Years

Daniel Frohman has issued the following statement: "Daniel Frohman, president of the Lyceum Theatre Company, owning the Lyceum at West Forty-fifth street, where 'The Gold Diggers' is now playing, has rented the theatre for a period of ten years from next October to the Famous Players-Lasky Corporation. This does not mean that the Lyceum is to be turned into a picture house. All the fine dramatic traditions of the Frohman management will be preserved here, as at the Empire, which theatre, the home of the late Charles Frohman, has also come under the control of the Famous Players-Lasky Corporation. All the best dramatic productions will be given or sheltered at these two Frohman houses. In the meantime, the association of David Belasco with Charles Frohman, Inc., continues at both these theatres. Ina Claire and 'The Gold Diggers'' undiminished popularity indicates that the play will run well into its second year at the Lyceum. Other plays are held in reserve by Mr. Belasco for production at the Lyceum as well as the Empire, where the Barrie play, 'Mary Rose," followed Mr. Belasco's Empire play, 'Call the Doctor,' which has begun its road tour."

Schaeffer Doing Good Work

Jack Schaeffer, Dallas representative of the W. W. Hodkinson Corporation, is putting in a great deal of constructive work and doing much to further the interests of the company he represents, it is stated. His latest achievement was the signing of a contract with the Jewel Theatre, San Antonio, Texas, under the terms of which the theatre contracts to play two Hodkinson productions a week from the first of January, 1921, until the contract expires.

Pioneer Sales Head Ill

Gill Penn, one of the best known film salesmen in Ohio, is now in charge of the Cleveland exchange of the Pioneer Film Corporation. Mr. Penn takes the place of D. S. Davidson, who was compelled, through ill health, to leave for the Pacific coast under instructions from his physician. Mr. Davidson leaves with the wishes of the Pioneer officials and others for his speedy recovery, and on his recuperation a district managership will be given to him.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

Flying Pat

(Dorothy Gish—Paramount—5 reels)

M. P. W.—Can only be designated as fair entertainment.

E. H.—Better than "Miss Rebellion" and a certain success with the general patronage and a big hit with the Gish following.

N.—Fairly pleasing offering with Dorothy Gish.

T. R.—Brisk farcical situations abound in this comedy, which offers amusing entertainment.

W.—Dorothy Gish makes this a sparkling, entertaining farce.

Oh, Lady! Lady!

(Bebe Daniels—Realart—5 reels)

M. P. W.—A clean-cut entertainment glowing with the joy of life.

H.—Rather light, but entertaining.

T. R.—Is a bright, snappy production, containing many amusing, farcical situations and lively complications, the whole presented by a very competent cast, and ably directed.

W.—Clean comedy and all-around enjoyable picture.

The Broken Gate

(Bessie Barriscale—Hodkinson—6 reels)

M. P. W.—Bessie Barriscale in sympathetic interpretation of pathetic role of mother of illegitimate son.

N.—Sob sister story is highly theatrical.

T. R.—The story is sufficiently interesting to hold any audience anywhere.

W.—Below the average of picture entertainment.

The Price of Silence

(Peggy Hyland—Sunrise Pictures Corp.—6 reels)

M. P. W.—Good average audience entertainment.

E. H.—The film is interesting, although lacking in atmosphere.

N.—Hardly a ray of sunshine penetrates the six reels which are given up to painting in sombre colors a sob sister story of misery and despair.

W.—Re-titled this will have a much better chance.

The Girl with the Jazz Heart

(Madge Kennedy—Goldwyn—5 reels)

M. P. W.—As a character study "The Girl with the Jazz Heart" is rich in detail. Thanks to careful casting and directing, each one of the performers is strikingly individual, a fact which will be sure to interest anyone who enjoys the inexhaustible study of human types. Madge Kennedy almost completely submerges her own peculiar charm in the delineation of two characters.

E. H.—Presents Madge Kennedy in a delightful dual role. The contrasting characterizations are the outstanding points of interest in this comedy drama. The story is fresh in plot construction and smooth running.

N.—Madge Kennedy plays two roles exceptionally well.

T. R.—"Jazzes" along at a merry clip through five reels of amusing situations to a very satisfactory climax.

W.—A charming star and popular appeal in this.

Nineteen and Phyllis

(Charles Ray—First National—5 reels)

M. P. W.—It may be classed as a fine entertainment.

N.—Ray scores again with pleasing study of small town life.

T. R.—Is a joyous bit of comedy, studded with lively situations, outlining a youthful love romance with burlesque trimmings and progressing at a fair rate of speed to a pleasing climax.

W.—Charles Ray pleasing as usual in role a little different.

That Girl Montana

(Blanche Sweet—Pathe—5 reels)

M. P. W.—Makes a refreshing change from the conventional Western.

N.—Star dominates pleasing production.

T. R.—To those who like outdoor dramas set in the old frontier days when gold stampedes, hold-ups, outlaws and six-shooters were the style, "That Girl Montana" will be of interest.

W.—Scenic beauty a feature of this latest Blanche Sweet picture.

The Charm School

(Wallace Reid—Paramount—5 reels)

M. P. W.—That the picture pleases is largely due to the director's tasteful presentation of the author's bright idea whenever he is afforded a chance to do so.

E. H.—A story of youth and romance, cleverly handled. Will please. Important because of the star's popularity.

N.—Wallace Reid has another winner here.

T. R.—Seems destined to widespread popularity.

White Youth

(Edith Roberts—Universal—4,765 feet)

M. P. W.—The story is a pretty one, for all its lack of any great originality. It has a quiet sort of humor, which reaches its greatest strength in the duel scene.

E. H.—Humorous touches and lively action.

N.—Edith Roberts has frail and obvious picture here.

T. R.—A sweet story with no claim to a complicated plot, elaborate production or brisk action.

W.—Rather good production and some fine direction wasted on ridiculous story.

The Torrent

(Featured Cast—Universal—5 reels)

M. P. W.—The brilliant presentation given "The Torrent" commands so much admiration that the spectator may be willing to pass over the rather second-class nature of the story itself.

N.—Orthodox story makes rather colorful picture.

T. R.—Will fulfill every demand and requirement.

W.—Good production and photography help make up what story lacks.

"YES, I FOUND THAT THE TRUSTEES WERE NOT CONDUCTING THINGS PROPERLY"

That's what Matt Moore says in this new Cosmopolitan-Paramount picture, "The Passionate Pilgrim"

"The Big Five" Is a Series of Special Productions Offered by First National

THE secret is out. "The Big Five" on which an advertising campaign has been waged in the Moving Picture World for several weeks is not a consolidation of prominent directors or any new and revolutionary film combine, but is the first of a series of special productions which will be distributed by Associated First National Pictures, Inc.

The "cat was let out of the bag" at a dinner to trade press representatives on Monday night, and marks the culmination of one of the cleverest pieces of exploitation work in the industry. Just what "The Big Five" was, caused an unusual amount of speculation throughout the country, as evidenced by letters, telephone calls and personal visits from many who either desired information or were willing to impart confidentially the "inside dope" on what it really meant. It can safely be said that not one of the "inside" stories proved to be the right one.

This matter was handled with unusual secrecy and everything done to keep the real facts from leaking out until the last minute. In fact, the secret was not even guessed when certain First National representatives "accidentally" dropped in on the party in one of the Hotel Astor parlors.

The presence of these gentlemen at the dinner of course definitely connected First National with the enterprise, but it was only after considerable camouflaged conversation aided by Lesley Mason, whose connection with the company had not then been announced, that the definite facts were "divulged" by Earl Hudson, "Bill" Yearsley and Horace Judge, in a statement, the gist of which follows:

The advertising campaign was preliminary to the plans by which a group of super-specials stated to be in the million dollar class will be available for booking in series for presentation in theatres in a special "Grand Picture Season," "The Big Five" consists of "Passion," which set a new world's record during a recent two week's run at the Capitol in New York; Charles Chaplin in "The Kid," the multiple reel special upon which this celebrated comedian has worked for over a year; the Albert A. Kaufman nine-reel production directed by Allen Holubar, "Man, Woman, Marriage," starring Dorothy Phillips and described as a "drama eternal," the R. A. Walsh masterpiece, "The Oath," with an all-star cast and the Louis B. Mayer special, "Sowing the Wind," starring Anita Stewart.

Other Group to Follow

These will form the first group in "The Big Five Production Series" it is announced, and other groups will follow.

The company's statement is emphatic in drawing attention to the fact that its officials have screened and critically passed upon the merits of each of these and can vouch for the super quality of every one of the group, and stress is laid upon the point that the success of the undertaking is underwritten by the extraordinary quality and variety of the productions.

Speaking of the reasons for the group-booking of what Associated First National directors believe to be five of the most pre-eminent productions yet made, executives of the company state: "As a result of the circuit's encouragement of independent producers to put forth the best efforts, coupled with the general public demand for bigger and better pictures, we have obtained a class of attractions which we feel must be handled in a new manner in order that the maximum of the results may be gained with a minimum of effort and expenditure. After many conferences between our executives, prominent franchise holders and exchange managers, it was decided to launch bodldly into the undertaking of putting out super specials in groups instead of singly. Having assured ourselves of the success of "Passion" as the results of trying out the Pola Negri feature in Paterson, Newark and New York, we proceeded to select from special merit completed productions a group of five which we believe will revolutionize box office receipts and set new records in exchange history.

Wide Range of Entertainment

"It will be observed that a wide range of entertainment is provided by the assortment of subjects. "Passion," for instance, is a powerful dramatic period spectacle; "The Oath" is one of the most virile domestic dramas yet produced for the screen; "The Kid" is without doubt the greatest screen comedy ever produced; "Sowing the Wind" is a most remarkable woman-story; and "Man, Woman, Marriage" is in many respects the most extraordinary of the group. All are in eight or more reels, with the exception of "The Kid," which is in six reels.

"The expense and exhibitor effort necessary to the exploitation of these five subjects individually would be very heavy; advertised, however, as a group the expense and labor for the individual offering is largely absorbed, for the general advance campaign will, we believe, make more effective the exploitation of the individual productions. Our great effort will be to convince the public, in advance, of the remarkable season of entertainment to be presented and thus to pave the way for and enhance the effectiveness of the individual productions. The plan is being perfected in every possible detail and we believe it will have a far-reaching influence on existing distribution and exhibiting methods and carry immense benefit to exhibitors.

"Necessarily, the thousands of holders of First National Chaplin contracts will get "The Kid" independently of the group should they so desire. Equally certain it is that all Associated First National franchise holders will get the other four of the Big Five, and for those unable, because of contract complications, to secure the Chaplin feature we may include a fifth release of equal calibre. Exhibitors, however, will not be obligated to book the series, and may choose one or any number of the Big Five. The greatest benefit will however obviously accrue to the exhibitor who plays them in the form of a grand special season.

Big Results for Showmen

"This plan of group releasing and season exhibition is designed purely to obtain maximum returns for both exhibitor and producer. The identity and individuality of each of the productions and of the stars, directors and others responsible will receive fullest recognition and publicity. It is our belief that by heralding such a season of entertainment in advance, theatre goers will be prepared for the unusual and will look forward to and receive the series with keenest interest.

THE SECRET'S OUT—"THE BIG FIVE" IS THAT NUMBER OF PICTURES RELEASED BY FIRST NATIONAL

1. Raoul Walsh, who made "The Oath." 2. Pola Negri in "Passion." 3. Dorothy Phillips in Allen Holubar's "Man, Woman and Marriage." 4. Anita Stewart in "Sowing the Wind." 5. Charles Chaplin in "The Kid"

Ince Given Gold Key to City of Los Angeles; Officials Laud Service to Public and Industry

MAYOR MEREDITH M. SNYDER, representing the populace of the City of Los Angeles, and the executive committee of the Los Angeles Chamber of Commerce, representing the commonwealth's civic and business interests, last week presented a solid gold, handsomely engraved key to the city to Thomas H. Ince.

The key, a symbol of the esteem in which the producer is held by the citizens of the city he has helped to expand and progress, was presented in recognition and appreciation of Ince's civic spirit and enterprise in many local and national movements, chief among which are included his three-reel special production, "A Trip Through the World's Greatest Motion Picture Studios," and the special two-reel fire-prevention film with its more recent fire-prevention trophy.

The presentation arrived as a complete surprise to Thomas H. Ince. Precisely at four p. m. on Friday of last week, an informant summoned him to one of the big glass stages on the Ince "lot" presumably to obtain his opinion on a set under construction.

At a given signal, a blaze of light was thrown upon one corner of the stage, and lined in mass formation on all sides, was the complete personnel of the Ince Studios, inclusive of the hundreds of craftsmen employed in the various technical and engineering departments.

Escorted to the center of the expectant throng, Director Fred Niblo admonished the presence of a distinguished visitor from "somewhere along the battlefront of Los Angeles."

Two seconds later, the smiling countenance of Mayor Meredith M. Snyder was revealed between a pair of velvet curtains, several "spots" played upon the officials, and, stepping into full view, the mayor proceeded to reveal and introduce members of the Chamber of Commerce Executive Committee, which included its president, Maynard McFie; its secretary, Frank Wiggins, and A. G. Arnoll, W. T. Bishop, Morris Rathbun.

Through the applause of the hundreds of Ince associates, the martial music of a brass band concealed behind curtains, and the clicking of three cameras stationed on high platforms, Mayor Snyder opened a plush case containing the key to the city.

"The City of Los Angeles is graciously cognizant of the wonderful initiative and enterprise which you have expounded in the interests of its citizens and its great motion picture industry," began the mayor.

"Looking back over your vivid career from the old days at Inceville to the modern days of your remarkable institution, one must pause in fervent gratitude and admiration over the marked accomplishments which have emblazoned the name of Thomas H. Ince, a vital factor in our business and civic circles, to the four corners of the globe.

"You have labored ceaselessly and faithfully in behalf of many causes and movements which have directly benefited humanity, your special production, 'A Trip Through the World's Greatest Motion Picture Studios,' and a fire-prevention film coming only as chapters in a history which is glorified with the sincerity of purpose and integrity of deed which have ingratiated you in the hearts and memories of all of our commonwealth."

Similar addresses were made by President McFie and Secretary Wiggins, of the Chamber of Commerce, after which the curtains were again drawn and an organization remembrance, consisting of a set of mahogany office chairs in period design, was ceremoniously presented to Thomas H. Ince.

Bennett Forms New Distributing Company for Release of Independent Productions

NATIONAL EXCHANGES, INC., with main offices at 398 Fifth avenue, New York City, is the newest company, national in scope, to undertake the distribution of film for independent producers. Announcement of the completion of its organization was made from the offices of National Exchanges, Inc., only last week.

Starts Full Speed

National Exchanges, Inc., starts off at full speed, its franchise holders including many of the best known and most successful distributing organizations in the country today. Included among them are the N. J. Rolfe Film Company, operating in northern New Jersey; the Stanley Company of Philadelphia; the Baltimore State Rights Film Company, operating in Delaware, Maryland, Virginia and the District of Columbia; the American Feature Film Company of New England; the Superior Screen Service, of Chicago; the Saxe Amusement Company, of Minneapolis and Milwaukee, operating in Minnesota, North Dakota, South Dakota and Wisconsin; the Standard Film Corporation, of St. Louis and Kansas City; the Crandall Film Company, of Cleveland and Cincinnati; the R. D. Lewis Film Company, operating in Texas, Oklahoma and Arkansas, and R. M. Savini, of Atlanta, Ga., operating in the southeastern states. The Canadian territory is covered for National Exchanges, Inc., by the Royal Enterprise of Canada, which controls the Allen Enterprises, Ltd., with its chain of sixty houses in the Dominion.

Twelve Features a Year

The work of organizing this newest chain of distributing agencies has gone forward quietly. Much of the work of actual organization has been accomplished through the efforts of Hunter Bennett, vice-president and general manager, whose connection with the film business has been a long one.

Mr. Bennett was general sales manager of the Mutual Film Corporation. Prior to beginning his work with National Exchange, Inc., Mr. Bennett was a special representative for the Famous Players-Lasky Corporation, doing special sales analysis work for that company.

A Fixed Policy

National Exchanges, Inc., has declared for a fixed policy of releasing only twelve feature pictures a year. Quality and not quantity is the slogan of the organization. To insure the release of only pictures of unquestioned merit an advisory board consisting of five well-known and practical film men has been named to pass on the merits of each picture submitted for distribution.

National Exchanges, Inc., is a Delaware corporation, capitalized at $5,000,000. Its first releases are to be announced shortly.

Several of the well known independent producers are in negotiation at the present time with a view to the release of their pictures through the new distributing organization. A contract has already been closed with the Motion Picture Producing Company of America, Inc., for the release of its pictures and other contracts are to be closed within a few days.

"The Barbarian," Pioneer Picture, Has Been Booked on Entire U. B. O. Circuit

THE Pioneer Film Corporation has announced consummation of a deal which calls for the showing of its first important release in the New Year, the "Barbarian," on the entire U. B. C. circuit, including the Keith, Proctor and B. S. Moss theatres.

Gets Big Booking

The picture stars Monroe Salisbury. It has been given a booking of over one hundred days in the first-run houses on the big circuit and will have its premiere showing in the Broadway Theatre in the near future. The U. B. C. houses are located in all sections of Greater New York, New York state and northern New Jersey.

Predicting that this successful initial booking of the "Barbarian" is but a forerunner of other important deals with other features on its list of attractions, officials of the Pioneer Film Corporation are jubilant over the outlook for business this year.

"We naturally feel proud of the fact that our newest release in 1921 has been selected by the U. B. C. officials for their circuit of high-class theatres," said President A. E. Lefcourt. "The keen judgment of those who are responsible for the booking of pictures on the U. B. C. circuit has done more to uplift the industry than a great many people imagine.

Brought to Realization

"The care exercised in the selection of pictures has brought the producers to a sense of the fullest realization that there must be more than a title to a picture and also more than a star—there has to be a human interest story and the story must be one that can be readily understood by man, woman and child."

Exploitation and other important matters on the "Barbarian" are being tackled by Vice-President and General Manager M. H. Hoffman of Pioneer. The story was written by Theodore Sextus Solomens, the screen version is by E. P. Heath, and the picture was directed by Donald Crisp.

Gaumont and Other News Service to Be Merged Under Name of Kinograms

EDUCATIONAL FILM EXCHANGES, INC., announces that it had signed contracts for the acquisition of the product of three separate news weeklies and that these will be combined in single reel to be released twice weekly.

This agreement includes the acquisition of the forces making the Kinogram and Gaumont Weekly releases, whose product will be combined in the first news reel to be available in theatres January 30. One month later another news product will be incorporated in the new offering.

Every camera man employed by these three organizations and every important employe will be retained. According to the plans announced the offering to exhibitors will represent the very cream of news service. "Kinograms" will be retained as the name of the bi-weekly service.

Coincident with the announcement of Educational's acquisition of these pictures came the news that contracts had been signed with the entire U. B. O.-Keith circuit for the showing of Kinograms in every theatre on the circuit. This will not prevent, however, the general release of the pictures to all theatres.

"We have taken over these three news service products," said E. W. Hammons, president of Educational, "because we believe that it furnished an oportunity to put the Educational standard into this field. We will have the product that has been heretofore released through these different companies and representing the work of unquestionably the greatest combination of camera men that has ever been presented to the exhibitor.

"Every theatre in the country now will have the advantage of the biggest theatres that now buy three different news weeklies and then combine them to make the most appealing offering.

"When we established our own exchanges we promised the exhibitors of the nation that we intended giving them the fullest in short-reel service. While we do not say that we are content to stand still, we believe that we have now filled our promises. With four series of two-reel comedies, with five releases a month; two brands of single-reel comedies, supplying one a week; three brands of scenics, besides the numerous special dramatic subjects, cartoons and our immense library which is constantly meeting theatre needs, we feel sure that we have a short reel service that only a year ago would have seemed a delightful anticipation."

Active Season Ahead in Producing Paramount Pictures at Lasky Studios

THE Famous Players-Lasky West Coast studio has settled down to a new year of activity in the production of Paramount Pictures. According to plans already perfected, the season just ahead will be one of the busiest ever experienced by the studio at Hollywood.

The prominent writers who have been engaged to write expressly for Paramount, have added a decidedly unique literary flavor to the studio, which they make their headquarters.

The recently announced policy of big stars gathered in single productions has met with the instant favor of the public as well as those involved, it is said, a source of distinct gratification to Adolph Zukor, president of the organization, and to Jesse L. Lasky, its first vice-president and others.

A number of important productions are under way. Elsie Ferguson, Paramount star, is making William D. Taylor's production of Arnold Bennett's "Sacred and Profane Love." Cecil B. DeMille is producing "Five Kisses," based on Arthur Schnitzler's "Affairs of Anatol." William DeMille is preparing to start work on a new photoplay by Edward Knoblock. George Melford will soon begin his Paramount production from Sir Gilbert Parker's novel, "The Money Master." In this production Dorothy Dalton will star.

Roscoe (Fatty) Arbuckle is scheduled to begin work the 19th, under the direction of James Cruze in "Three Miles Out," by Frank Condon. Frank Urson will soon commence work as director of Wallace Reid in a picture titled "Watch My Smoke," by Byron Morgan. February 7 has been set also for the starting date of Elinor Glyn's "The Great Moment," in which Gloria Swanson will star directed by Sam Wood.

Thomas Meighan is completing work on his picture based on the book by John Moroso, "The Quarry." A new title, however is to be chosen. About January 10 Mr. Meighan will begin work on a new picture, again directed by Tom Forman.

Begin on New Tearle Picture

First scenes for the new Conway Tearle production, "Bucking the Tiger," were shot recently at the Selznick Fort Lee studios under the direction of Henry Kolker. This production follows in the wake of the Hobart Henley production, "Society Snobs," and "The Fighter," written by Albert Payson Terhune and directed by Mr. Kolker.

"BETTER WALK ON NOW, FELLOWS, OR I'LL DO A LITTLE SHOOTING"
Charles Hutchison in a dramatic bit from his new Pathe serial called "Double Adventure"

Hoover Appoints Seventy-two Exhibitors to the "Save the Children" Committees

A MOVE of far-reaching effect in the industry's campaign for starving European children was made on January 4, when Herbert Hoover telegraphed seventy-two representative exhibitors, appointing them as chairmen of "Save the Children" committees in their respective territories. The telegrams were sent after a conference with William A. Brady, president of the National Association of the Motion Picture Industry, and Sydney S. Cohen, president of the Motion Picture Theatre Owners' of America.

Every important key center of the United States is covered, and Mr. Hoover's appointments are expected to crystallize the campaign by which the motion picture industry is expected to raise $2,500,000 by the end of January. Mr. Hoover urged the exhibitors to get in touch with the heads of the various units of the European Relief Council.

In the New York territory Mr. Hoover selected Samuel L. Rothapfel of the Capitol Theatre to head the forces of Greater New York. Those to whom telegrams were sent are as follows:

W. Bernstein, Colonial Theatre, Albany, N. Y.; Willard C. Patterson, Criterion Theatre, Atlanta; Jacob Lourie, Beacon Theatre, Boston; Mike Shea, Shea's Hippodrome, Bualo, N. Y.; Ike Lipson, Walnut Street Theatre, Cincinnati; Sam Katz, Balaban & Katz, Chicago; Henry Lustig, Cleveland; E. T. Peter, Dallas; Thomas Furnace, Brunswick Amusement Company, Duluth; Eugene H. Roth, California Theatre, San Francisco; Glenn Harper, Los Angeles.

James Q. Clemmer, Clemmer, Clemmer Theatre, Seattle; Ray A. Grombacker, Liberty Theatre, Spokane; Jensen & Von Herberg, Portland, Ore.; William Swanson, Swanson Motion Picture Company, Salt Lake City; Thomas Vick Roy, Tauber Theatre, Denver; Fred Seegert, Regent Theatre, Milwaukee; Jake Wells, Colonial Theatre, Richmond, Va.; Frank L. Newman, Newman Theatre, Kansas City, Mo.

Harry Crandall, Metropolitan Theatre, Washington, D. C.; Harry Goldberg, Moon Theatre, Omaha; A. H. Blank, Des Moines Theatre, Des Moines; Eugene V. Richards, Sanger Amusement Company, New Orleans; Jules Mastbaum, Palace Theatre, Philadelphia; John P. Harris, Grand Theatre, Pittsburgh; J. C. Ritter, Rialto Theatre, Detroit; Theodore L. Hayes, Loeb's Arcade, Minneapolis.

Joseph Mogler, Mogler Theatre, St. Louis, E. M. Fay, Fay's Theatre, Providence, R. I.; Max Spiegel, Strand Theatre, Newark, N. J.; Louis Blumenthal, National Theatre, Jersey City, N. J.; E. H. Bingham, Colonial Theatre, Indianapolis; J. A. Maddox, Southern Theatre, Columbus, Ohio; Charles W. Whitehurst, New Theatre, Baltimore; H. B. Varner, Lyric Theatre, Lexington, N. C.; C. D. Cooley, Strand Theatre, Tampa, Fla.

H. C. Farley, Montgomery, Ala.; Fred C. Dolle, Alamo Theatre, Louisville, Ky.; William J. Clark; Consolidated Theatres, Grand Rapids, Mich.; E. V. Lester, Rialto Theatre, Columbia, S. C.; L. M. Miller, Palace Theatre, Wichita, Kans.; A. Guggenheimer, Arcadia Theatre, Savannah, Gaa.; S. Z. Poli, Poli Theatre, New Haven, Conn.; Oscar Ginn, Du Point Theatre, Wilmington, Del.; Samuel L. Rothapfel, Capitol Theatre, New York City; Alfred Black, Black's Theatre, Rockland, Me.; C. H. Bean, Pastime Theatre, Franklin, N. H.; H. S. Graves, St. Johnsbury, Vt.; Fitzpatrick & McElroy, Chicago.

The following are all New York State: Al Hamilton, Hamilton Theatre, Yonkers; C. A. Hayman, Cataract Theatre, Niagara Falls; W. A. Dillon, Strand Theatre, Ithaca; W. H. Linton, Hippodrome Theatre, Utica; Emmett Cornell, Eckel Theatre, Syracuse; Theodore Jellenk, Albany Theatre, Schenectady; George Roberts, Middletown; A. A. Elliot, Hudson Theatre, Hudson; Frank Barhydt, Alpine Theatre, Troy; L. Buettner, Cohoes Opera House, Cohoes; Ben Young, Illion; James Papayanekos, Watertown; Jack Farren, Victoria Theatre, Rochester; M. J. Burnham, Cortland; F. J. Schweppe, Elmira; J. Schwartzwalder, Auburn; W. E. Benton, Saratoga Springs; F. W. Mausert, Glen Falls; Charles Gilmore, Oswego; N. M. Peterson, Jamestown; Robert Landay, Ogdensburg; J. J. Kingston, Salamanica; V. A. Warren, Strand Theatre, Massena; M. J. Kallet, Oneida.

THE PROLOGUE TO "THE LAST OF THE MOHICANS" AT THE NEW YORK STRAND
This picturesque scene was arranged when the well-known James Fenimore Cooper story was running there. It is an Associated Producers' picture

ELEK J. LUDVIGH
Who has been elected treasurer of the Famous Players-Lasky

Ludvigh Succeeds Friend as Treasurer

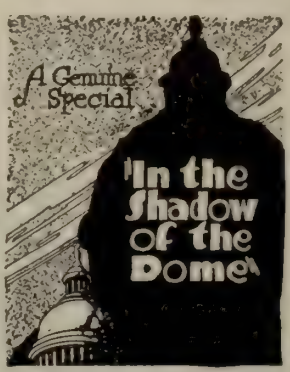
At a meeting of the board of directors of the Famous Players-Lasky Corporation, the resignation of Arthur S. Friend, treasurer of the company, was accepted and Elek J. Ludvigh was elected treasurer.

Mr. Ludvigh has been secretary and general counsel for the Famous Players-Lasky Corporation since its organization, and prior to that was associated with Adolph Zukor as secretary and general counsel of the Famous Players Film Company, one of the predecessors of Famous Players.

Rubye DeRemer Receives an Unusual Amount of Big Newspaper Publicity

Arrow believes that no single individual in the industry has received as much publicity as Rubye DeRemer, who is now making two special features for that company. Miss DeRemer was recently selected by Paul Helleu, the celebrated artist, as the most beautiful woman in America. The story was syndicated through various newspaper syndicates with the result that over two hundred papers used it, in many instances on the front pages. These papers were scattered throughout the country.

In addition Arrow announces that many tie-ups have been effected with national advertisers who will use Miss DeRemer's photograph in their newspaper.



A David G. Fischer Production

Business Good, "Stars" Here to Stay, Says Charles Rogers, Back from Tour

FIRST of all, I found that conditions were satisfactory and that any little lull the exhibitors were having was on account of the hoiday season. If the exhibitor really analyzed his business and looked back at his receipts of a year ago, he was rather surprised to find there was no real depression." Thus, Charles Rogers, sales manager of Selznick Pictures Corporation, summarized his observations upon returning from a long tour through many important sections of the country.

According to Mr. Rogers the public is now more than ever shopping for bigger and better pictures. That there is a general movement of greater prosperity among exhibitors was evidenced in the many new palatial theatres springing up throughout the country. Mr. Rogers is firmly convinced that the "stars" have come to stay, despite the efforts of some producers to use six or more stars in one production in order to produce a big box office attraction.

Cites Proof of Argument

Confirming this, Mr. Rogers cited that following the announcement of the making of the two new Selznick stars, Conway Tearle and Martha Mansfield, the Washington branch office of the Selznick organization signed sixteen theatres in one day to show that new star series of productions.

"I also found," said Mr. Rogers, "that wherever worthwhile pictures were being shown the exhibitor was doing a 'real' business and that the public is shopping for value in pictures the same as in other lines of commercial enterprises. A very shining example of this condition was called very forcibly to my attention while in one of the big southwestern cities, where one of the largest film organizations in the business has built a beautiful theatre. They had one of their pictures on view. The picture was playing to about a 'corporal's guard,' while an independent exhibitor, a half block away, was holding them out to capacity business with a picture produced by an independent distributing and producing organization.

Like the Thirsty Man

"This reminds me of the old story about the fellow who went into one of the leading hotels in New York some years ago to buy a drink. He was carried away by the atmosphere and enjoyed that drink immensely, but the next time he went there the atmosphere did not have the same effect—what he was after was good liquor and he went across the street for his next drink, where quality counted.

"I was indeed impressed with the new palatial theatres that are going up all over the country, which proves that our business is only in its infancy and that there are big things to follow if we give the exhibitors the proper pictures to fill these beautiful houses.

"The exhibitors all over the country, large and small, received with great enthusiasm our message that we were going to continue to feature and produce 'star series.' They are convinced that 'stars' are the thing and will outlive special productions. Stars build the clientele of the theatre the same as a merchant builds a clientele with merchandise. The exhibitor is assured of a certain amount of business on 'stars' which he cannot depend upon with specials.

The Exhibitor's Question

"The greatest proof in the world that 'stars' are the thing is the fact that when you approach an exhibitor with a special the very first question he asks you is: 'Who is in it?' Stars are here to stay and we are for them. Every branch that I called upon had written business on the new Tearle and Mansfield series the very day the wire announced them was received. Big drives were on for volume business and every branch has some particular week designated as 'Sam E. Morris Week,' or 'Jubilee Week,' or 'Sam E. Morris Jubilee Week.' This is due to the fact that Mr. Morris, after a long illness, is back at his desk.

"'The Sin That Was His' and 'Red Foam' are both being booked in all the key points and wherever these pictures are being shown the exhibitor is getting a handsome profit. 'The Sin That Was His' in particular is creating more comment from exhibitors and film fans than any picture that has been released this year. As far as story, acting and photography is concerned it is being received as the last word in the art of motion pictures."

Fox Production Is Being Very Plentifully Booked

Advices from Fox headquarters state that William Russell's newest starring vehicle, "The Cheater Reformed," is receiving plenty of booking.

In this story, which was written by Jules G. Furthman and directed by Scott Dunlap, Russell enacts a dual role—twins, one of whom is rector of a fashionable church, and the other a professional crook. There are excellent comedy touches throughout the picture, it is said, and a love story is interwoven with the main theme.

Steffes Helps Win Blue Sunday Fight in Minnesota Town

Minneapolis, January 6, 1921.

Editor, Moving Picture World:

The first attempt in Minnesota to put over Sunday closing has been defeated by a vote of three to one at Waterville. The ordinance carried a rider which would compel exhibitors to exhibit pictures to censors at 3 o'clock of the afternoon of the showing. If the censors would decide the production unfit, the theatre would be dark that day.

If the ordinance had passed at Waterville, many Minnesota towns and smaller cities would have followed suit. The W. C. T. U. and other women's organizations were back of the ordinance, therefore it is a big victory for northwestern exhibitors. It was a matter of such importance that President Steffes personally conducted the fight for the league.

UNITED THEATRICAL PROTECTIVE LEAGUE.

PICTURESQUE BIT FROM "THE TAVERN KNIGHT"
This is a Stoll release, and features the costumes of the days of old

Eve Unsell Creates Scenario Service Bureau; Will Also Dispose of Film Rights to Books

WHAT is a striking innovation in the trade is contained in the announcement of the creation of the Eve Unsell Photoplay Staff, Inc., with offices at 112-118 West Forty-fourth street, New York, headed by Eve Unsell, one of the most versatile and best known scenario writers in motion picture production. Miss Unsell resigned her position as a staff writer with the Famous Players-Lasky Corporation in order to found the company bearing her name, and is president of the new organization, which has associated with it as vice-president, E. J. Clode, Jr., son of the well-known publisher, and Lester Blankfield, co-author of many of Miss Unsell's original stories, as secretary.

The Eve Unsell Photoplay Staff, Inc., according to announcement, offers to the trade a well-selected group of trained writers who, under Miss Unsell's supervision, will undertake to write continuities, synopses, opinions and revisions of difficult sections of continuities already prepared; the building up of plot outlines, the rearrangement or alteration of stories for particular stellar parts, and in every other way supplying a detailed personal service, extending even to subtitling and editing of completed productions.

Two Contracts Closed

The Eve Unsell Photoplay Staff, Inc., simultaneously announces as its first two contracts with producers one for the preparation of six continuities for the Famous Players-Lasky Corporation, and another for the next six continuities for the First National star, Katherine MacDonald.

The organization will also comprise a book department designed to operate as an exclusive agency for prominent publishing concerns in disposal of the film rights of their books. This department is under the guidance of E. J. Clode, Jr., and Edna Garden, formerly of Metro scenario department, and starts its career with the representation in this manner of Harper & Brothers.

"There appears to me to be an urgent demand for individual scenario service to stars, directors, producers, and scenario editors of the staff scenario departments of the big film companies," said Miss Unsell. "The average synopsis of a play or book written to indicate motion picture possibilities, is not a work of art, in the sense that art is a force which reveals the creator's expression. Rather, the average outside synopsis submitted to the editor conceals nine-tenths of the picture possibilities, often emphasizing the wrong points in the story and understating the climaxes and other impelling incidents.

"Indeed it is within the common knowledge of most directors and producing executives that many strong stories are made to look very weak, and many stories containing the germ of a big idea, lose their chance of presentation, through improper construction and lack of vision in synopses prepared by writers untrained in picture technique.

Will Revise Synopses

"It is my purpose to supply such synopses for the consideration of producers as will convey faithfully a true, accurate, and well-balanced digest of the plots offered for decision, with every possible opportunity to permit the reader to visualize the story, our purpose being to go so far toward this aim as to include in the synopses a few passages of the story in finished continuity-form where we believe that the action is necessary to form a proper judgment of the story. This plan had such an appeal to many prominent publishers who have experienced the rejection of many of their books best suited to the screen because of carelessly written, inadequate synopses, that we have already secured the exclusive representation of many publishing houses whose books will now be submitted through us to the various producing units of the business, with such synopses as will more justly reflect the books, and, in equal justice to the producers and the exactions on their time, we will never submit a book that we know is not suitable for the screen, thus rendering an equal service to both important factors.

"We will not limit the activities of our staff to the creation of continuities and the preparation of synopses, however, but will hold ourselves in readiness to supply opinions on finished continuities, books, plot outlines of books or plays, completed continuities, particularly the development of difficult bits of action which may require elaboration or building up, the subtitling and editing of finished pictures, and general advice and consultation on all scenario or production matters.

"There has been apparent to me since my return from Europe such a demand for independent scenarios that I have no doubt that within a very short time the great amount of work that we will find on our hands will attract many capable independent scenario writers of the profession to associate themselves with us, and so I really believe that we are starting a movement that will have a very far-reaching effect in the industry, and will eventually enable us to give producing companies the benefit of the collective experience of some of the most expert scenario writers in the business."

Miss Unsell's next releases for Famous Players-Lasky Corporation will be three Hugh Ford productions—"The Price of Possession," starring Ethel Clayton; "The Great Day," the first British-made Famous Players-Lasky production by George R. Sims and Louis N. Parker, and "The Call of Youth," a Henry Arthur Jones special story for Famous Players-Lasky British Producers, Ltd.

EVE UNSELL
Who has formed a service organization

Equity's "Midchannel" Sets Record for Long Runs and Large Crowds in Chicago

THE fourth Clara Kimball Young production released by Equity, "Midchannel," by Sir Arthur Wing Pinero, has just established what is said to be a new mark for an independent production with a run of four consecutive weeks in Chicago at the Ziegfeld. It beats a former Equity record in Chicago—that of the run of "Eyes of Youth" by one week.

The success of "Midchannel" in the Windy City, as well as other key cities, is not only confined to the length of the run, but to the attendance and the admission prices received. Throughout the four-week run at the Ziegfeld, the price of admission was $1.00—the highest uniform rate ever asked in any picture theatre, according to reports. Attendance grew larger with each succeeding week.

During the last week of the showing at the Ziegfeld, the overflow crowds were so large that another first-run theatre, the Castle, booked "Midchannel" and played to capacity at top prices, while the production ran its fourth week at the Ziegfeld. After its first week at the Castle attendance was so large that the theatre held the picture over for a second week and established one of its most prosperous showings.

Immediately after the Castle Theatre concluded its second week's run of the film, the circuit of Lubliner and Trinz booked it for all its theatres. Andrew Karzus, who operates a large theatre on the South Side, also booked the film.

The attendance at "Midchannel" during its Ziegfeld run was 192,000. The total at the Castle was 56,000. The success of the production is attributed by Clyde Elliott, of the Greater Stars Productions of Chicago, who has the Young franchise for Illinois and Indiana, to the art of Miss Young, and to the lavishness of setting, costume and scenery.

Hodkinson Appointments

Joe Bloom, Hodkinson supervisor, has appointed C. E. Gregg Hodkinson representative in the Des Moines territory and S. E. Marks representative in the St. Louis territory.

Must Picture Theatres Have Priority of Run to Maintain Their Prestige

IS priority of run necessary to maintain a theatre's prestige? This is a question of particular interest to the trade in general. It is of particular importance to managers of neighborhood theatres, whether in a city or a town.

The old theory of exhibitors was that one house cannot repeat on a picture without losing patronage—a theory that has been the subject of many discussions. Many exhibitors have held to this idea and practised it. Some have made money by securing first run pictures and would not use any others. Others have tried first runs—and lost money. Both have worked on the same theory—priority of showing.

Basing their conclusions on recent reports, Realart officials believe that the priority theory has been exploded. These reports are from all sections of the country and show that an overwhelming majority of exhibitors in the same neighborhoods are using Realart pictures—the thirty-six released under the Realart Star Franchise.

Refutes Old Theory

"Aside from presenting a record to be proud of, this report indicates something that to me is highly significant," said John S. Woody, Realart's general manager. "It is, in effect, a refutation of the old theory of exhibitors that one house cannot profitably show productions already run by another house—that each must maintain its prestige by getting first run pictures. They have consulted their box office—and the priority of run theory faded away.

"There's a sound reason for this. Take, for instance, one section in Chicago. There we find six theatres. Realart pictures are shown in four of them. One house has 1,500 seats, another has 600, a third has 900 and the fourth 600. That's a total of 3,600 seats in theatres showing Realart productions.

"At first thought it seems impossible that these houses can show the same pictures and still keep up their patronage. But these theatres cover an area of perhaps three or four square miles and draw from possibly as many as 75,000 people. It's obvious, then, that with a limited number of seats each theatre has its own clientele. No three or even four of the houses can accommodate all of the picture patrons in that neighborhood.

Advance Publicity Helps

"And so the progressive exhibitor finds it better to secure successful pictures that have been shown twice, or even oftener in his district rather than to select a first run production of less drawing power. There is no doubt that the advance publicity given a successful picture is of great help to the neighborhood exhibitor later when he books that picture for his theatre.

"A few instances may serve to illustrate further what I mean. Here are some of the theatres in Chicago that are not bothered by any theory of first runs. They furnish part of the proof that the old priority theory is exploded.

"Nine theatres out of thirteen in one district; seven out of eleven in another section; four out of six in a third; nine out of fourteen in a fourth and six out of nine in a fifth section—these are our latest reports on Chicago exhibitors who are signing up for the Realart Star Franchise.

Five Districts in Chicago

"In the first section of this city we find the Casimir, Hedwig, Irving, Irving Park, Mable, Milford, Terminal, Portage Park and Albany theatres are franchise holders that's a big majority, nine out of thirteen. Seven out of eleven in the second district are showing Realart pictures—the Biograph, Covent Gardens, Easterly, Julian, Lake Shore, Lane Court and Star theatres.

"Franchise holders in the third district are the Michigan, Prairie, President and Vernon theatres, four out of six houses. And in the fourth section they are the Vision, Tiffin, Queen, Park, Oak, New Home, Karlov, Grand and Empress theatres. The fifth district has the Apollo, Kenwood, Metropolitan, New Park, Revelry and Vista theatres showing Realart pictures.

"This seems to me a remarkable record. It shows that exhibitors are finding the Star franchise all that we claim for it—that the pictures will make both money and friends for them. And I'm happy to see that Chicago is not a bit behind other cities in showing its appreciation of this fact.

Same Situation Elsewhere

"For Chicago is only one of many cities where the same situation is found. Take Davenport, Iowa, for example. There are eleven theatres in that city. One of them uses Realart pictures on first run while five others show our pictures not only on subsequent run, but one after another, seven days' run being distributed among the five houses. And they do not appear to be losing money at it, either. The theatres there using Realart productions are the Garden, Mirror, Bentedorff, Star, Victor and Zenith.

"Then there is Easton avenue, St. Louis. On this, between the numbers 3,600 and 5,600, are seven theatres; Realart pictures are used in six of them. That certainly is significant, for if each theatre did not have its own clientele it would be impossible to have six franchise holders in this comparatively small area.

"And so it goes, for I've only quoted at random from many reports. But one point stands out prominently in these reports: not only the big cities but the small towns are finding it profitable to use good pictures, regardless of previous showings. They've discovered that first runs are not always the most desirable."

Receiver Appointed for Wark Company on Application of the D. W. G. Corporation

WALTER N. SELIGSBERG was appointed receiver of the Wark Producing Corporation, which produced the cinema success "Intolerance," by Judge John C. Knox in the United States District Court on December 31 following the institution of bankruptcy proceedings against the corporation.

The immediate cause of the failure was the inability of the corporation to meet certificates of indebtedness amounting to $135,000, which matured on January 1, but it is said to be confidently expected that the business will be reorganized and placed on a sound financial basis in the near future.

In a petition for the appointment of a receiver which was submitted by the D. W. G. Corporation, a creditor for $10,000, the explanation is made that the corporation issued certificates of indebtedness amounting to $300,000 in December, 1915. The certificates have been gradually retired since that time.

"Your petitioner believes that if the business of the alleged bankrupt is continued and properly managed, that the outstanding certificates of indebtedness will be paid in full, and that there is a strong likelihood that the other indebtedness of this company may be paid in full," the petition of the D. W. G. Corporation recites.

STOP!—READ!—ACT!

MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK

I figure that at 25 cents a week, World costs me $13 a year, bought from News Stands. As I can save $10 by sending $3 direct to you for a year's subscription, here's the three—enter me.

Name ..... *Theatre* .....

Address ..... *City* ..... *State* .....

My connection with industry .....

Rita Weiman, Alice Miller, Katherine Burt Are Added to Goldwyn's Group of Authors

THREE prominent women novelists—one of them being also a playwright of distinction—have signed contracts with Goldwyn Pictures Corporation to write motion picture scenarios. They are Katherine Newlin Burt, Alice Duer Miller and Rita Weiman. Mrs. Burt has already arrived at Goldwyn's West Coast studios at Culver City, California, to study the technique of the motion picture before attempting her first scenario; Miss Weiman will arrive there within a few days and Mrs. Miller is expected a little later.

Signing up those three women as members of the Goldwyn staff of writers, which already includes more than three dozen prominent American authors, is in line with the Goldwyn policy to get the country's authors interested in the scenario as an original form of writing.

Two by Mrs. Burt

Goldwyn has impressed upon its authors that pictures are a definite and distinct artistic form and that the best work can be done for pictures only when a story is first conceived for picturization and worked out with that definite aim in view.

Two photoplays from novels by Mrs. Burt have already been made by Goldwyn, both being Reginald Parker Productions. "The Branding Iron" was the first. Mr. Barker is now completing the photograph on a picturization of Mrs. Burt's new novel, "Snowblind," now running serially in the Red Book Magazine.

Alice Duer Miller's first screen writing for Goldwyn will in all likelihood be an original scenario, as will Mrs. Burt's.

Robert Vignola Working on Exteriors in the Bahamas

Cabled advices received in New York announce the safe arrival at Nassau, Bahama Islands, of Robert G. Vignola and his company. Mr. Vignola, accompanied by a large staff of technical assistants and players, is in the southern islands for the purpose of filming exterior scenes for Donn Byrne's story, "Redemption Cove," which he is making as a special production for Cosmopolitan-Paramount. The party left New York on December 28, arriving at Miami, Florida, on December 30, from whence they left the same day for Nassau, arriving at the Bahama capital late on the afternoon of December 31, or just in time to celebrate the advent of the New Year in more liberal surroundings than those at home.

The trip, according to the cablegram, was without undue incident, and the Bahama weather man has promised fine weather for the three weeks that Mr. Vignola expects to stay.

In addition to Mr. Vignola, the party includes Phil Carle, assistant director; Russell Mathias, assistant director; Al Liguori, chief cinematographer, a staff of camera men and technical experts, and E. K. Lincoln and Seena Owen, who play the male and female leads, respectively. While only two players were taken along, Mr. Vignola will make use of a large staff of technical assistants because of the nature of the scenes to be taken which require a great deal of "behind the scenes" work.

First National Exchange in Indianapolis Burned

Fire which swept through the two upper floors of a four-story brick building occupied by the H. Lieber Company's art store, Indianapolis, Ind., on the morning of December 29, practically wiped out the moving picture exchange of Associated First National Pictures, on the top floor of the building. The entire loss was estimated at $150,000.

Robert Lieber, president of Associated First National, is vice-president of the H. Lieber Company, which holds the Indiana sub-franchise for the distribution of Associated First National pictures. The desks, advertising matter and other equipment belonging to the exchange were destroyed. Floyd Brown, manager of the exchange, said it would be difficult to estimate the loss. No films were destroyed.

Since the morning of the fire the films belonging to the exchange have been transferred to a building, formerly occupied by the Indiana Feature Film Company and the Supreme Photoplay Cmpany, where new headquarters will be maintained.

Through the courtesy of the Indianapolis exchange of the Famous-Players-Lasky Corporation, Mr. Brown and the other attaches of Associated First National exchange arranged their bookings and placed their shipments from the headquarters of that exchange until the new headquarters were obtained. Through this arrangement there was practically no interruption in the distribution of the Associated First National films, Mr. Brown said.

Robert Lieber, vice-president of the company, said that owing to the rapid growth in the business of the exchange and other departments of the store, officials of the concern had been contemplating the removal of the exchange to another building for some time. The fire only necessitated the immediate carrying out these plans.

Receiver Is Appointed for Yankee Photo Corporation, Producer of "Headin' Home"

WALTER L. BRYANT was appointed receiver of the Yankee Photo Corporation, which produced the photoplay, "Headin' Home," starring Babe Ruth, on January 5 by Judge Augustus Hand.

The appointment was made upon the application of Louis Weinberger, representing creditors of the film corporation in connection with bankruptcy proceedings which were instituted against the company a short time ago.

The creditors allege that the officers of the corporation have received approximately $50,000 from the sale of the rights to the film and they are desirous of ascertaining what became of this money. An investigation will probably be conducted in the bankruptcy court relative to the disposition of the funds.

Judge Hand also enjoined Lick's Laboratory, which asserts a lien for about $3,000 against the negative film now in its possession, from disposing of the same until the further order of the court.

The film company has filed an answer to the bankruptcy petition denying insolvency or the commission of any act of bankruptcy. A jury trial to determine whether the company is bankrupt or not will be held in the near future.

Building of New Theatres in Kansas City Presages Prosperity for Showmen There

THE year 1920 has been a highly successful one for Kansas City, Mo., exhibitors—but the year 1921 promises to far outshine it. This is one industry that has been "on its toes" throughout the whole war, and the post-war, period—and is at this time, when many industries are going slow, declaring the big things it will accomplish in the immediate future.

A "sign of the times" that in a most emphatic way demonstrated the stability and progressiveness of the industry in Kansas City was the recent opening of the Doric Theatre, under the ownership and management of Harding Brothers, already owning and operating one of Kansas City's finest moving picture theatres, the Liberty.

The Doric has been extensively redecorated; a marquise installed in front, adding greatly to attractiveness and advertising value; the house entirely rewired, one result being four complete circuits for improved lighting and color effects, and remodeling of the stage. The Doric was reopened with "Earthbound" for a ten-day run, a record spread in newspapers announcing it, and packed houses resulting.

Another "sign of the times" is the announcement that Grubel Brothers, now operating a theatre for pictures at Sixth and Minnesota avenue, will build a half-million dollar new theatre, a block west, to house their moving picture exhibitions—and will use their present house for vaudeville shows.

Two new vaudeville houses are being built in Kansas City, in both of which pictures will dominate. One of these is the Junior Orpheum, on the south edge of the downtown business district, an immense house, to cost about a million dollars. Excavation is completed for this project, and permit for construction has been issued. A new Pantages Theatre is now nearing completion near the Garden Theatre, just off Twelfth street, the "Street of Moving Picture Theatres."

All of the large houses in Kansas City are in strong hands, and many have been improved during the past few months.

Exhibitors Send Valuable Suggestions for Motion Picture Day to Committee

EXHIBITORS throughout the country are responding enthusiastically to the call of the Motion Picture Committee of the European Relief Council for aid in making January 26 Motion Picture Day, a red letter one in the industry. At the headquarters of the committee, 122 West Forty-ninth street, New York, each mail brings letters from picture theatres pledging hearty co-operation in the gathering of funds to save 250,000 starving European children.

Many of the picture theatres signify their intention of contributing a part of their receipts, and in a few cases all of their receipts, on Motion Picture Day to the starving children fund, and are arranging with churches and local relief organizations to supply speakers and workers to aid in the big drive for funds.

In sections where Sunday closing laws are in force some live wire owners and managers are arranging with the local authorities to allow special performances on Sunday, the proceeds from which will be devoted to the fund.

Heins Valuable Suggestions

Various plans are being worked out by exhibitors to aid the cause. Some of the theatres will give several benefit performances, culminating in the big special morning matinee for children on Saturday, January 29, for which tickets will be sold at $1 each and the entire proceeds to be contributed for the relief of the children.

The enthusiastic response of exhibitors to the request of the Motion Picture Committee is a source of keen satisfaction to those who have set the drive in motion. They feel that the motion picture industry is alive to its responsibilities and that the sum of money necessary to save 250,000 lives will assuredly be turned over to the Herbert Hoover organization as the picture industry's contribution to Europe's helpless war sufferers.

A sample of the hearty spirit of co-operation from exhibitors is shown in the following letter from E. D. Heins, of Roanoke, Va., who operates five theatres:

"I think this is a splendid spirit that is being shown. We have five theatres at your disposal. We have already paid for two full-page insertions on this subject in the Roanoke papers—"The Slaughter of the Innocents"—and we gave our Roanoke Theatre several Sundays ago for a free concert at which $800 was collected for this relief work at one performance. We are again going to give the theatre this coming Sunday for the same purpose and will have several more in January. This is a suggestion that can be followed in cities where no Sunday shows are given. We also suggest that receptacles be placed in all lobbies, where donations may be made."

Another wide-awake exhibitor already on the job is John W. Schatt, of the Gowanda Opera House, Gowanda, N. Y. He writes: "I see you are asking the motion picture owners to help this great cause. This morning I went to see the ministers of the various churches and the Red Cross and asked them to join me in making January 26 a big day. My plan is to have each church give a five-minute entertainment, making a total of one hour, then give a good feature play to close the show, making a charge of 50 cents a ticket, the tickets to be sold by school children and members of various churches. We seat 600 and it should make a fine sum for the cause."

Still another is from M. C. Howe, manager of the New Star Theatre of Erskine, Minn. He writes: "We are with you in the drive for the starving children of Europe and any little things our screen can do for you will be cheerfully done."

Pledge Co-Operation

Among those who have pledged their full co-operation to the committee are: C. I. Gresham & Son, Art Craft Theatre, Mooresville, N. C.; C. F. Kunz, Y. M. C. A. Theatre, Spray, N. C.; J. D. Jameson, Broadway-Odeon Theatre, Columbia, Mo; M. D. Womack, Colonial Theatre, Jasper, Ala.; Paul D. Overton, Lyric Theatre, Winchester, Ill.; J. S. Lee, Strand Theatre, Sckaloosa, Iowa; Alfred Lundquist, Palace Theatre, Grand Marais, Mich.; Harry E. Bleich, Empress Theatre, Owensboro, Ky.; S. S. Stevenson, Princess Theatre, Henderson, N. C.; O. J. Miller, Lyric Theatre, St. Clair, Pa.; S. A. Lambert, Fotosho Theatre, Suffolk, Va.; Charles G. Wells Opera House, Elkton, Ind.

The first contribution from exchange men has come to the committee in the form of a check for $50 from the Metro Film Exchange of Philadelphia. Robert Lynch, manager of the exchange, wrote he would call a meeting of exchange managers in Philadelphia to devise ways and means of concerted action in obtaining big results in the Philadelphia territory.

Dan Beard and Wm. Brandt Talk to A.M.P.A. Members

Daniel Carter Beard, chief master of the National Scout Commission, and William Brandt, president of the New York Theatre Owners' Chamber of Commerce, were the speakers at the weekly meeting of the A. M. P. A., at the Cafe Boulevard, on December 30. Mr. Beard, who carries the highest commissioned rank in the Boy Scouts' organization, told of the movement's progress since its inception in this country in 1905.

Mr. Brandt, speaking on behalf of his organization, offered Mr. Beard the use of their screens at any time they could be utilized to advance the Boy Scout movement. He also extended to A. M. P. A. members an inviation to the Theatre Owners' Chamber of Commerce dinner and ball at the Astor Hotel, on January 5.

Several amendments to the A. M. P. A. constitution, dealing mostly with routine matters and the board of directors' meetings, were unanimously adopted.

Film of Travel Evolution

The Harry Levey Service Corporation announces the premier showing of its educational picture, "The Porcelain Lamp," at the Strand Theatre, New York, Wednesday, January 12 at 10 a. m. The showing is private.

The photoplay centers around and takes its name from the discovery of gasoline as a liquid fuel, but it also incorporates the history of the evolution of travel from the days when the only known means of locomotion were man's own two legs, down through the ages to the present day.

"Bob Hampton of Placer" to Be an Early Release

Marshall Neilan's initial release for 1921 will be his spectacular visualization of Randall Parrish's book, "Bob Hampton of Placer," a picture of America's frontier days in 1876. It will be ready early in the new year.

The picturization of Booth Tarkington's "Penrod" will then be started with Wesley Barry again in the starring role. Albert Payson Terhune's, "The Lotus Eater," is also scheduled for early production.

For "Bob Hampton of Placer" the producer has used 1,500 men and horses of the Tenth Cavalry stationed at Fort Huachuca, Arizona. A thousand Blackfeet Indians in their picturesque attire are also shown.

David Kesson and Jacques Bizeul were chief cameramen. Marion Fairfax adapted the story.

Picture Trade in Java Is Increasing Rapidly

The moving picture business is expanding rapidly, according to a report transmitted to the Department of Commerce by Consul Jewell, at Batavia. American pictures are increasingly popular; the types best liked are big features, comedy, news and travel films. No film of less than five reels is very successful. The pictures which attract the native audiences are those of the adventure and action type, while the European and American audiences usually prefer well-acted drama of the type most popular in the United States.

Cecil Has Been Selected for "Heavy" Role

Edward Cecil, well known to the patrons of the silent drama, and famous throughout the country for his vivid portrayals of "heavy" types, has been selected by Metro to play an important part in the production of "Big Game," in which May Allison is starring.

Convention Postponed

The Virginia exhibitors' convention, which was slated for January 12 and 13 in Washington, D. C., has been changed to January 26 and 27, in order that there may be an affiliated meeting with the exhibitors of Maryland and the District of Columbia.

From
EXHIBITOR'S TRADE REVIEW

Salt Lake City

GEM

Feature, "Dead Men Tell No Tales" (Vitagraph).—Positively the best picture booked into this house this season. Business at opening was ordinary, but picked up until box office record for week was set. A great picture with plenty of thrills and the best bet this house has had in many a long day.

Exploitation.—Tie-ups with local store

Goldwyn 1921 Policy Is Guided by Success of That Followed in Making 1920 Pictures

THE success of the Goldwyn production policy of the past year has been tested at the box office and has determined the attitude on big pictures for the year 1921. During the new year the Goldwyn company is preparing to surpass the record of the last twelve months by turning out pictures that will merit long runs and be even more profitable to the exhibitor, it states.

Reports from Goldwyn's twenty-two exchanges covering the rental record made by pictures released during the past year have been received at the home office and show that they have played to unusually large business.

The confidence of the Goldwyn company in big productions, written by the most popular authors and acted by all-star casts has been fully justified during the past year it is said, and plans are being carried out to supply a still greater demand for productions of the same stamp during coming months.

Whereas the past two years have shown the value of the Eminent Authors' combine, the full possibilities of this organization are only beginning to be realized with the latest development that finds the authors, not alone writing original stories for screen presentation, but actually spending their time on the studio lot that they may cooperate with the director while scenes are being shot.

The Goldwyn company is receiving support from Rex Beach, Rupert Hughes, Gertrude Atherton, Gouverneur Morris, Basil King, Mary Roberts Rinehart, Leroy Scott, all of whom will figure prominently on the program for the coming year.

Samuel Goldwyn plans remaining at the Coast Studios for a number of weeks that he may keep in close touch with the work being done on the big pictures now being made, such as Gertrude Atherton's "Don't Neglect Your Wife," Gouverneur Morris' "A Tale of Two Worlds" and Rupert Hughes' "Dangerous Curve Ahead."

Decision Has Been Reached for Release of "The Kid," Chaplin Film, by First National

DEFINITE information regarding the channel of release of Charles Chaplin's much contested special "The Kid," is made in the announcement by Associated First National Pictures, Inc., that it will form one of the series of super attractions which that organization is to release as the "Big Five."

With the disposal of the film and the return of Mr. Chaplin to the Coast the way was cleared for the completion of the remaining four of the eight short reel comedies for the production of which that star was under contract to First National. The latter announces that work is now in hand at the Chaplin studio.

"The Kid," being a special, and entirely distinct and apart from the original eight short comedies already contracted for, the Associated First National statement sets forth that it is not obligated for release under the same terms as the latter. It has been decided, however, in order to afford every benefit possible to those exhibitors who hold contracts for the original eight comedies, to give such exhibitors first consideration in determining the conditions of release, "for exhibitors other than these," the statement adds, "the big Chaplin special will be available as one of the 'Big Five' grouped together for exhibition under the special season plan now announced, or it may be booked separately on rental terms corresponding to the determined exhibition value.

The remaining four pictures of the original Chaplin series, the official statement continues, will be produced in that star's own studio in Los Angeles.

"The Kid" has been widely discussed because of the disputes about its release. It was reported that the comedian had sold the American rights to it for $1,000,000 and then an announcement was made that his contract with Associated First National Pictures prohibited the distribution of any production starring him except by First National.

Anna Q. Nilsson Finds the Heroine in Metro's "Temple Dusk," a Weird Being

ANNA Q. NILSSON, who enacts the role of Ember, the principal character in "Temple Dusk," the forthcoming George D. Baker production for S-L Pictures that is now being made at Metro's New York studios, finds the character of the girl she is portraying on the screen an enigmatic study in moods.

"I first read the story in The Saturday Evening Post," said Miss Nilsson recently, "and was impressed by the weird power of the tale. The character of Ember which fascinated me from the story's beginning was baffling to me, when I tried to fathom her motives in all she did, from her first drunken supper party which resulted in her mad marriage, to her final determination to sell herself to the profligate Bunny Fish.

"Yet this very mystery in the girl's character constituted the story's rare charm for me. When I learned that Mr. Sawyer and Mr. Lubin of the S-L Pictures had purchased 'Temple Dusk' for production on the screen and that the part of Ember would fall to me I was overjoyed. And yet, again I was awed a little, too, for I was conscious of the mystery in the girl's nature and wished to understand her thoroughly in my screen portrayal of the part.

"This meant getting acquainted with Ember, the strange girl who got tipsy at a wild supper party, married a minister's son who forged a check and then through a long series of mishaps—at last to sink to the lowest depth for any woman.

"It was a novel experience. But at the last I finally did come to know and to understand her every action from her first love for an intoxicated youth to her last great redemption in the conclusion of the play."

Miss O'Connor Joining MacAlarney in London

On her way to London, where she will join Robert E. MacAlarney's staff of scenario writers in Paramount's new London studio, Mary H. O'Connor, formerly scenario and film editor in the Lasky studio in Hollywood, spent a few days in New York. She sailed on January 4 and will be gone several months.

"The biggest event in Los Angeles film circles in years," said Miss O'Connor, "was the announcement by Jesse L. Lasky, of the new Paramount policy of merging its production department into a vast stock company, and the visual evidence of the inauguration of this policy is Cecil B. DeMille's new picture, 'Five Kisses'."

WATCH THE WORLD

Talking it Over with Miss Dorothy Gish After She Took That Trip to Greenwich

By EDWARD WEITZEL

IT wasn't the parrot's fault. • I made the mistake of addressing him as Polly and asking if he wanted a cracker. His name is John, and from the way he looked at me I thought he was going to reply, "I wish somebody would bring me a stuffed club!" He was a wise bird, all right, and on to his job. When I sat down near one of the windows overlooking Central Park his back was to me and he kept it turned until Mrs. James Rennie entered the room, but when I had finished congratulating the bride and resumed my seat John was facing in my direction and he never took his eyes off me until the outside door shut me from his view.

Muffling the sound with my hand and speaking in a half whisper, I leaned forward and inquired anxiously:

"Is our feathered friend in your husband's pay?"

"Why do you ask that?" said the young matron, who is Dorothy Gish to the public and whose sudden marriage the other day, following that of the unexpected wedding of Constance Talmadge to John Pialoglou, is the first double-barreled romance in filmdom.

"From the way the bird fixes me with its glittering eye," I explained, "I thought Mr. Rennie must have bribed it with a pound of sunflower seed to do guard duty while he is at the theatre on matinee days."

Remodeling a Husband in Advance

Mrs. Rennie was kind enough to laugh at my little joke and to help it along by remarking:

"You'd better be careful. John has been a member of the Gish family for five years and we never know what he's going to say,"

"Nevertheless, let's talk about your husband. When did you first meet him?"

"Eighteen months ago. He played my husband in 'Remodeling a Husband' and he also played my husband in 'Flying Pat.'"

"And now he's your husband in reality and that's as it should be. He didn't have an opportunity in either of the pictures to woo and win you and so, like a sensible man, he did so in earnest."

The bride of a week thought for a second and then her eyes took on the celebrated Dorothy Gish twinkle, as she exclaimed:

"I remodeled my husband before I married him, didn't I? And that's the best plan. But isn't it funny how different things are from the way they were in the two pictures? I should never think of remodeling Mr. Rennie, because it isn't necessary; and in 'Flying Pat' my husband is supposed to know nothing about airplanes and to be dreadfully worried every time I go up. In reality, it is just the reverse. Mr. Rennie served two years in the Canadian flying corps, and we intend to take trips together in an airplane next summer."

"If the weather had been warmer I suppose you would have flown to Greenwich and back in an airship built for two. Now tell me all about the double elopement."

That Trip to Greenwich

"It wasn't an elopement. Connie and I and Mr. Rennie and Mr. Pialoglou decided Christmas night to get married the next day, and so we went to Greenwich Sunday and kept our agreement. It had to be that way. Constance Talmadge is my best friend and we have always promised each other that we would be married at the same time."

"Where are Mr. and Mrs. Pialoglou stopping?"

"At the St. Regis. Mr. Pialoglou is a tobacco importer. His father is a tobacco grower in Greece."

The D. Gish twinkle got into action again.

"What is it?" I asked.

"Connie was married first. It took only about three minutes, and James and I were pronounced man and wife three minutes later. Ever since then Mrs. Pialoglou insists that I must listen to her when we are discussing domestic affairs; she says she has had more experience as a married woman."

I looked at the slight figure sitting at the table in the center of the room—at the young girl who has brought smiles to the faces of thousands of human beings. Her right to happiness seemed to have a special claim of its own. She pointed to a bouquet of roses on the table and explained that they had been sent her by Mr. Rennie's mother. Her unaffected pleasure and appreciation was in keeping with the honesty of her own nature. She has learned much of life, of its serious side as well as of its springs of laughter, and has a thoughtful mind to go with her sunny disposition and loyal heart.

"It isn't necessary to wish you happiness," said I, with the freedom vouchsafed by a long friendship; "you belong to that class of wise little women who make their own happiness."

Where the Elopers Foregather

The chat with Dorothy Gish Rennie took place in the Gish suite at the Savoy Hotel on a Wednesday afternoon. Learning that the young couple had been snapshotted by several enterprising newshounds, but that there were no group photographs of the Rennie family to be had, I arranged to drop in at the Rennie apartment near Gramercy Park the next afternoon and bring a camera with me. Arriving at the house one glance showed that the entrance would make an effective background for the picture. The building is on a quiet street, but the snapshot in the lower right-hand corner will show that any young girl would be in love with the romantic looking doorway. A second glance at the picture shows also that most of them will envy the happy looking little person with the cane more than the doorway.

I should liked to have taken a flashlight of the living room, with mine host before the tall fireplace and his wife sitting in the corner of the broad sofa and looking demurely dignified, but I don't know anything about flashlights and Mrs. Dorothy Gish Rennie didn't hold the pose but a second or two. The sound of an auto horn outside sent her flying to the window.

"It's the car!" she announced.

Swinging the slender and very correct walking stick she picked up in Paris last summer, the hostess led the way from the room and down the stairs with that pert carriage of her head so suggestive of a bright-eyed wren, although her gray coat and turban failed to carry out the simile.

The posing in the doorway was soon over. Several of the neighbors across the street stood at their windows and watched while the camera was leveled at the Newlyweds. All womenkind dearly love a bride—who is also a celebrity.

Now for a pleasant little surprise! Look closely at the picture of Dorothy Gish Rennie standing in the doorway of the limousine and see if you can make out the smiling person on the back seat. No, it is not Constance Talmadge Pialoglou, but Mrs. Mary Gish, mother of the bride, come to take Dorothy and James for a drive. Which shows that everybody is happy and that both the Gish and the Rennie families are delighted with the match.

SMILING FOR US
Dorothy Gish and James Rennie in another pose

BRIDE AND GROOM
James Rennie and Dorothy Gish in a newlywed photograph

Rubbernecking in Filmland

THE holidays are over. Filmland has recovered from its Christmas presents, headaches and all, and a few representative members of the colony, including Bennie Zeidman, Bull Montana, Pete Smith, Lindsey McKenna and the Neck, are wearing theirs in public.

In order to head off erroneous impressions and to silence invidious remarks from one Alfred Cohn, book and play broker, the Neck wants to state that the elegant, highly polished and otherwise tasty looking walking stick he is now sporting is worn solely in the interest of style and to keep peace in the family, and not because of decreptitude engendered by the crowding years, as Mr. Cohn would have people believe.

Only Ornamental

A friend who knows us well—well enough to borrow money from us—remarked recently while negotiating a small loan that the "stick" took away from, rather than added to, our apparent years. When our sciatica is not acting up, and the corn on our left foot is quiescent, and the stiffness in our right leg is not registering, and the housemaid's knee that afflicts the patella of our off limb in rainy weather is dormant, we do not need a cane for other than ornamental purposes, and any insinuations to the contrary are false and misleading in the extreme.

We have busted into the New Year with high hopes, but what 1921 holds for Filmland, none can tell. Fame and fortune are waiting around the corner for a few, but many, alas!, will have to write "Not so good" when they close the diary a year from now.

Fatty Whooped It Up

The not overly original slogan of "Fewer and Better" pictures is heard on every hand; a consummation devoutly to be wished—and since fate and financiers have decreed fewer and shorter bank rolls—a condition that will doubtless come to pass, especially the part that has a numerical significance.

"Paris is a w-o-n-d-e-r-f-u-l place, and life there is one continual round of gay old times," says Fatty. "I thought at first that some kind of celebration must be going on, and being a stranger I sort o' waited for things to cool off before I started in; but things didn't cool off, and when they kept on whooping it up, and kept on throwing confetti in my soup wherever and whenever I dined, I concluded that the conviviality was staging a continuous performance, and so I plunged into the mad revels and after that every day was a heydey of pleasure."

Betty Compson's Picture

Fatty intended to go from Paris to London by airplane, but was forced to take a Channel packet on account of foggy weather.

I went out to the Brunton plant this week with the intention of rubbering the whole shebang, but I never got any further than stage 1, where Arthur Rosson was shooting close-ups for a Betty Compson film, which, so far, has no name.

Perley Poore Sheehan, the author of "The Whispering Chorus" (to my mind one of the best films ever made) wrote the play in collaboration with Art Rosson.

I got the plot bit by bit, a little from Miss Compson, a modicum from Art Rosson, a smidgen, if you know what that means, from Dick Rosson, who plays a part in the picture, and a pinch or so from Hal Rosson, who handles the camera, and after I had put it all together I came to the conclusion that there was a reason for the embroidery of praise and kind words with which every one of the four embellished in his narrative.

The Neck Wears a Cane to Keep Peace in Family and Maintain His Stylishness

By GIEBLER

Eighty American Dollars

The plot of the story revolves around the sum of eighty dollars—a small sum, but, like Mercutio's wound, as big as a barn door with possibilities after Sheehan gets through with it. A capable writer, with a well-oiled imagination, can do wonders with small things. Look what De Maupassant did with a piece of string! And while native modesty makes me shrink from the necessity of classing myself with either Perley Poore or De Maup, still I could name another well-known writer who could do wonders with eighty berries—if he had 'em.

As I remarked before, they were shooting close-ups, the intimate stuff, the milk in the cocoanut of the story, as it were. The scene was a small bedroom, the kind of bedroom you will find in any of the thousands of small houses with picket fences around them and green shutters at the windows in the poor folks-y end of any New England or middle western town.

Real Dramatic Tragedy

The room was in disorder; the bedclothes were tousled; a grey blanket was flung over the footboard of the bed. Betty Compson was in the room. She stood with hand clutched at her throat, her eyes strained with fear.

"WE'RE FRIENDS YET, AREN'T WE?"

Scene from Constance Binney's new Realart picture, called "Something Different"

No, gentle reader, there was no leering wretch just outside trying to break down the door; this was no scene of beleaguered chastity being chased by a heaving chested heavy, with our hero riding to the rescue on Black Beauty twenty scenes away. This scene had far more of drama and tragedy in it than any scene of that description can ever have.

Doubted Her Brother

Betty, as the small-town girl in the story, had just completed a search of the room, a search for the eighty dollars. She had not found it, and she feared that Jim, her good-for-nothing brother, had taken the money. To be positive of this would mean the breaking down of faith in her brother, the one person who, if he had been a man instead of a mouse, might have changed the fortunes of every one in the story.

Dick Rosson is certainly one worthless scamp in that picture. He told me that he had never played such a low-down, shiftless, not-worth-the-powder-to-blow-him-up sort of rascal before in all his career—and Dick has played some mean parts in his time.

Dick came in the room, slouching along with a hang-dog air.

A Record for Meanness

"Jim," said Betty, "why don't you help me hunt for it; why don't you do something?"

Jim helped. He picked up a folded newspaper and examined its folds with meticulous care; so careful, indeed, was his inspection that he condemned himself with his over-zeal. Betty knew by his actions that he was searching for what was not lost, so far as he was concerned.

And here came as fine a bit of pantomime as I have ever seen. Dick's back was turned to Betty while he examined the paper. She stood there and looked at him, and with each rustle of the pages, her doubt grew stronger and stronger. By the time he had finished, laid the paper on the table and turned, her whole facial expression had changed from one of doubt to absolute certainty.

Simple But Effective

She didn't "bawl him out"; that would have been crass melodrama, and Art Rosson's players don't pull that kind of stuff. Nothing like that was needed; no audience will fail to get the look she gave him. Dick gave in and branded himself as a thief in his sister's eyes by the simple act of allowing his arms to drop and hang limply at his sides. I remove the brown derby to Betty Compson and Dick Rosson for that scene. It was the real stuff, the stuff that drama is made of.

The story will be released about third on the list of Compson features on the Goldwyn program. I wish the darn thing had a name so I could tell you what to look for, because it's going to be great. Lon Chaney has a fine part of a tin horn gambler. George Cooper, Walter Morosco, Frank Campeau, Camille Astor and Bert Woodruff are in the cast in addition to Miss Compson and Dick Rosson.

Broadwell Moves

Broadwell Productions, Inc., has changed its address from 1115 Brokaw building, 1457 Broadway, to 135-137 West Forty-seventh street, New York City.

If Daredevil Hutchison Is Ever Sick, Think of the Nightmares He Will Have

By SUMNER SMITH

IT was stunts and then more stunts that Charles Hutchison, who makes serials for Pathe release, talked this week when he "blew" to lunch at Jack's. Stunts, past, present and future. For where some men dream of breaking the bank at Monte Carlo, or cleaning up in Wall Street, or becoming president, or winning perennial smiles from temperamental sweethearts, or keeping the wolf from the door, Hutchison dreams of stunts—always stunts.

That is, he dreams of them during the working day. Possibly he does at night, too. Most people would. We will pity Hutchison if he is ever taken seriously ill and has the nightmares that accompany a high fever. Because they would be "some" nightmares.

He would find himself doing in his dreams the stunts he did in "The Double Adventure," his latest serial—the one in which he broke his left arm. He would find himself leaping from a motorcycle speeding at fifty miles an hour, over a stone bridge into a river fifteen feet below—and probably landing in the maw of Jonah's whale. He would find himself riding a horse over a log over a deep chasm—and the horse's hoofs would slip and blo-o-ey. He would find himself jumping from the roof of a house to a skylight three stories below—and crashing through the glass.

A Fifty-Foot Leap

But, worst of all, he would see in his dreams the stunt he did in a Mexican oil field, when wild movie Mexicans chopped down an oil derrick on which he had a Gatling gun mounted and he had to make a flying leap to the branches of a tree fifty feet below. Probably the tree would vanish into thin air and Hutchison would land on jagged rocks.

It didn't seem possible that the quiet, unassuming, young athlete was "Hutchison, the Daredevil." You would expect him to be at least breezy and he is a quiet talker. But he is interesting. He is a whole library on serial stunts.

Most members of the fair and the foolish sexes believe that stunt making is merely taking a chance. Hutchison can tell them differently. It is a matter of close mathematical calculation, and then let 'er go and hope for the best. If Hutchison's motorcycle is to carry him over a thirty-foot chasm, he figures out the necessary rate of speed and whether to "take off" from a six-inch or a twelve-inch incline. Very simple. All Hutchison has to do it to steer straight. And stay on. And hope that the motor doesn't miss. And a few other things.

Will Not Fake

Then, too, a few rehearsals give one confidence. After one has sped across the thirty-foot chasm three or four times, one is reasonably sure of doing it well while the cameraman is grinding away. One forgets about life insurance refused and such little set-backs in life, and becomes an optimist. One does—and that one is Charles Hutchison.

Of course, it is sometimes easy to fake. But I really don't believe Hutchison does fake. One fake was suggested to him during the luncheon and he promptly turned it down.

Hutchison was telling about "A Chance in a Million," a serial he will start within two months, or as soon as his broken arm is well again.

"I'm going to try to make it the biggest stunt serial ever put out," he said in the matter-of-fact tone of a man about to cultivate a field of corn. "Gilson Willets and I want to make it all action. We'll film it all in the East—at Ausable Chasm and in Florida. One of the features will be a fight in the water with a shark. I want to get a sort of a diving bell so the camera man can shoot the scene under water."

CHARLES HUTCHISON
Who takes chances for a living

"You could build a big tank," suggested the interviewer, "and have the fight in there, away from any other sharks. Then there would be less chance of your being hurt again."

"Physically Possible Stunts"

"That wouldn't suit me because it wouldn't be real," Hutchison replied. "The black men down there kill sharks and get away with it. I'm as much at home in the water as on the land, and if they can do it, why I can do it. I don't like fakes. They are cheating the public and the public is no fool. You can't tie a man in an automobile, run him over a high cliff, have him land on jagged rocks that crash the auto to pieces and then show him arising and adjusting his necktie.

"My stunts are physically possible stunts. They are a matter of close calculation and nerve. Many men could do the same things but they don't care to take the chance. Their nerve would fail them at the crucial moment. I do lots of different stunts, but I always practise them beforehand, or make it as near to an actual rehearsal as possible. I practise all kinds of athletics. Two men help me keep in good physical condition. I'm training all the time.

How He Broke His Arm

"I ride a motorcycle a great deal, particularly just before I'm beginning a picture, because a motorcycle is treacherous. I don't stay on the roads, but ride it over rocks and ploughed fields. When I had to drop from a rope ladder on an aeroplane into a speeding automobile, I practiced hanging from the aeroplane for several days. I wanted to feel at home in the air when the scene was shot."

"You've been lucky in nearly all your stunts, haven't you?" Hutchison was asked.

"Never had a serious accident doing a stunt until I broke this arm," he answered. "I was swinging from chandelier to chandelier across a room. The floor was twenty-two feet below. It wasn't such a tough stunt, but I had been working all day and was a little tired when the director asked me to hang from a chandelier for a close-up. I didn't realize I was very tired and so I didn't object to his taking stills immediately afterwards. Then, as I began to swing on the chandelier to get back, one of the electric light bulbs broke. I instinctively put one hand up to shield my arms. The next thing I knew I was on the floor. The grip in my other hand had weakened. So I broke my left arm."

Loves Animals

The conversation turned to cruelty to animals.

"Do you know," said Hutchison, "I'll even hate to hurt the shark. I mean it. That's why I want it to be a sportsmanlike affair—on even terms. I'm funny that way, but, don't you see, I'm picking on the shark? It hasn't anything against me.

"I saw a bull fight once at Tia Juana and I wanted to lick the crowd. The bull had no chance at all, and as for the horse, why it was murder. They put it where the bull could run it through with his horns. Then they pushed its entrails back with a handful of straw and went wild over its agonies. I could have killed them.

Afraid He'd Hurt Bear

"Once when we were working in the Pacific, some of the boys saw a baby seal on a rock off the island. They got their guns and began firing at it. I swam out to it and pushed it into the water, and they laughed at me. I don't believe in wanton slaughter.

"I love animals. Once when I wrestled with a bear I was afraid of hurting it. I knew how to handle it and it hadn't a chance to hurt me much. I buried my head in its neck and used wrestling holds. I knew it would try to trip me and that it would not try to bite me until it had me down. That bear had no quarrel with me. On the contrary, I was picking a quarrel with it.

Effeminate Sammy

"Have you heard the story of my canary? I can't have a dog where I'm living here in New York, so it has to be a canary Sammy was his name. One morning he flew in my apartment. My wife and I had lost our canary and so I tried to catch him. He flew out the window and I went after him—up and down fire-escapes and through a window into somebody's apartment. It's a wonder I wasn't arrested.

"Well, I finally did catch Sammy. But he was a funny bird. Couldn't sing. Tried to all the time, but couldn't get more than a chirp out of his little throat. My wife and I pitied him. Then Sammy disappointed us. Began to build nests, something no self-respecting male bird should do. We destroyed the nests, but Sammy always built them again. One morning we found him sitting on a brand new nest like the effeminate bird he was. Pushed him off—and there were two new, shiny eggs. So we had to apologize to Sammy and change her name."

News of the West Coast

By A. H. GIEBLER

Three Firms Incorporated

Incorporation papers were filed recently with the secretary of state for three new motion picture producing companies, with prominent Los Angeles business men named as incorporators for each company.

Colonel W. N. Selig and Samuel E. Rork have organized the Snowy Baker Production Company for the purpose of exploiting pictures starring Snowy Baker, well-known Australian athlete.

M. J. Grave, A. C. Webb and Emmett Dalton are named as incorporators for the Standard Pictures Corporation; and Gordon MacLean as incorporator of the Film Art Productions Company.

Mae Marsh Forms Company

Mae Marsh, remembered as the little sister in "The Birth of a Nation," and as star in Triangle, Goldwyn and Robertson-Cole productions, has announced that she has formed her own producing company, and will begin production early in the new year on a story that has been secured, and which Miss Marsh declares to be the best she has had since she left the Griffith organization. Whether the picture will be made here or in New York has not yet been decided.

Gagnon Goes East

Ernest E. Gagnon, manager of the western offices of the Affiliated Enterprises, Inc., leaves for New York early in January to dispose of the world rights to the film production, "Who Is to Blame?" featuring Enid Markey, and written by Wycliffe A. Hill. The film was given a prerelease run at the Palace Theatre in Los Angeles during the week of January 2.

Mumper Returns from East

Hewlings Mumper, partner of Benjamin B. Hampton in the Zane Grey Pictures, Inc., Great Authors Pictures, Inc., and Federal Photoplays, Inc., has returned from an extended stay in the East, bringing with him encouraging news regarding the general condition and future prospects of the film industry.

Renco President to Chicago

H. J. Reynolds, president of the Renco Film Company, has gone to Chicago to arrange for the exploitation of "Lavender and Old Lace," a recent production turned out by his company.

A. L. Hart Recovers

A. L. Hart, head of the A. L. Hart Productions, sponsoring Chester Conklin in comedies for Special Pictures Corporation, has recovered from a recent illness that kept him away from the studio for some time.

Kenton Returns to Work

Owing to the unusual activities at the Mack Sennett studios, Erie Kenton, the director of Mack Sennett comedies, has been compelled to shorten his vacation period. Mr. Kenton was granted a leave of absence until some time in January because of a slight breakdown experienced just following the completion of "Small Town Idol," one of the latest Mack Sennett comedies.

Mr. Kenton is again wielding the megaphone with his customary vigor and enthusiasm, and avers that he has fully recovered from the effects of his recent illness.

Ray's Christmas Gift

Al Ray, now with the Charles Ray Company, but recently of the Henry Lehrman organization, was presented with a son by Mrs. Ray a few days before Christmas.

Moving Picture Symphony Ready for Presentation

Several times recently in the papers and magazines devoted to motion pictures, and in the daily papers as well, articles have been published on "Music for the Movies" and many plans have been suggested for improvement in the musical programs offered by various theatres throughout the country.

Recently there appeared in the New York Sun an article by Hugo Reisenfeld, in which he predicted that "some day someone would solve the problem by writing a motion picture symphony which would synchronize with the picture in mood, character and tempo."

With Cosmopolitan's Productions coming release of Marian Davies' next picture, "The Bride's Play," directed by George W. Terwilliger, what is said to be the first moving picture symphony will be ready for a hearing. George Spinn is the composer.

"Partners of the Tide" Release Date Set Back

In view of the fact that the size of the production necessitated a longer working schedule than has been anticipated the release date of "Partners of the Tide" has been advanced by the W. W. Hodkinson Corporation to February 20.

"Partners of the Tide" is the second Irvin V. Willat independent production. It is a picturization of Joseph C. Lincoln's splendid sea story. And those who saw "Behind the Door" and "Below the Surface" know that it is in a story of the sea and its people that Irvin V. Willat is most at home.

Great things may be expected from this picture and various officials of the W. W. Hodkinson Corporation are confident that it will even exceed in popularity and public appeal Irvin Willat's splendid picture "Down Home" which was recently released.

Paid screen advertising if camouflaged whether it be in big features or in industrials is an axe hewing at the roots of the tree of prosperity. Paid screen advertising frankly announced to your theatre patrons is another matter and will do no harm unless your patrons object to it.

"REMEMBER THE FIRST DAY WHEN WE MET—I WAS STANDING AT THIS SAME COUNTER?"

A scene from Metro's new picture called "The Lure of Youth"

Exhibitors Agog for Washington Meeting; Program Ready from "Howdy" to "So Long"

EVERYTHING is set for the annual convention in Washington, D. C., of the exhibitors of this territory except the tables, and the management of the Washington Hotel has promised that they will be ready on schedule time. Local exchange managers and theatre owners and managers have prepared an elaborate program of events running over two days.

Committee appointments have not yet been completed, but President George Fuller of the Washington Exchange Managers' Association has put a number of his fellow managers to work and results are beginning to show. Abe Dresner has been selected chairman of the entertainment committee. Associated with him are Sidney B. Lust, vice-chairman; W. A. Mack, S. A. Galanty, Jules Levy, W. L. White and Paul E. Krieger.

The report of the entertainment committee is as follows:

January 26, 12 o'clock noon, congregate at the Washington Hotel, at Fifteenth and F streets, where the members of the greeters' committee will be on hand to say "Howdy." At 1 o'clock an automobile parade will be formed for a tour of the city. Visiting exhibitors and exchangemen are urged to be on hand promptly. From 3 o'clock to 5 o'clock will be devoted to a general get together gathering. There will be informal talks by men prominent in the industry and in the public eye.

The day's big event transpires at 8 o'clock. Get your tickets from Abe Dresner. Don't tell your wife about this part of the program, but, confidentially, the tickets are for a burlesque show. All of the exhibitors who attended the theatre party last year can tell you whether or not it's worth while.

The morning of January 27, until 1 o'clock, is to be left open to permit the visitors to call on their exchange manager friends in the offices of the latter and talk shop if they want to. The period until 3 o'clock is left open for meeting purposes, but at that hour and until 5 o'clock the visitors will be welcome guests at the Strand Theatre, Ninth and D streets, where they will be the guests of Manager Linkins. A good vaudeville show is booked for that week.

You won't have to put on your glad rags for the big event of the evening. All you need is a good appetite and a ticket. The latter will be gladly supplied by Chairman Dresner. A lot of surprises are promised and the exhibitors will meet some men who can tell them about national legislation and other timely topics. In addition, there will be something worth while in the way of entertainment.

To make this all possible, the finance committee, under the leadership of Lester Rosenthal, has collected from the exchanges a fund that in dollars represents four figures. Mr. Rosenthal has associated with him Jean Crandall, vice-chairman, and Abe Dresner, G. R. Ainsworth, Louis Reichart, Sam Flax and J. H. Beavers.

The executive committee has as its chairman George W. Fuller, Lester Rosenthal as vice-chairman, and Clarence L. Linz, Edwin A. Sherwood and Abe Dresner as members.

Other committee appointments will be announced later by Mr. Fuller. Invitations will be sent to each exhibitor in the Washington territory within the next week or ten days, and it is estimated that there will be upwards of 200 visitors in town for this event.

George Beban's "One Man in a Million" to Be Distributed by Robertson-Cole

IN the closing hours of 1920 Robertson-Cole closed one of the important transactions of the motion picture year by signing a contract for the distribution of George Beban's special production, "One Man in a Million," which was written and directed by Mr. Beban, and which stars him in the most remarkable and original role of his entire career.

Included in the contract is $100,000 in advance bookings in a score of American cities which will include the personal appearance of Mr. Beban, who holds a distinctive place in the American theatricals.

Robertson-Cole executives signed the contract with Mr. Beban and with Irving M. Lesser. The latter represented Sol Lesser, who has been interested in Mr. Beban's screen ventures.

"I cannot express my satisfaction at having obtained distribution through Robertson-Cole," said Mr. Beban. "Above all I desire dignified and fair handling of this production, which I cansider the best thing that I have ever done, and I feel certain that is in proper hands."

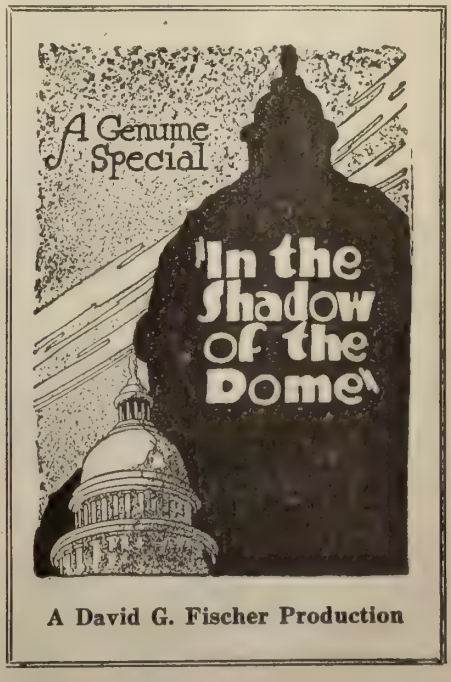
"One Man in a Million" will be released January 8, in Newark, N. J. After that it is booked solidly for four months. Meanwhile work on advertising material and accessories is being rushed for a general release will probably follow soon afterward.

The cities and theatres in which the Beban picture has been booked, and which will be supplied by Robertson-Cole, in addition to the thousands of other bookings which the distributing company will immediately start to get through its own arganization, are:

New Branford Theatre, Fabian Interests, Newark, N. J.; Howard Theatre, Lynch Interests, Atlanta; Orpheum Theatre, Crescent Amusement Co., Nashville, Tenn.; Strand Theatre, Memphis, Tenn.; Strand Theatre, Col. Fred Levy, Louisville, Ky.; Circle Theatre, Robert Lieber, Indianapolis; Metropolitan and Strand theatres, Cleveland (day and date); leading theatre controlled by Ascher Brothers, Milwaukee; Riviera and New Tivoli theatres, controlled by Balaban & Katz, Chicago; Circuit Theatre, Ascher Brothers management, Chicago.

John H. Kunsky's Madison Theatre, Detroit; State Theatre, managed by Finkelstein & Ruben, Minneapolis; Capital Theatre, Finkelstein & Ruben, St. Paul; Liberty Theatre, controlled by Jensen & Von Herberg, Seattle; Tivoli Theatre, Turner & Dahnken, San Francisco; T. and D. Theatre, Turner & Dahnken, Oakland; Kinema Theatre, Gore Brothers and Sol Lesser, Los Angeles; and a leading theatre at San Diego.

GLADNESS—NOT MADNESS
Lois Wilson and Conrad Nagel in the new Paramount special called "Midsummer Madness"



A David G. Fischer Production

Chicago and the Middle West

By PAUL C. HINZ

Pathe Salesmen Smash Theory of "Slump"

Right in the thick of the most talked-of "slump" in the history of the industry, Pathe's Chicago sales force closed the biggest month ever recorded for this territory. By 40 per cent. it topped all previous records, during November, designated "Pearson Month." Backing up his firm belief in present prosperity, Sales Manager Stanley Waite said:

"Some of the very best reports coming in from exhibitors, come from industrial centers where a condition of non-employment exists. Instead of hurting the show business, this condition has helped. Those who have been thrown out of work are spending idle hours in the theatre, and exhibitors have discovered that they have nothing to fear from factory closing."

Stoll's Chicago Quarters Doing Rushing Business

Stoll Film Company of America's first venture into the Chicago territory has met with splendid success, surpassing even the anticipations of its optimistic local manager, Ben Beadell. So gratifying was the report turned in by his force, for the sale of Stoll's thirteen features in Illinois and northern Indiana, during the first three weeks, that Manager Beadell received the long-distance congratulations of Ralph Proctor, Stoll's general manager, for "great work." December 29, Mr. Beadell, in turn, congratulated his staff by entertaining them at New Year's dinner.

Selznick's Division Heads to Meet in Chicago Soon

For the first time in Chicago, Selznick is to hold a national convention of division managers, at a date not yet determined, but expectedly between January 10 and 20. Every three months these meetings have been held, but heretofore always in New York. Owing to the fact that Chicago is more centrally located, Mr. Selznick selected this city in the hope that the attendance would be greater. In addition to the five division managers, a number of branch managers will be present. Arrangements for the convention are being made by Samuel Sax, local sales manager, who announces that it will probably be held at the Congress Hotel, and will be an all-week session.

Exhibitors' Unit Growing

Chicago exhibitors are showing an increased interest in the newly organized Chicago branch of the Illinois Exihibitors' Alliance, and have been keeping William J. Sweeney, executive secretary, busy with new registrations. The organization now has a membership of 150. The last meeting was held Tuesday, December 28, and in addition to a lively talk by Joseph Hopp, included a report of the conference which the board of commissioners had held with the local Motion Picture Operators' Union. The union has agreed to recognize the Chicago branch as an organization, and while the new wage scale at $1.50 an hour will go into effect January 8, as scheduled, the union heads have practically consented to reconsider in cases where the exhibitor's business is proved insufficient for paying the new scale.

Shetland Ponies Prizes to Help Exploit Hart

It has taken Eddie Eckles and Harry Rice to concoct an exploitation scheme that bids fair to put Neal Hart first in the hearts of little Miss Picture Fan and her young brother, all over the country. Wherever moving picture theatres show this son of the wooly west, who rides under the banner of the Independent Films Association, he will be known and accepted as "America's Pal" by the time Mr. Eckles and Mr. Rice have "carried out."

Neal Hart has made the first move in preparation has been the purchase of a ranch and a flock of Shetland ponies. In the last-mentioned lies the secret which is to startle school children into realizing what a wonderful, all-around friend they have in "America's Pal."

At an early date Americanization contests will be started in all of the key cities of the country. Through the mediums of the daily papers, the screen and poster advertising, the nature of the contest will be widely exploited. The co-operation of the schools will be sought, and as the purpose is to stimulate a study of the conditions and needs of modern America, it is expected that the campaign can meet with nothing but approvel from all factulty members. Every question that is of interest to progressive minds today will figure in the course, and at the end of the period of study the best little American in each of the key cities will be awarded a Shetland pony by Neal Hart. In addition, the branch exchanges of the Independent Films Association will give out complete cowboy outfits.

Ascher's West Englewood Opens to 6000 Patrons

Ascher Brothers' splendid new West Englewood Theatre, erected at a cost of $800,000, and located on Sixty-third street and Ashland avenue, opened to 6,000 persons, Wednesday, December 29. This is the second theatre opened this month by this firm, the other being the Portage Park, which also attracted a larger crowd than could be handled on its first night, December 11.

The West Englewood, which seats 3,000, is one of the most attractive picture houses on the south side. The building is a handsome three-story structure, and the interior has been planned to insure comfort and pleasure.

Presiding at the opening were Nate, Max and Harry Ascher, Lewis P. Newhafer, general manager; Harry Beaumont, booking manager, and Walter Russell, resident manager. Generous floral offerings and congratulatory telegrams received on the first night expressed the good-will of many friends in the trade, here and elsewhere.

Randolph's Third Anniversary Celebrated

Jones, Linick & Schaefer celebrated the third anniversary of the Randolph Theatre at New Year's time by showing "Midsummer Madness," Paramount's super-special which has won such extravagant praise wherever it has been shown, and which has not been exhibited in Chicago before. "Midsummer Madness" follows a successful week's run of "The Charm School."

"OH! MAR--EE! I'M HERE AND I GOT NICE FLOWERS FOR YOU"
George Beban, who is starring in "One Man in a Million," to be released by Robertson-Cole

Metro Presents "The Silver Lining" Brilliantly Told Story of Real Life

LOUIS REEVES HARRISON

THE SILVER LINING" is easily the greatest production so far as vitality of theme is concerned that Metro has ever released, and it is not far behind in splendid story construction and skill in handling. Starting with the biggest asset a picture can have, a definite motive of live interest to all classes of people, the author-producer, Roland West, and his wise scenarists, avoid advance preachment, yet they put the idea over through a skilfully contrived device, that of a group having the subject under discussion, just as an important part of the action is in view. Part of the story is going on under our very eyes, as one of a group starts to illustrate his point by telling that very story, and it turns out most unexpectedly, a complete and delightful surprise, that it is on the teller's hitherto unrevealed identity that verification of the strange tale depends.

Above all things, the motive is admirable. It admits of unlimited dramatic action. Perhaps no other modern theme permits such great variety of fascinating treatment. Then it is handled with such story-telling skill that the end is really never in view, always hanging in doubt, this contributing to a tension which is the main object of the dramatist's craft. That there is a "Silver Lining" to many cloudy human characters is the sympathetic idea that founded a vast organization for doing good, the idea that a man may be down but he is never really out. Whether or not this is demonstrated the author leaves entirely to the spectator—audience conclusions depend entirely upon the individual points of view of its members.

While there is a tremendous cast and many distinct characterizations there is no confusion. The main line of interest is carried along with but few and unimportant interruptions by a group composed of Jewel Carmen, a delight in the variegated character of "The Angel"; Leslie Austin flawless in his dignified impersonation of the distracted author, and Coit Albertson versatile in his portrayal of the unregenerate thief. To this main group is added another of strong interpretations, comprising Virginia Valli, Julia Swayne Gordon and J. Herbert Frank. All the roles are carefully typed, and thus become effective while not intruding on the opportunity of leads, rather enhancing it by contrast. Thus the sum of values in "The Silver Lining" is very high. A slight interchange of concluding scenes, where suspense is inadvertently broken too soon, might place the Roland West production as a top-notch entertainment of its kind. It will be enjoyed on any program, a contribution to the cluster of brilliant stories which have made the latter part of 1920 the brightest era in screen production.

Cast

"The Angel".....Jewel Carmen
Robert Ellington.....Leslie Austen
George Johnson.....Coit Albertson
Evelyn Schofield.....Virginia Valli
"Gentle" Annie.....Julia Swayne Gordon
"Big Joe".....J. Herbert Frank
George Schofield.....Edwards Davis
Mrs. George Schofield.....Marie Coverdale
Billy Dean.....Gladden James
Eugene Narcom.....Theodore Babcock
Burton Hardy.....Charles Wellesley
Mr. Baxter.....Henry Sedley
Mrs. Baxter.....Jule Powers
Friend of Baxters.....Arthur Donaldson
A Detective.....Paul Everton
The Dancers,
Carl Hyson and Dorothy Dickson
Author-Director, Roland West.
Scenario by D. J. Buchanan and Charles H. Smith.
Six Reels.

The Story

"The Silver Lining" of dark characters is illustrated in a story told by a United States Secret Service agent at a grand reception. He is one of three men in a group representing differing ideas, and it is to prove his contention that he tells what he knows to be a true story. The story is that of two little girls from an orphan asylum. One is raised in a beautiful home environment, the other, cynically known as "The Angel," falls into the hand of professional crooks and is raised in an environment of crime, becoming an expert pickpocket at eighteen. She is caught lifting a watch, but she is freed by her victim. He is a confidence man named Johnson. Together with the Angel's adopted mother, they decide to work together in Havana. On the steamer they make acquaintances, and through these the crooks meet Robert Ellington, a famous young author. He is in Havana after a quarrel with his fiancee, none other than the girl who was taken from the orphan asylum to enjoy beautiful home life, but who has been pampered and spoiled. Ellington is writing a book in which the reform of a girl crook takes place under the influence of love.

The Angel becomes actively interested in Ellington's novel, and she helps him materially in describing the girl crook, claiming that settlement work made her familiar with such characters. Her real object is to firmly establish confidence in herself and her alleged brother, Johnson. The crook springs his game when this is done. He wins an enormous bet in a pool-room plant, but has to establish his financial responsibility. The Angel persuades Ellington to do this for her brother by putting up $25,000. She instantly regrets her act and breaks down. She has fallen in love with Ellington. She confesses to him and, in a supreme moment of self-sacrifice, pretends that she really cares for Johnson.

Ellington sends her a sad note, telling her that he leaves that night for New York. The Angel now confesses to Johnson that she has lost all interest in life. She cannot endure it without the love which must have a tragic end—there can be no other. She watches the Havana boat leave that night, but she is roused from a dark reverie by the author, who has come back to give her his heart and his name. Such is the story told by the U. S. secret service man, but how can he verify it? Before their eyes is the reception given the author and his redeemed wife, and the teller of the story was none other than Johnson the confidence man, confederates of "The Angel."

Broadway Exhibitors Laud Fox News Blue Law Attack

Fox News has evidently hit the nail on the head with its anti-Blue-Law picture in the current issue of the reel. Two of the foremost exhibitors of the country, Hugo Reisenfeld, managing director of the Rialto, Rivoli and Criterion theatres, New York, and Joseph Plunkett, managing director of the Strand, have sent cordial letters to William Fox, congratulating him upon his enterprise.

"I have used the reel of propaganda film against the Blue Laws almost in its entirety," writes Mr. Reisenfeld. "I can fully appreciate the effectiveness of this work and must congratulate you upon the splendid spirit shown in the preparation of this material.

"This is a very good piece of film," writes Mr. Plunkett. "I earnestly believe the manufacturers should keep this sort of work up. It will help immensely."

Other letters, similary enthusiastic, are being received by Fox News from other exhibitors in large towns. The 500-foot subject, run as part of the regular Fox News reel, shows what will happen in modern America if the Blue Laws actually proposed are put into effect.

DeMille's "Forbidden Fruit" Will Open Beautiful $2,000,000 Stanley Theatre

THE Stanley Theatre, the new $2,000,000 Mastbaum house in Philadelphia which is soon to be opened to the public, will present as its opening attraction Cecil B. DeMille's newest Paramount special, "Forbidden Fruit." The Stanley is said to be the finest amusement edifice in the Quaker City and one of the most elaborate and perfectly appointed motion picture houses in the country.

The decision of Jules E. Mastbaum was announced in the following night letter sent to Adolph Zukor, president of the Famous Players-Lasky Corporation:

"I have just had the pleasure of witnessing of Cecil B. DeMille's Paramount masterpiece, 'Forbidden Fruit," and am delighted to state to you that it is the unanimous opinion of the directors of the Stanley company and myself that it is the crowning achievement of the cinema art. It is therefore gratifying to inform you we will open our magnificent $2,000,000 Stanley Theatre with this production for an extended run as a fitting and appropriate testimonial to this picture, which we believe reaches the pinnacle of art in motion picture production."

"Forbidden Fruit" is from an original story and scenario by Jeanie Macpherson. The leading feminine role is played by Agnes Ayres, with Forrest Stanley in the opposite part. Prominent roles are also taken by Theodore Roberts, Clarence Burton, Kathlyn Williams, Theodore Kosloff, Shannon Day, Bertram Johns and Julia Faye. Alvin Wyckoff and Karl Struss were the photographers. The costumes, which are unusually elaborate, were designed by Clare West; Paul Chalfin designed the settings and Theodore Kosloff staged the spectacular scenes, the whole being under the general supervision of Howard Higgin, Mr. DeMille's production manager.

One of the spectacular scenes represents a vision, forming an interlude in the modern tale of a woman's effort to do her duty and fulfill the marriage contract despite sorrow and a conflicting love which has given her promise of happiness in the midst of her misery. The setting of this entire scene is constructed of plate glass, including the floor, side walls and staircase, while the costumes are most gorgeous.

Complete Selznick Pictures

Two Selznick productions, "The Girl From Nowhere," starring Elaine Hammerstein, and "The Fighter," starring Conway Tearle, has been completed at the Selznick Fort Lee studios.

Lesley Mason Resigns from Trade Review to Join Home Office of First National

A NOTABLE addition to the Associated First National home office staff was made this week in the appointment by Manager James D. Williams of Lesley Mason, the announcement of which was made at the "Big Five" dinner at the Astor Hotel, New York, Monday, January 4. Mr. Mason last week announced his resignation as vice-president and editor of the Exhibitors' Trade Review, with which he was associated from the founding of that publication in 1916. The news of his new affiliation came as a surprise to his fellow editors at the dinner, and was received on all sides with hearty congratulations to himself and First National.

It is recognized that in securing the assistance of Mr. Mason Associated First National has added to its executive forces a member whose experience of the motion picture field and whose wide knowledge of exhibitor sentiment and needs pre-eminently fit him for the activities which it is said Manager Williams has in view in the way of special service to the co-operative exhibtor organization. While the announcement was made on behalf of Mr. Williams through C. L. Yearsley, it was expressly stated that while Mr. Mason's editorial experience will prove of high consultive value, his activities will be directed to other departments of work as well as that of the publicity department.

Knows Foreign Conditions

In announcing his resignation of the editorship of the Trade Review, Mr. Mason stated it is his intention to lay aside for the present the literary side of his work and devote himself to the more technical side of the industry, and it is understood that with First National he will secure the opportunity thus sought.

Mr. Mason spent some time in Europe last summer in an investigation of foreign film conditions, particularly as affecting the industry in this country, and was one of the first to witness a screening of "Passion," which was later secured through David P. Howells by Associated First National. It is stated that the latter will this year release other super specials of the calibre of the Pola Negri sensational success, and in this connection, as well as in other ways, Mr. Mason's knowledge of pictures made abroad will prove of great benefit in his new connection.

Mr. Mason has been identified with the amusement world for eleven years, and entered the motion picture industry in February, 1914, when he joined the staff of Motion Picture News, of which he was managing editor for more than two years.

Mr. Mason's Statement

In retiring as an editor, Mr. Mason said:

"In retiring from the editorship of Exhibitor's Trade Review and as a member of the company, I want to take this opportunity of thanking the officials of every concern in the industry, the members of the National Association and of the Associated Motion Picture Advertisers, the Motion Picture Theatre Owners of America and the rest of the exhibitors of the United States, for their friendly and generous cooperation. Without this it would have been impossible, so far as I am concerned, to make Exhibitor's Trade Review the publication it is today.

"I have always regarded and I shall always regard Exhibtor's Trade Review as one of the foremost journals in this industry, and I am proud to have played a part in bringing it to its present strength. My best wishes are with the publication always and I am certain of its success and permanency."

LESLEY MASON
Who has gone with First National

W. S. Maugham, English Author, Joins Writing Staff of Famous Players-Lasky

W. SOMERSET MAUGHAM, author of "The Land of Promise," "The Moon and Sixpence," "Penelope," "Smith" and other well-known books and plays, is the latest noted British author to join the staff of Paramount Pictures. Announcement of this was made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, upon his return to New York from the Hollywood studios.

"Mr. Maugham has already started work on his first story," said Mr. Lasky. "It is his remarkable sense of human values that we expect will bring new riches to Paramount Pictures." Edward Knoblock, for years a close friend and writing associate of Mr. Maugham, adds a further word of praise. "I know of no one," he said, "who writes more intensely human and completely likeable studies of humankind.

W. Somerset Maugham was born January 25, 1874, in Paris, France. He was educated in Paris and lived in the French capital until the death of his father, a member of the British Embassy. At eighteen he entered St. Thomas' Hospital, London, as a medical student. On ambulance calls about London he gathered material for his first novel, "Liza of Lambeth," published when he was twenty-one.

The novel was extremely successful and two years later he renounced medicine and threw himself heart and soul into writing.

Having proved successful as a novelist he "took a flier" in a new field of writing and produced "The Man of Honor," a successful play. After eight years of successful play writing Mr. Maugham reverted to the field of his original success, the novel. "Of Human Bondage" and "The Moon and Sixpence" have scored an international success and have been translated into many languages.

Served on West Front

During the early part of the World War Mr. Maugham served as a doctor and ambulance driver, bringing back wounded from the Western front. Later he was with the Intelligence Service. He left England some weeks ago bound on a trip around the world. He stopped in Hollywood, however, and was so attracted by the motion pictures that he was persuaded to sign his present contract with Paramount.

"Being altogether an amateur of the cinema," he said recently, "I was amazed by the infinite time, money and pains spent to get retails precisely correst; to accurately mirror life. I look upon motion pictures as a new and wonderful method of expression with possibilities in many ways beyond those of play and novel."

Pathe Film Is Meeting with Continued Success

"The Empire Diamonds," the Leonce Perret production which Pathe is releasing, is meeting with marked success throughout the country, according to reports. It is said to be the first picture produced abroad with an all-star American and French cast.

The exteriors of "The Empire of Diamonds" were all made at their original locales, and many points of interest in London, LeHavre, Paris, Nice and Monte Carlo are included, so that it has a decided educational as well as an entertainment value.

Fred Harris Takes Place Vacated by Walter Reed

Fred Harris, for four years location director at the Realart studio, formerly known as the Moroso studio, in Los Angeles, has just been appointed to the same position at the Lasky studio, filling the vacancy created by the resignation of Walter Reed.

WATCH THE WORLD

"You Can't Kill Love," a Selznick Production, Released on January 20; Directed by George

AN enthralling story of love, romance and adventure, revealing a theme that parallels the age-told philosophy that love is indestructible and that its holy flame burns forever, is embodied in the Selznick Pictures Corporation special production, "You Can't Kill Love," announced for release on January 20. The story was written by Michael J. Phillips, directed by Burton George, and picturized for the screen by Edward Montague.

Prominent members of the all-star cast include Hedda Hopper, best known for her strong characterization in "The Man Who Lost Himself," the Selznick picture starring William Faversham; William B. Davidson in the leading male role; Betty Hilburn, the star of "The Girl of the Sea"; Maurice Costello, well-known star of earlier day screen dramas; Charles Gerard, portrayer of heavy roles; Warren Cook and Patrick Hartigan, both character actors of note, and Red Eagle, the full-blooded Indian actor.

More than one-half of the production is laid in the barren wastes of the north, including scenes taken in the Canadian Rockies, on Lake Louise and in International Park. Director George, who is credited with having guided more than 120 productions to the screen, and whose last Selznick picture was "The Valley of Doubt," written by Willard Mack, the famous playwright, is declared to have added another triumph to his list of successes. Mr. Phillips, the author of the story, aided materially in strengthening the story with action after it ran serially in a nationally known fiction magazine.

In the transition from the printed page to the screen there is revealed the story of a man drunk with the power of success. He has been able to buy anything he wanted with money, and he had an easy time purchasing a wife. But he is too selfish to give her much attention, and proves too weak to hold her when a stronger man comes in the family way. The resulting circumstances compel the man to reassert himself, and how he brings this about tends to reveal the pride of a woman who failed to ask for forgiveness at the crucial moment, when her happiness was at stake.

For sheer romance and adventure this latest Selznick special, "You Can't Kill Love," is declared to serve as a strong weapon for a tremendous advertising and exploitation campaign.

Exhibitors Send Word to Robertson-Cole of Wide Exploitation Given to "Kismet"

FROM all parts of the country are coming to the home offices of Robertson-Cole new evidences that "Kismet," the Robertson-Cole super-special production, starring Otis Skinner, is being exploited at least as vigorously and shown as widely as any other current production. Exhibitors in all quarters are outdoing themselves in their extraordinary efforts to bring the picture to the attention of the public in a fitting way.

Reports of exhibitors to the Robertson-Cole sales organization in the field are ample proof that the managers who are putting on such remarkable exploitation are being repaid for their work. Exhibitors keep coming in with new and varied stories of how they put the film over.

During the Christmas shopping season in Milwaukee, the manager of Saxe's New Strand Theatre tied up with a big Christmas window display in a most effective manner. The Gimbel store was making a big display on toys. In the window was placed a large toy elephant. On the head of this elephant was placed the figure of a rider, and on the body a large poster reading: "Otis Skinner in 'Kismet' at the Strand Theatre."

In Butte, Mont., Manager H. A. Albright, of the American Theatre, put a front on his house for the exploitation of the production which created much comment. So unusual was it that the Butte Miner, of December 12, gave it a four-column line drawing display.

From New Orleans the J. E. Pearce Enterprises wired Robertson-Cole: "Kismet' playing fourth day Tudor Theatre. Breaking all records at advance prices each day. Gross showing big increase. First production to ever accomplish this feat. Arranging to accommodate extended run. Bids well to establish record long to stand. Unquestionably largest production ever made. Congratulations."

Howard F. Brink, of the Strand Theatre, Buffalo, N. Y., is another who has reported capacity business on the film. His wire said: "Capacity business on 'Kismet' Strand Theatre, yesterday. Crowds standing in line every performance today. Anticipating record-breaking week. Patrons all very enthusiastic."

"The Old Swimmin' Hole" for February 7 Release

"It's as big a thing in celluloid as Riley's poem is in literature." This is the valuation placed upon Charles Ray's picturization of the Hoosier poet's classic. "The Old Swimmin' Hole," by Charles L. Edson, well known vertifier and newspaper paragrapher.

Mr. Edson was one of a party that had a pre-view of this fourth independently produced picture of Mr. Ray's, in which the star is presented by Arthur S. Kane, for First National release. The release has been set for February 7.

It is the realism of the film, the fact that all the kid romances and tragedies pictured are familiar to every he-American who ever lived on a farm or in a village, and that most of these one-time participants would like to experience them again, that appeals. Joseph de Grasse directed the production, George Rizard was photographer, and Bernard McConville adapted the poem for use on the screen.

Gladys Brockwell Essays Straight Character Role

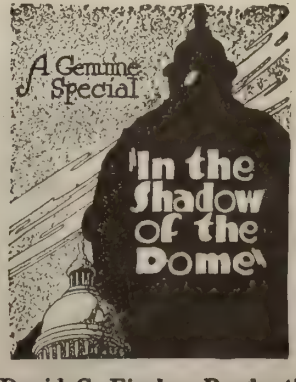
Heading the cast chosen by Edgar Lewis for his production of "The Sage Hen," which Pathe will release January 23, Gladys Brockwell will make her first screen appearance in a character role as the central figure in Harry Solter's drama of mother love. During a long and prominent career in which she has won stellar honors in the photoplay, Miss Brockwell has contributed many outstanding performances in emotional roles, but as "The Sage Hen" in the forthcoming Pathe special she submerges her physical attractions beneath the plain dress of middle-aged maternity, and for the first time relies solely upon the power of histrionic expression for her appeal.

As the main personage in "The Sage Hen" Miss Brockwell depicts the character which the author selected for his portraiture of the all-powerful human force which mother love constitutes. It is a gratifying role and brings to the actress all the advantages of a highly sympathetic setting for her acting.

"First Born" to Have New York Premiere

"The First Born," starring Sessue Hayakawa, and being released as a Robertson-Cole super-special, will have its premier showing at the Strand Theatre, New York City, during the week of January 30, according to an announcement from Robertson-Cole.

The production is the first of a new series of Hayakawa pictures made under a recent contract with Robertson-Cole, for four releases a year.



A David G. Fischer Production

WATCH THE WORLD

"Behold the Man," Adapted from a Pathe Production, Will Be Shown on Broadway

"BEHOLD THE MAN," an adaptation of Pathe's feature, "The Life of Our Saviour," will have a Broadway run. This information is contained in an announcement from Pathe, stating that the production will open at the Apollo Theatre in West Forty-second street, January 9, and that the presentation will be repeated for a series of Sundays.

Elaborate arrangements for presenting the picture in the settings its story demands, have been made, and according to the announcement an unusual musical accompaniment will be a feature.

Aong the soloists are Harriet Lark, colorature soprano and Elda Arlando Boyer, baritone. A chorus has been specially chosen from the New York Opera and Oratorio Society. George Martens will conduct the orchestra.

Every foot of the film, excepting the modern story, is finished in natural colors with an exquisite sense of blends, contrasts and harmonies. This coloring was done by hand, making the film one of the most costly production, it is stated.

In view of the fact that there are only a limited number of prints in existence, the field of special exploitation in "legitimate" theatres at advanced prices, offer posibilities for greatest return, the producers say.

WE'LL BITE!

Scene from "You Can't Kill Love," being released by Selznick, with Hedda Hopper

Allan Dwan Says Fame of Author Doesn't Count in Making of a Good Screen Story

ALLAN DWAN, one of the Associated Producers, has made extensive plans for his productions of the coming year and intends to present the pictures of other directors as well as his own. Wilfred Buckland, for six years art director for Famous Players-Lasky, and for twelve years general stage manager for David Belasco, will join the ranks of the producers, and will make his own photoplays, to be presented under the Allan Dwan trade-mark.

During the past year Mr. Dwan gave to the public the successful photoplays, "The Luck of the Irish," "The Scoffer," "In the Heart of a Fool," and "The Forbidden Thing."

Author Not Imperative

Dwan is one of the few director-producers who doesn't feel that the name of a prominent author is imperative to a picture's success.

"The story's the important thing," he says. "There are plenty of popular authors whose stories mean nothing on the screen and many popular authors will never master screen technique and never will be important in picture making." Dwan prepares his own scripts and has met with satisfying results.

Selznick Gets News from Sydney, Australia, Branch

A fine example of enterprise has come through the mails to Lewis J. Selznick from his Australian branch, Sydney, in the form of the tradepaper insert Mr. Selznick used a few weeks ago to announce his attractions here in America.

"The Book of Selznick" was done originally in imitation leather with various ornamentations in color, together with photographs of the Selznick stars, on each of its sixteen pages. The Australian duplicate is done in similar imitation, but the context is changed to meet the requirements of the trade to be served on the island continent.

"'Sunset' Jones" Is Most Recent American Film

The American Film Company has completed and shipped to its New York exchange its latest picture, "'Sunset' Jones," which will be released shortly. Samuel S. Hutchinson, president of the company, releases the film with the conviction that it will command the attention of the biggest houses of the country.

Each Role a Star

The casting of the picture gives an indication of the care with which the making of the photoplay was shaped, American says. Instead of focusing upon one widely known star and contributing just one more picture to the star system, each important role in the story has been given to a recognized player of ability for his particular part. The production was directed by George L. Cox.

Give Gifts to Morris

As a manifestation of appreciation, affection and esteem all the branch and division managers of the Selznick organization tendered Sam E. Morris, general manager; Charles Rogers, sales manager, and J. J. Rotchford, assistant general manager, three holiday gifts. To Mr. Morris was given a green-gold and platinum watch, Mr. Rogers received a beautiful brass desk set, and Mr. Rotchford was the recipient of a handsomely fitted traveling bag.

Ford Leaves for Coast

Hugh Ford, who has just completed Ethel Clayton's newest production, "The Price of Possession," has left for the Coast to join the Paramount forces at the Lasky studio. It has not been definitely determined what production Mr. Ford will work on, but it is understood that he will confer with one of the authors recently enlisted under the Paramount banner concerning a big special he has had in mind some time.

Eddy Eckles Praises World's Reviews

Eddy Eckles, president of the Independent Films Association, producers of the Neal Hart Series and Pinnacle Comedies, recently acknowledged his appreciation of an honest review in publications of the industry.

"There isn't a producer today who isn't in favor of legitimate criticism," he said. "We are not only willing but glad to learn what are the remediable errors in our pictures. I have found that Moving Picture World has, to a marked degree, solved the art of constructive criticism by singling out the salient merits of a production and laying stress upon these, but at the same time not misleading the exhibitor as to the character of the picture and not shrinking from defining whatever avoidable faults may appear."

WATCH THE WORLD

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman's Novelties

Owing to the length of "Passion," the Mark Strand, Brooklyn, will abandon its novelty program for the week of January 9 and offer only an overture and a prologue. The overture is Meyerbeer's "Robespierre" with "The Marseilles" interpolated. At the close of the overture the curtains part, disclosing an interior of the period. At the left is a flight of steps leading to Gothic doors, which are closed. These doors are of scrim.

EDW. L. HYMAN

"Passion," portrayed by a dancer in costume, does a short dance. "Du Barry," as the little milliner enters, and is accosted by "Passion," who offers jewels and dresses. These do not tempt, and "Passion" points to the doors left. The lights are reversed to show a girl dressed as Louis XV, who sings the Polonaise from "Mignon." Lights are again reversed to show the stage and the two characters, who register fright. The lights are again reversed to show a guillotine with cannonading alternating with snatches of "The Marseilles."

The orchestra is in purple, with the stage in blue from sides. Violet spot on "Passion" and orange spot on "Du Barry." White spot for the singer behind the scrim and the guillotine in green, with red flashes.

Used State Militia for "Held by the Enemy" Idea

Harry C. Swift, Paramount exploiteer, has been at it again. This time, he wanted to put over "Held by the Enemy" at Harmanus-Bleeker Hall, Albany, and he persuaded a company of the State Militia to pose for the surrender of Lee to Grant using one of the field pieces for a background for the tableau.

Only six men were employed and their services were covered by a donation to the company fund. The costumes were hired from the only costumer in the Capital, and the photographer had to get out early in the morning to get the picture without the crowd, which surrounded it the rest of the day.

In the background can be seen the light delivery wagon which was used as a perambulator and which completed the exploitation outfit which put many extra dollars into the Proctor till.

HAVE YOU READ PICTURE THEATRE ADVERTISING BY EPES WINTHROP SARGENT?

Perhaps It Is Fishy, But It's a Whale of a Story

Either Stanley Chambers of the Palace and Regent, Wichita, is a whizz of a press agent or the gods are exceptionally kind to him, but at any rate he made the front page the other day and we would not put it above him to have planted the stunt.

According to the papers, Ira Martindale, a city fireman, attended a performance of "Behold My Wife!" at the Regent.

He did just that, and because she happened to be with another man, he ran the latter several blocks before the police caught them and landed them both in the hoosegow, where they put under $10 bail each, while they told their stories to the reporter.

The policeman had a funny story to tell. Bonds, who is fat, and not at all like a home wrecker, told another story of the perils of the chase and Martindale breathed fire and blood. It got pretty nearly a column on the front page with a two-column head and the title in the second bank, and it certainly did not hurt business.

And even the fact that the wronged husband admittedly came in on a pass did not seem to queer the story.

Now that Chambers has lead the way, perhaps you can stage a somewhat similar stunt and make the front page of your home town, but get people who can carry off the affair or you'll get the laugh turned on you.

John Goring, the Paramount exploitation man in that district, declares that he had nothing to do with it, but we note that Mr. Chambers did not send in the clipping, so it looks a lot like him.

It's a mighty good example of a dog story, and it helped business just before Christmas.

Bettered His Props by Getting Real Article

Paul G. Noble, of the Liberty, Portland, Oregon, wanted an old fashioned rail fence for his prologue to "Peaceful Valley" and instead of letting his property man spend several days painting up some rails, he loaded "props" onto a car and sent him out of town to buy a few sections of fence from some farm.

It cost less than tricked stuff and was more convincing than the best of the painted stuff could possibly be. Then he borrowed a haystack from a local feed store and some wood from a coal yard and he had the setting for a house landscape drop that served as the backing for a male trio who sang a prologue of rural songs.

The trouble with most prologues is that they cost more than they are worth, but Mr. Noble works for novelty and gets his over at comparatively small cost.

SEND IN YOUR STUNTS. THEY MAY HELP OTHERS.

LEE SURRENDERED TO GRANT AND ALBANY TO SWIFT

The Paramount hustler, Harry Swift, staged this display with the National Guard to put over "Held by the Enemy" for the Proctor house, using the wagon just back of the gun for a perambulator

Selling the Picture to the Public

Stressed Keyhole Idea for "Twin Beds" Display

Frank Lacey, who manages the Majestic Theatre in some town not stated by the First National publicity department, used the keyhole to suggest the intimacy of "Twin Beds" with Carter and Flora De Haven.

The keynote was sounded on the three sheet corner board at the left of the display where "Look through the keyhole for laughs" surmounted a huge keyhole lettered with the title. Below was "Six peeps into a pretty girl's boudoir. But here's the secret. Each peep is 1000 feet long and you'll see in mirth movies the play that made pajamas famous. Bring, Dad, too, he'll like this one."

Played the Keyhole

Elsewhere the play as designated "A Key-Hole Romance" and "A bed-spring of happiness." All of the posters were along the same lines and tiny twin beds, with doll occupants, were hung in front of the box office, which was partly concealed by a giant cutout of Mrs. De Haven, while her husband, in pajamas and silk hat, was shown at the side, also in cutout.

Each side of the lobby carried four specially painted signs, with hanging cards depending from the ceiling.

PEEP THROUGH THE KEYHOLE AND SEE THE PAJAMAS

This entire lobby display by Frank Lacey was based on the suggestion of intimacy suggested by the repeated allusions to the keyhole. One good point was a pair of giant cutouts of the stars, made from the First National paper

Lem Stewart Was Here

Lemuel L. Stewart, of the Southern Enterprises, came up for a look at New York over Christmas, but went back to Atlanta New Year's Eve.

He has been moved from Asheville to the home office at Atlanta, where he will supervise the exploitation of films in the Southeast. If he does not get too homesick for the big town, he will not be back for six months. But it is even betting that he cannot last that long without the sight of Broadway.

Figure It Out!

The cost of a Feature isn't just the price, it's the price divided by the Box Office returns and satisfied patrons after they leave.—Jay Emanuel (Royal Pictures).

How a Christmas Show Made Poor Tots Happy

The photograph on this page showing the front of the Princess Theatre, Denver, goes with a story in a recent issue of how Fred V. Green, Jr., the Paramount exploiteer, in Denver, linked three houses playing Paramount attractions, the Princess, Rialto and Queens, to a Christmas matinee for the benefit of the poor of Denver.

It was the old stunt of a special showing with foodstuffs in lieu of admission tickets, but it was worked on a wholesale scale with the aid of the Denver Post and a number of society women.

In addition to the individual admissions, some of the merchants and clubs of Denver contributed in bulk, the Denver Motor Club, for instance, sending several crates of oranges. The distribution in front of the theatres the day after Christmas was an advertisement not to be gained from the most lavish lithographic or newspaper display.

And in addition the Post gave column after column of free publicity in the course of which it had to mention repeatedly the three attractions, "Idols of Clay," "The Sins of Rozanne" and "The Testing Block."

This stunt is suggested almost every year in this department and is recommended in Picture Theatre Advertising, and yet surprisingly few take advantage of one of the strongest advertising stunts that can be found for the season.

PART OF THE COLLECTION OF THREE DENVER HOUSES

Three theatres united with Fred V. Green, Jr., the Paramount exploitation man, in a stunt to hook the Post to publicity for a Christmas treat, and the poor were given a happy Christmas

Publicity That Counts

Some managers make the mistake of thinking that if they put out a certain amount of advertising they are doing a certain amount of publicity. This is not true. It is not the number of stills or window cards or lithographs, but the disposition made of them which counts.

Selling the Picture to the Public

Worked a Record-Breaking Campaign On Sale of Christmas Ticket Books

EVERY season this department urges the preparation and sale of coupon ticket books for the use of holiday givers, and each year some wise exhibitors clean up, but the Carrier Brothers have broken all records. They sold $15,000 worth with the end not yet in sight.

The Carrier Brothers—Jimmie and Eddie—took over the Kearse theatres in Charleston, W. Va., not long ago and made them winners. They figured out that the gift books would help popularize the houses, so they went at it in characteristically energetic fashion. They got out two styles of one sheets, window cards and twelve 24-sheet stands, and got them out early.

All Red and Green

The posters were in red and green on white, and the books were in red and green on a plain ground, the cover of stiff paper and the tickets on good quality stock, blue for adults and buff for children. The former books sold for $1.50 for five tickets and the latter for $1 for ten admissions. All were provided with envelopes, also in red and green, with a Christmas greeting and "to" and "from" lines. The books measured 1½ by 4 inches and slipped into regular ticket envelopes.

By that time the scheme looked so good that it was decided that it would be worth while to make a slight concession to get the stunt over so big that it would have the town gasping in wonderment.

Interested the Legion

It was known that the local post of the American Legion was badly in need of funds and the Carriers made the suggestion that the Legion handle the sale for 15 per cent. of the gross receipts. They expected to sell a lot of tickets through the box office, but they were not pikers and they made it a flat 15 per cent. on all sales instead of confining it to sales made through the Legion's efforts. It meant a little less money to the theatre, but it more than came back in prestige.

And the Legion went to it with all the enthusiasm of the first Liberty Loan workers. They enlisted the Red Cross, the White Cross, the Boy Scouts, Girl Scouts, Ladies' Auxiliary and smaller clubs and lodges. A booth was erected on the post office steps for the sale of tickets, the stores all handled the sale and the girls made a house to house canvas.

Cleaned Up Big

The result was that 5,000 of each class of books were sold and an order rushed in for 5,000 more. The house expense was close to 15 per cent. and with the commission to the Legion the net return was only about 70 per cent. of the face value, but it is figured that not all of these books will be used up. Some will be lost. Perhaps the net will be more nearly 80 per cent.

And against this loss of one-fifth is opposed the fact that many will use the tickets more freely than if they had to pay for them at each visit to the theatre. And an additional gain is found in the fact that many strangers to the theatres will acquire the habit of visiting the house, so that in advertising value alone much more than the lost 20 per cent. will be regained.

Now cut this out and next November start to do what the Carriers have already done—and will do again next year.

Used Painted Linoleum for Sidewalk Teasers

This story is in two chapters.

Part one tells how Dan Roche, of the Chicago Paramount office, went down to La Salle to jazz things up for "The Right to Love" at the La Salle Theatre. He could not work the painted sidewalk stunt, so he got strips of linoleum and painted these "You have The Right to Love" and scattered them all over the business section. Then he hooked up some windows, made cutouts and gave Harold Eschback the general lowdown on upsetting a town over a picture.

Part two: It took Eschback so long to count up the receipts that when "Humoresque" came along, a little later, he persuaded the local paper to take a two-inch streamer right across the front page, and that carried a general write-up for the circuit, which covers several other towns.

Then he got more windows than Roche did, and pulled some other stunts and sat down and wrote the Chicago exploitationist all about it, to show what an apt pupil he was.

Now an injunction could not stop the La Salle from exploiting the big pictures because it brings in so much extra money.

Keep Us in Touch with Your Stunts

Made a College Affair Help House Business

Benjamin L. Suydam, of the Biju, New Brunswick, N. J., has found a scheme to turn a college affair into a profit instead of a loss.

New Brunswick is the seat of Rutgers College, and when there is a college affair, it generally happens that the boys get downtown for a celebration, get into the theatres and, in the vernacular, "put the show on the bum." The idea has been to book in a cheap show, make sure the seats are all screwed down and then pray that no one gets the bright idea of setting the house afire. The town people stay away.

But this year, when the time for the rush between the freshmen and the sophomore classes was planned, Suydam sought to break the monotony of losses.

A Bright Suggestion

He booked in Annette Kellerman, in "What Women Love" and then went to the class leaders and suggested that instead of a wild night they give a theatre party. He pointed out that the First National attraction was what college boys as well as women love.

The idea took hold. Mr. Suydam supplied a fife and drum corps, and the classes formed on the field and marched to the theatre, where each student paid his admission and went inside.

There was some catcalling at the start, but the class officers policed the house and after some speeches by the athletic committee and others, who preached the college spirit, the show was run off in good order and the astonished town people were let in for the second night show. There was no room for them at the first performance. And the students liked it better than the usual celebration.

HOW THE LEGION SOLD THE CHRISTMAS TICKET BOOKS

They had a booth right alongside the Post Office entrance and they sold more than 10,000 *books at one dollar and a dollar and a half for the Carrier Brothers of Charlestown, West Virginia, and took in* $15,000

Selling the Picture to the Public

Some Hints on Exploitation from a Man Who Is Doing the Exploits

By HERMAN PHILLIPS

Exploitation Representative Washington Territory, Famous Players-Lasky Corporation

THIS is not meant to be an extensive treatment of an angle of motion picture exhibition which has become a most important feature of successful theatre management, but just a few hints on the value of exploitation, some personal experiences, and a mention of some things to avoid in general exploitation work.

The primary requisite in successful exploitation is enthusiasm. You must have faith in your attraction—in its drawing power—and mean the praise you give it to infuse in your patrons the desire to see the show. Superlatives used without discrimination is of course to be decried.

But, while it is wise to be careful in choosing your phraseology in advertising your show, it is advisable to use adjectives and strong descriptive matter consistent with the picture.

Adjectives Approved

You hear lots of witticisms directed at the press agent's love of superlatives, but the public likes to read them. We must never lose sight of the fact that ours is the world of make-believe. The public expects an attraction of the theatre to be advertised in terms of the theatre, and not like a suit of clothes or a piece of furniture.

Always be honest with people who tie up with you in exploiting your picture. If you promise something in return for a window display or a co-operative ad in the newspapers, keep your word and see that they get it. Broken faith conduct not only puts the industry in a bad light, but also, if repeated too often may work incalculable harm to the exhibitor.

A ballyhoo is a good thing. Although some exhibitors will tell you that theirs is a high class theatre and that they do not want such advertising methods, a ballyhoo that has a touch of novelty or an element of the comic about it, will not detract from the dignity of the theatre.

Of course there must be some connection between the stunt and the picture. For instance, in exploiting a picture in which the theme is mother love, a man in burnt cork, wearing evening clothes walked the main thoroughfare of the city, and on his white shirt front was painted the name of the picture.

Such a stunt was neither in keeping with the serious theme treated, nor had it that element of novelty which might have excused the bad taste in thus calling attention to a play telling the tragedy of a mother.

The large number of pictures, and many theatres in the town devoted to their exhibiton, make it necessary that exploitation be a regular detail in successful theatre management, and not a sporadic effort. While the local opera house need merely announce the approaching engagement of a traveling company, the motion picture exhibitor must keep constantly before his public.

Patrons know two weeks in advance that a stage piece is coming to town, because perhaps there is only one theatre that plays them, and in some cases only at intervals. But the showing of a picture must be brought home to them and in no uncertain manner. So, I come to newspaper space and use of paper and other accessories.

The man who stints in the use of these is indeed penny wise and pound foolish. Newspaper space should be bought as generously as one can afford, and pictorial paper and accessories should be used unsparingly, Block paper with a clever catch phrase and in pleasing lay-out is always attractive and produces results.

Use plenty of paper. Let them know you have the picture. Leave no available spot uncovered. Let the attraction meet the eye everywhere it turns, and the story told at the box office will be most gratifying.

In closing, I want to say this: always be careful that you do not trespass on the feelings of prospective patrons. A man's nationality, race or religion is something of which he is extremely jealous. So, in making a bid for the patronage of a certain class in your community to which the theme of the picture has a particular appeal, see that what you do does not tend to antagonize that class by some injudicious bit of advertising.

Three Teaser Cards in Series Helped Trinidad

Three teaser cards, sent out in series, helped to sell "The Branding Iron" for the West Theatre, Trinidad, Colorado. The first was sent out a week ahead and offered only the symbol. A couple of days later the second card was sent out, giving some light on the first, while the third card was mailed to reach the list on Monday for the Tuesday opening, with the result that this Goldwyn feature was better advertised than could have been done with a bale of three sheets.

The first card is bound to arouse interest. It might mean anything, so it suggests far more than it means. The second card does just enough to satisfy curiosity to arouse fresh interest and the third card nails the sale. If it is not made too common, the teaser idea is one of the most valuable advertising aids, and once a month is not too often in most places.

Arabian Nights Card Is Sladdin's Xmas Greeting

S. G. Sladdin, of the Paramount Boston force, sent out a Christmas greeting which stands out from the rest for novelty. Making a play upon his name, the card shows "Sladdin and his wonderful lamp." Instead of the genius of the lamp, his rubbing brings up a vision of the Paramount stars with Tom Meighan, Mae Murray, Wallace Reid, Billie Burke, Enid Bennett, Elsie Ferguson, Douglas MacLean and Marion Davies pictured. It is the best personal exploitation which has come to the desk this season.

Got Physicians' Interest in "The Blizzard's" Legs

W. R. Ferguson, of the Goldwyn general staff, seems to have an affectionate interest for Richmond and some of his best stunts are pulled off in that Virginia City.

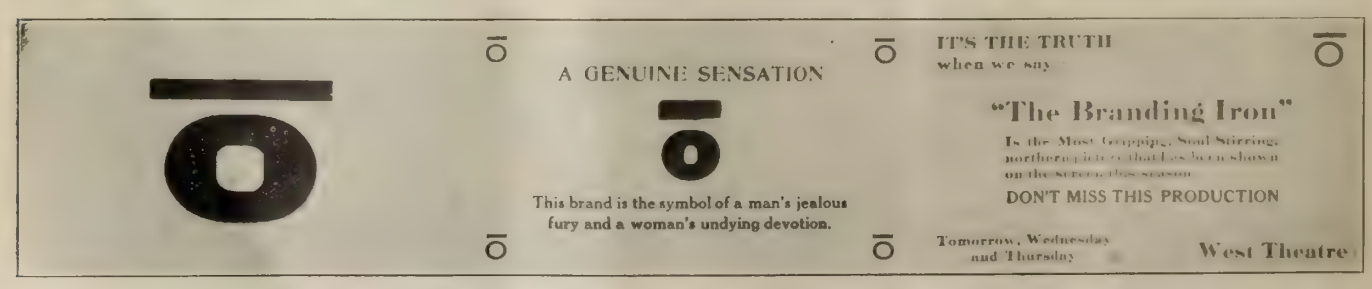
He went back the other day to put over "The Penalty" and one of his best stunts was to invite physicians to the theatre to pass on the feasibility of "Blizzard's" dream of having legs grafted to the stumps a surgeon had left him. The question was not so much could it be done as was it not possible that medical science would eventually make this possible.

Most of the physicians used the invitations.

Another stunt was a Red Cross night when the Richmond organization attended in a body, many of them in uniform. Of course this made the news columns.

The red overprint newspaper was also worked, windows were hooked up, and an 80 foot banner was stretched across a prominent street intersection, making the biggest flash of an exceptional campaign.

And it all tended to put the Goldwyn production over to close to record receipts in the Christmas shopping period.


A GENUINE SENSATION
This brand is the symbol of a man's jealous fury and a woman's undying devotion.
IT'S THE TRUTH
when we say
"The Branding Iron"
DON'T MISS THIS PRODUCTION
Tomorrow, Wednesday and Thursday
West Theatre

POSTCARD TEASERS WHICH PUT OVER "THE BRANDING IRON" IN TRINIDAD

The West Theatre wanted something to smash home this Goldwyn release, and this set of three cards, mailed a couple of days apart, brought real money into the box office. The first card might have meant anything, and the second was none too definite, so interest was sustained until the third card was received the day before the opening

Selling the Picture to the Public

Miss Dolly Spurr Takes a Well-Earned Vacation

Dolly Spurr, who used to be the prettiest as well as the smartest woman manager in these United States, is just as pretty as ever, and as smart, but she is no longer a manager.

Miss Spurr, it will be recalled, opened the Royal Theatre, a barn-like structure in Marion, Ind., and ran it into a string of three houses. She fought Sunday shows and was arrested so often that she and the jail warden and hizzoner got to be real good friends, but she stuck to it until she won out and the Sunday shows went over.

Then life seemed to Dolly to lose its savor. She had three fine houses, Sunday shows and about all she wanted, but life without a scrap was too dull, so she disposed of her holdings, loaded the Spurr family onto the buzz wagon and headed west.

She landed up in California—Hollywood, to be exact—and she is taking a well earned rest, but she writes that she feels in her bones that she will get back in harness soon.

Meantime she is enjoying herself in the Film Capital and has visited everyone, and met a lot of old timers from the home state and has grown prettier than ever, to judge by her late photographs, and if someone is not wise enough to grab her off for the screen, she is going to show Californians some kinks in management they never heard of.

Mounted Mountebanks for Telling "Heart of a Fool"

W. Griffith Mitchell, of the Majestic, Kalamazoo, got out something new for "The Heart of a Fool," the Alan Dwan-Associated Producers production. He mounted two clowns on spirited horses and sent them over town with signs upon their backs. The signs do not show well in the cut, because of the actinic value of the colors, but the original signs were striking.

Had the men ridden with signs upon their chests, the average man would have noted that it was an advertisement and probably would not have troubled to read. But with nothing in front, it was only human nature to turn and see if something was on their backs and then to read it through.

Mr. Mitchell also sends in paper bags printed up for "Married Life" at small cost and distributed by one of the leading grocers.

Sell on Sunday

The late George Bleich was insistent upon giving his patrons his entire bill in the Sunday papers, and explained that a great many of his regulars had time only on Sunday to lay out their plans for the week and decide upon the shows they desired to see.

He did this for years and those who followed his lead all reported good results, yet many managers either hold back their bills until Monday or announce from day to day.

Get your full program out by Saturda and if you do no newspaper advertising, at least get out your window cards and programs. Last Monday morning we counted thirty-seven bills for the week just ended in a seven block walk, and six new bills for a house outside of the territory proper, but which draws largely from the houses in that territory because they appeal more intelligently to the amusement seeker.

Tell—and sell—on Sunday.

Bain, of Wilmington, Has Some Meaty Exploitation

D. M. Bain, who is publicity head for the Howard-Wells theatres, of Wilmington, N. C., offers some good suggestions for exploitation. The various houses have managers instead of janitors and Bain can form the plans and get real help from men like Walter A. Penny, of the Royal and Ernest G. Setllings, of the Grand.

Setllings, by the way, put over a Midnight Matinee for New Year's Eve that kept half the town out of bed. His attraction was "Curtain."

One recent stunt was an adaptation of Los Angeles idea for "Why Change Your Wife?" As luck had it, the County Court handed down 28 decrees of separation in a single day. Next day Bain had the town painted pink with cards readings:

"Why Change Your Wife?"
Twenty-Eight Divorces Granted
in Wilmington in a single
DAY
Something Must Be Done.

The Purity Law and Order League was active in Wilmington and at first the cards were blamed on them, but the following day tie-up cards appeared which brought the credit to the Royal, and the business boomed.

A week before another attraction opened, the city workmen made a large excavation on the chief business street to repair the water mains. Bain heard numerous inquiries as to what was up and promptly a card appeared reading:

"DIGGING FOR THE DEVIL'S PASS KEY"

One stunt he has worked repeatedly is hook-up cards for the retail stores. It is good only when a majority of the stores can be brought in. Many theatres have used one or more suggestive titles for this stunt, but Bain writes that about half of the features can be worked over.

For "Let's Be Fashionable," for example, he had a quantity of cards painted up with the title in bold letters. Below this was a still, and under the photograph was lettered such legends as "Fashion Park Clothes is the Answer" and "Impossible Without Walkover Shoes."

No theatre advertising appears on these cards. They show for a couple of days to let the title sink in and then the newspaper and lithograph campaigns begin with the public already prepared.

And Bain points out that such titles as "The Heart of a Fool" are ready made for St. Valentine's Day." It's just a matter of using the ready to hand novelties.

Had a Lobby Display Without Real Lobby

That he had no lobby did not keep W. R. Rowell, of the Gem Theatre, El Dorado, Kansas, from getting business with a lobby display when he offered Goldwyn's "The Branding Iron."

He had a banner painted and hung above the entrance which leads directly from the street into the auditorium, and then, to one side, he had an eight by ten foot sign, partly paint and partly cutouts from the Goldwyn posters.

He did some newspaper and poster advertising, but trusted mostly to his lobby display, and pulled the best business in several months. A little thing like no lobby does not worry Rowell in the least when he wants a lobby display.

USED MOUNTED MOUNTEBANKS FOR "HEART OF A FOOL"

The Majestic, Kalamazoo, used riding clowns to tell of this Alan Dwan Associated Producers' release. The signs were shown only on their backs to make people turn to see what the advertisement was, and this made the advertisement more effective than a front view display

Selling the Picture to the Public

Cutout Three Sheets From Basis of This Lobby Show

Three sheets in the lobby usually detract from the appearance of the entrance and create an effect the reverse of pleasant, but by cutting them out the curse may be lifted.

George Mauer, of the Strand, Louisville, used nothing but cutout three sheets for a recent display, showing Charles Ray in "Peaceful Valley," Anita Stewart in "Harriet and the Piper" and Bill Hart in "The Cradle of Courage."

The posters make a big flash, showing better than stills or one sheets, and they look in keeping even in so handsome a lobby as the Strand front door.

It just goes to show that you can do anything, if you do it right.

CUTOUTS TAKE THE CURSE OFF LOBBY THREE-SHEETS

The Strand, Louisville, made this display of First National posters put over "Peaceful Valley" and "Harriet and the Piper" better than stills could have done, and yet the sheets were not too pronounced for elegance

Lobby Display Was an Accessories Catalogue

When "Madame X." was showing at the Regent, Los Angeles, the Goldwyn exchange manager had only to take a visitor over to the theatre to show him the full line of accessories, for the management used practically everything except the 24-sheet in the lobby showing. They had the stills, enlargements, paintings, one, three and six sheets and a banner.

Took Entire Lobby

Usually the Regent management splits the lobby between the current and the coming show and the current small stuff but for this engagement only one six-sheet and the narrow corner frames were used for the current serial and nothing was said about the coming show.

It was just before Christmas and one show at a time was enough to worry about, but this intensive display brought in the crowd and made the manager feel more of the Christmas spirit. It was a great layout and it kept the peple talking for a long time after.

THIS HOUSE USED EVERYTHING BUT THE 24-SHEET

It was the Regent, Los Angeles, and it used the full set of Goldwyn accessories for Madame X," with the exception of the big stand. The lavish display brought in big business on the deadest week of the year

Extra Electric Lights Helped the Dull Weeks

Here is something to read now and use next November. If you are afraid you cannot remember it that long paste it on the November sheet of your regular calendar so it will be waiting for you.

Over in New Brunswick, N. J., the merchants were talking about an extra illumination through December to help the Christmas shopping. They talked and talked, but no one in particular did anything.

Then Aaron Shusterman, of the Strand, heard of the scheme and elected himself a committee of one to make the arrangement with the electric light company, trusting to getting back from the merchants their pro rata of the cost.

And while he was about it, he arranged for boxes on the corners to illuminate transparencies for "The Perfect Woman" at the Strand. These boxes were on the existing posts at about the average eye level and were fitted with panels which could be changed, if desired.

Got Windows, Too

Then he went on a collecting tour and the merchants not only came in with their share of the cost, but he handed three windows. One showed dolls with "These are the nearest to a Perfect Woman artificial means could attain. To see a real one, see Constance Talmadge in her First National Attraction at the Strand."

Shops for women's wear also showed things for "The Perfect Woman" and the same displays, with a change of cards, worked just as hard a week later for Annette Kellerman in "What Women Love," another First National.

When the merchants are waiting around for someone to take the initiative, jump in and be that someone. It generally pays.

Selling the Picture to the Public

Wes Barry's Freckles Good Publicity Asset

Wesley Barry's freckles are more than a trade mark. They are a capital advertising asset.

Charles C. Perry, of the New Lyric, Minneapolis, offered $10 to every person who correctly counted the freckles on the cut appearing daily. That looks like easy money, but the cut was extra freckled and if you think it is a simple thing, get out your pencil and the press book and try it for yourself. The newspapers became interested in the count, and Mr. Perry got a lot of extra space that was not charged against the house. He made it real news.

The Capitol, St. Paul, changed the stunt and gave a free matinee to all kids who could boast a hundred freckles or more. Mother or big sister had to do the counting and that got the entire family interested. Some two hundred youngsters went in free, but they brought from one to three paid tickets each with them.

Here, too, the newspapers were rung in with stories on the stunt with iodine freckles as a side line, for some plants were rung in to make the news story interesting.

L. F. Granjean, the Sanger publicity man in New Orleans, gives a third variation in a freckled outline which can be filled in to show the features of the star—if you hit the right dots.

The freckle stunt started with "Go and Get It" and seems to be building in popularity. If you have let your chance go by this trip, wait for the next release.

Airman Repeated Stunts to Boom "Go and Get It"

J. E. Wrightman, manager of the Liberty, Long Beach, Cal., found a new way to get publicity for "Go and Get It."

He started a discussion as to whether the stunts in "Go and Get It" were real or faked, and then he came in with an assertion from Earl Daugherty that they were real and that he and his pupils, Wesley May and Ace Brennan, would reproduce the change of planes at the park the Saturday before the opening.

And the trio did that little thing, with "Go and Get It" posters pasted all over th: bottom of the wings, and they flew low so that the crowd could get it, if they did not already know.

This is exploitation that not everyone can copy, but it is good work where it can be done.

A more generally practicable stunt was showing the First National release to the newspaper men a couple of days in advance of the opening and then advertising that if you saw a man hustling along the street with a smile on his face the chances were that he was a newspaper man and that the smile was occasioned by the remembrance of the play.

A Double Loss

Exploitation of a weak subject with the idea of getting it over is about the poorest stunt there is. You not only bring in a crowd to be disgusted with a poor picture, but you block any possibility of getting a big crowd for a picture at a higher rental when you will need the money to pay the exchange. Exploitation will make a good picture better, but it cannot make a poor picture good. Don't try it that way.

Lying Thermometer Told of "North Wind's Malice"

The Everett Theatre, Everett, Wash., used a snow-clad front with a lot of icicles to get the proper atmosphere for the lobby for the showing of Goldwyn's "The North Wind's Malice."

The box office was a log hut, with a larger hut painting across the entire back of the lobby, cut for the entrance doors. Snow paintings were used on either side. But the star feature was a trick thermometer which registered 20 degrees below zero. This was hung alongside the box-office window and gave point to the fur-dressed ticket seller.

Helping not a little, cold blue lights were used throughout the lobby to heighten the effect, and the bluish gleam on the artificial snow was the finishing touch to an artistic display.

The whole scheme was figured out by George M. Turner, who handles the exploitation for the seven houses of the Star circuit in that city.

"Humoresque" Window Makes Educational Plea

Harry Swift, the Albany Paramount exploiteer, got up a pretty display for a window in Pittsfield, Mass., when "Humoresque" played the Union Square. He hung the argument on the musical education of the child and sold a music store on Main street, right next to the hotel, which was about the best location he could get.

He used familiar factors, including the violin "actually used in the production" of the play, but the "Start your child right" to the left of the cutout was what let Swiftt into the window instead of out through the door.

And just in passing, it is a very good example of window decoration. Some windows are hurt through too much. Here a dozen sheets of music and some flowers are the only components, apart from signs and stills, but the sheet music is mostly copies of the composition, the rest being songs the store wanted to plug.

Street Stunt Worked

Although the Academy of Music, Newburgh, N. Y., mostly runs vaudeville, it takes a picture feature now and then when bookings are not promising, and lately they had Norma Talmadge in "A Daughter of Two Worlds" to fill in a gap.

They gave her the usual newspaper publicity, but felt that something special would help, so the Saturday before the opening a clown led a blanketed horse through the streets announcing the attraction.

It was not a close hook-up to the feature, but it got the attention of the theatre goers because it was unusual, and the box office told the rest. They got more money than they do for the vaudeville shows with their experiment.

Observe the Holidays

Make use of all the holidays to get business. Don't rest content with Christmas and the Fourth of July. Work a midnight matinee for New Year's Eve, and a special reception for the day proper. Celebrate the birthdays of Washington and Lincoln, play up St. Valentine's, lay out a flower matinee for Memorial day and look to the State and local celebrations. And if those are not enough make a few dollar days and local feasts as you need them. Get good features, but sell the day and not the film, and you will put your house on the map and keep it there.

GOT A WINDOW DISPLAY BY PLAYING UP GOODS SHOWN

Harry Swift, Albany's Paramount hustler, sold a music store in Pittsfield on the dressed window idea because he hung it on the sale of violins and sheet music. It helped them, so it helped put over "Humoresque"

Selling the Picture to the Public

Lila Lee Made Business in Pre-Christmas Week

Technically Lila Lee has been enjoying a vacation at her home in Chicago, but Oscar A. Doob, of the Chicago Paramount office, gummed things all up. He bent the attentive ear to some managers who complained that the people who were doing their Christmas shopping early were not shopping for theatre tickets. Then he hunted up Miss Lee.

As a result she was booked over a circuit of personal appearances, and to justify his cruelty in taking Miss Lee from the home fireside Doob shoots in some pictures of the crowd in front of A. Siegfried's Bijou Theatre, Decatur, when the Bijou broke its "Humoresque" record with "Behold My Wife" on December 20.

Couldn't Use Flash

The wind blew the flash powder out of the pan and the photographer tried from a three minute time exposure. The crowd could not keep still that long, but there was enough on the plate to show what could be done even so close to Christmas. She even got crowds for a Chicago house on Christmas Eve and the day before, some even leaving the tree untrimmed to go down to the Central.

It worked so well that Doob is figuring on persuading the home office to ship the entire personnel of the Lasky lot to Chicago just before Christmas next year so that all the Paramount clients can make some extra money for stocking fillings in the dead days just before the celebration for the Christmas holiday season.

Look Under Your Seats

About once a week have the house carpenter go over the seats and tighten the screws of the hat racks, replacing such as may have come off. These holders will work loose now and then, and nothing gets the masculine goat more quickly than having to sit with his hat in his lap through an hour and a half or two hour show.

An hour's work once a week will keep these in order and will well repay the time. These little touches often mean more to a patron than a good show. He may not blame you for the poor feature, but assuredly he will hold you responsible for a lack of comfort.

Placarded the Newsboys to Advertise for "Dinty"

Willard G. Patterson, of the Criterion, Atlanta, was quick to see the value of newsboys in advertising "Dinty" when he played that First National attraction.

First he got three boys to impersonate the hero with his Afro-Mongolian alliance, and the trio hung around the theatre and business streets for several days, but with the advent of the feature every newsboy in town came out with placards lettered as in the cut.

There was no escaping them. They were all over the town, and apart from the cost of cards and some matinee tickets there was no expense. The boys enjoyed the novelty of the cards and were glad to wear them. As "Dinty" was the head of a newsboy trust, the stunt was particularly appropriate.

ALL THE NEWSBOYS WERE ANIMATED ONE-SHEETS IN ATLANTA

Willard G. Patterson, of the Criterion, wanted everyone to know that "Dinty" was in town, so he got three kids to impersonate the trio in this First National release and on the opening day all the newsboys wore placards

This Denver Contest Interested Hundreds

Here is something new in the way of contests, which was worked by the William Fox Rivoli, Denver, in connection with the Post.

Prizes aggregating $135 were offered for the best 300 word suggestion for a new climax to the coming feature, "Go and Get It." The contest was to close three days prior to the opening of the play at the Rivoli and the Saturday before the contestants were asked to see the first three reels of the feature, from which they were to work up to the new climax.

A free showing of these reels was announced, but so great was the interest excited that three runs was necessary before the crowd was all accommodated.

The prizes were $50, $25 three of $10 and six of $5, the prizes being offered jointly by the Post and Rivoli. More than 2,000 entries were received, and the handling of this mass of manuscript enabled the house and newspaper to keep up intorest to the day of the opening. It was a good circulation stunt for the Post, a good box office feature for the house, and an interesting contest for the public.

But in handling this form of contest, be certain that all persons have an equal chance to see the reels without cost or there may be trouble with the Federal authorities over the lottery laws. You cannot charge any admission to the showing or hold the contest to those who pay admission. But on the other hand, the free showing is an advertisement of value in itself.

McConville Gets Cards to Suit Feature Titles

John McConville, of the Paramount Buffalo office, has been getting windows for the Crescent, Syracuse, almost every week because he can figure some good hook-up line.

"Something to Think About" was self suggestive, and he landed a lot of clothing stores and a phonograph store, but "Below the Surface" did not seem as promising, yet he put it over for the jewelers with a display of pearls with "From 'Below the Surface' at the Crescent Theatre."

All that seems to be needed is a proper tie-up, for the Syracuse merchants know that the window displays help them as well as the theatre and are eager to cooperate.

Not Coals to Newcastle Was Alaska "Silver Horde"

It might be supposed that 'The Silver Horde" would not appeal very strongly to Alaskan audiences, familiar as they are with the salmon fisheries, but it happened that this Rex Beach story very closely parallels the situation in Juneau at the present time where the business men have been seeking to erect a cold storage plant in face of very similar opposition.

Manager Spickett, of the Palace, booked the film and gave a private screening for the newspapers. He got a lot of real newspaper comment and probably could have pulled a crowd without additional advertising, but he did more than the customary billing and some lobby decoration, and he made a cleanup with the Goldwyn production.

Selling the Picture to the Public

Gets a Striking Cut But Letters it Badly

Barbee's loop theatre takes a hundred lines, triple, to put over "The Branding Iron," but spoils it with a pretty poor job of hand lettering around the cut. Chicago advertisements, as a rule, run to type, and the Barbee has done some good work on these lines, but this display for the Rex Beach Goldwyn is distinctly poor and not up to the average. The scene cut is sensational and will sell, but cutting out the iron itself or making it smaller would have given a better display and a big "The Branding Iron" in type across the three columns would have meant more than this andiron effect when taken in conjunction with the cut. Putting the title where the "He loved her so" line now runs, and sending it across the space would have built up the cut far better, and type to the right of the cut would also have helped. Some artists seem to think that if they are hired to draw an advertisement they must draw it all in order to earn their money. Often they carry this to a point where they waste

GEO. E. F. KOEHLER'S SYMPHONY ORCHESTRA
BARBEE'S
STARTING TODAY
HE BRANDED HER FLESH BUT HIS LOVE WAS BRANDED ON HER HEART.
The dramatic sensation of the year
"The BRANDING IRON"
IT LAYS BARE THE SOUL OF WOMEN PICTURES THE PRIMITIVE EMOTIONS OF MAN.
KATHLYN WILLIAMS
HE LOVED HER SO HE BRANDED HER
DID SHE LOVE HIM LESS FOR THE BRAND THAT FOREVER MARKED HER AS HIS OWN
YOU'LL BE AMAZED, THRILLED & DELIGHTED.
The BRANDING IRON

THE BARBEE HUNDRED LINER

other money instead of earning what they are paid. Real advertising art consists in making the picture aid the type. It does not mean hogging the entire space. This advertisement could be materially improved.

—P. T. A.—

Crandall Theatres Can Get Over Ads with Type

Nelson B. Bell, of the Crandall theatres, Washington, D. C., can get over his shows without resorting to a lot of poor hand lettering. He knows how to make the types work to the fullest advantage. This three hundreds gives plenty of talk to Alice Lake and Larry Semon and still gives ample room for a display cut. It fights a larger space taken by the Moore theatres for "Kismet" and does it with less space. It is pretty hard to beat that Skinner head, but Bell holds his own without trouble, and he does it with all type, using italic for body face to get more blackness for his comparatively small lines in the stars and titles. It can be done with a little study, and the managers who say they cannot do not realize that they cannot because they do not take the trouble to figure it out. This design is open, yet it holds together well and it looks like a winner. If your artist doesn't know how to turn out good displays,

THE CRANDALL DOUBLE HEADER

make a scrap book for him and make him study these examples. That is what they are put here for.

—P. T. A.—

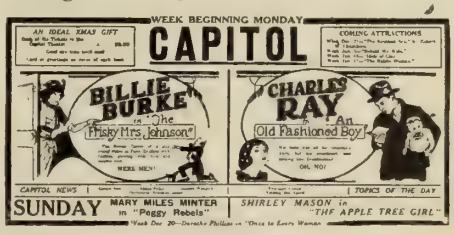
Simple Painted Front Brought in Business

Even slight exploitation will help to put over a picture. This front from the Alcazar, Great Falls, Mont., is not pretentious, but it was different from the usual lobby and it helped to put over Rex Beach's "The Silver Horde" to excellent business. The display is in three pieces, for easy handling, and can be taken down or put up with little trouble. Repainting the top section will permit it to work for another northwestern picture and this second offering will be helped by the success of the Goldwyn release, for it will be connected in the mind of the average person with the release for which it was first used. Exploitation is not a matter of spending money but merely of doing something to make it apparent that an announcement feature is sufficiently good to make it worth while to boom it.

—P. T. A.—

Tells Five Underlines in Sunday Announcement

Lately we spoke of the Capitol, Springfield, Mass., using two underlines in its Sunday space, one above and one below, broken into the border, but this display goes that three better, for the display shown here gives the immediate underline in the border and the four weeks following in an ear at the top. Some old-line managers will probably shudder at the


WEEK BEGINNING MONDAY
AN IDEAL XMAS GIFT
CAPITOL
COMING ATTRACTIONS
BILLIE BURKE in "The Frisky Mrs. Johnson"
CHARLES RAY in "An Old Fashioned Boy"
CAPITOL NEWS
TOPICS OF THE DAY
SUNDAY
MARY MILES MINTER in "Peggy Rebels"
SHIRLEY MASON in "THE APPLE TREE GIRL"

A FIVE UNDERLINE ADVERTISEMENT

idea of telling so far in advance what the coming attractions will be, but we think that it helps, if the attractions are right. The day is gone when telling the coming attraction for tomorrow would keep the patron away tonight, and by the same token, if you have a billing to brag about, it is a good plan to brag well ahead and get them worked up. We note that the Capitol used the Christmas ticket book

THE ALCAZAR, GREAT FALLS, MONT., DRESSED FOR GOLDWYN'S "THE SILVER HORDE"

Selling the Picture to the Public

idea. This was also done by Hyman at the Brooklyn Strand and many others. The Capitol sold a book of six tickets for $2.50. It is a better plan to make a book of five or ten cent coupons, as it bulks larger and so looks like more, but the Christmas ticket book in any form means more money in the house and helps solve the gift problem.

—P. T. A.—

Hyman Plays Up Xmas as Feature for Holidays

Eddie Hyman did not have a Christmas title for his holiday bill, but he got hold of a good comedy, made a feature of his scenic and rang the chimes on his musical program, then he gave Santa Claus the star portrait, with a couple of holly wreaths thrown in, and got a decided holiday aspect to the space. The musical program was given in the issue dated December 25. It is no longer the custom to issue releases suitable to seasons, and it is not easy to offer an up-to-date feature with the proper atmosphere, and this is where the special program comes in. The seasons can be played up in the music and will get over as well as though the feature were specially planned.

—P. T. A.—

St. Louis Advertisements No Longer Are Linked Up

The Famous Players' Missouri Corporation is no longer using combination

TWO ST. LOUIS DISPLAYS

advertisements. For one thing they are no longer using the same play simultaneously in two or more houses, and for another they are dividing the space differently. The lesser houses get small spaces and the bulk goes to the Missouri and Delmonte. The samples shown are each 185 lines across three and both are good, though we like the white display of the Delmonte the better. The title is buried in the Missouri display, but they show a good point in the full program, similar to the scheme devised by Roth and Partington for their San Francisco houses. This program stunt sells a lot of extra tickets to the people who may not care for the big feature, but who are drawn in by one of the smaller attractions. The Missouri space would have been better had there been a mortise for the title. Trying to work black lines on Ben Day is seldom a success. The Delmonte is better in this respect, but the drawing suggests that the loving parent is a comedian. He does not look like a serious player in that line cut, and is every inch a comedian, even to little curliques of hair sticking from his bald head. Outside of that the space is excellent.

—P. T. A.—

This Old Timer Comes Back as Good as Ever

Some years ago L. E. Carroll, then with the Lyric theatre, Lancaster, N. H., used

MR. CARROL'S FOUR SIXES

to be one of the regular contributors to this department. He left to go to the old General Film Company at Bangor, Maine, and left them to go to a shipyard. Now he is back in Bangor in charge of the Opera House, a 1,500-seat house that with one exception is the finest theatre east of Boston. He has not lost his old cunning, and the campaigns he sends in are well planned. He runs four sixes or more for his opening guns and starts work two or thre days ahead of the opening, as a rule, using a couple of splash advertisements and building up with press work. He seems to have a pull with the editor, and gets plenty of chat. This display shown is not the best of his work, but is a fair average. He opened with the cut of the squaw and changed to the evening dress for the opening. He backed his newspaper campaign with 50 ones, 20 threes, 10 sixes and 100 window cards, and got crowds from the start and broke all house records for thre days. For "Ruth of the Rockies" he worked the trunk stunt, tying up with a trunk store. He tried to work the jewelry shop tie-up, but could not persuade the local stores, but he moved the stunt over to a music store with a display of rhinestones for the smuggled diamonds and a jade ring. He lately worked a special matinee stunt the other that that others can copy. He got hold of a Punch and Judy man and gave the famous manikin play at a special matinee which drew 1600 children. Souvenirs were given to all, and he made it an event. Sending 1600 children into the homes to press agent for the theatre is no mean idea. Think it over. Mr. Carroll has lost none of his old time punch and we hope that he will again become a regular visitor, for he has real ideas.

—P. T. A.—

Roth and Partington Take Heliotrope Page

Roth and Partington tok a full page for Heliotrope at the Imperial, San Francisco, and they turned out a space that would make a good double column advertisement. And with all the resources of a real art department at their command, they use type for the text below the title. They know that the good advertisement is one which is most easily read, so they put the argument in type that it may be read with the greatest ease. This looks as though it were partly an exchange advertisement, since the last paragraph announced that it will be shown in all the leading cities of northern California, but this does not spoil the effect as a house advertisement and Roth and Partington get the full bene-

Imperial
Famous Players Lasky Coporation
presents
"Heliotrope"
From Richard Washburn Child's Story
COSMOPOLITAN PRODUCTIONS
There never was a plot so unusual as this one—in which a girl's happiness is saved, a blackmailing woman doomed and a father freed from prison—all by a whiff of heliotrope!
As "Humoresque" was the sublime portrayal of mother love, "Heliotrope" is the drama of a father's love for his daughter!
In addition to being shown at the Imperial, "Heliotrope" will be screened in all the principal cities of Northern California.
STARTING TODAY
Atmospheric Prologue
SEVERI AND THE Imperial Orchestra
A PARAMOUNT 50%

A FULL PAGE FROM SAN FRANCISCO

fit of the display. It's a pretty piece of work.

—P. T. A.—

Sold on Beauty

Harold F. Wendt, of the Rivoli, Toledo, had good results selling Justine Johnstone on the beauty angle. This was also done for Katherine MacDonald, it will be remembered, but it will work just as well for Miss Johnstone, who is a beauty if ever there was one. He sold just that on his special window cards, using stills to prove himself no liar and he used a trailer of closeups instead of the big scenes. It will probably work for you, too, if you have not yet played her.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

More than one man has cleaned up with a mailing list. Why not get one of your own and keep it up to date?

In the Independent Field

By C. S. SEWELL

Sunrise Starts Exchange System by Appointment of Two Managers

The first two links in a contemplated series of exchanges to be opened by the Sunrise Pictures Corporation in the larger territories have been established with the appointment of S. Rubestein as exchange manager for Greater New York and Northern New Jersey, and Ben Abrams as manager of the Baltimore and Washington territory, with headquarters at 420 East Lexington street, Baltimore.

Mr. Rubenstein has been identified with Pathe New York exchange for several years, and has also been connected with the Pathe branches in Boston and Newark, having acted as branch manager for the former territory. Mr. Abrams has operated in Baltimore and Washington with program exchanges and as exploitation man for independent specials. He has already secured many bookings on the first Sunrise release, "The Price of Silence," starring Peggy Hyland, and is preparing a special exploitation campaign in connection with a presentation by a large circuit in Washington.

For the New York territory there will also be an extensive exploitation campaign. Several hundred 24-sheets stands will be used beginning January 10. To augment the two new exchanges, Winfield F. Kelly, general manager, is looking over promising territories and for men who know their respective districts.

Sherman Goes West

Harry A. Sherman, president of Sherman Pictures Corporation, left for the Pacific Coast recently to complete producing arrangements in connection with his company's production.

Many Weeks Runs for Equity Film

A state-right feature is believed to be quite successful if it secures a first-run opening in many key cities. It must be exceptional to stay a full week and crowd the theatre to capacity. And this is what "Keep to the Right," starring Edith Taliaferro, has done, says Equity Pictures.

Sixteen first-run houses of Georgia, nine of Alabama, twenty-one of North Carolina, eighteen of South Carolina, seven of Florida and five of Mississippi have booked this picture through Sally Film Company. In addition, Pearce Films reports that it has secured sixteen first-run openings in Louisiana and thirteen in Kentucky, and Specialty Films of Dallas announces it has reached its thirty-first first-run bookings in Texas, Oklahoma and Arkansas. Many of these engagements are scheduled for a full week—in some cases for an optional second week.

Keep that New Year Resolution

OF course you made a New Year's resolution—probably several of them—in connection with your business, as it is human nature to do so. Now don't backslide and let them go into the discard, but make still another resolution. Resolve that you will keep those you have already made.

One of those resolutions was, undoubtedly, that you would do your utmost to please and satisfy your patrons so as to increase your business. The obvious way to do this, Mr. Exhibitor, is to show pictures of quality.

You have been generous in your support of the independent movement. Keep your resolution to continue this support, but don't be satisfied with running any old thing that may be offered to you simply because it is cheap and thereby take a chance of displeasing your patrons. Don't get the idea, however, that because a picture is cheap that it is necessarily a poor one, as this is not necessarily the case. Many good pictures have been made at low production cost, and the producer can afford to handle it at a small figure and still make a good profit on his investment; and, conversely, because a great deal of money was spent on a picture it does not make it a high-class attraction.

Insist on quality no matter what price you are paying for your attractions. See that it has box-office value, for you know by experience that a poor picture from this standpoint is a bad investment at any price.

Mr. Exchangeman, this also applies to you! Anticipate the exhibitor's resolution for quality by offering him attractions with a box-office punch and insist on the distributors furnishing you with high-class attractions. Let him know that you can handle big, high-class, high-quality productions—the bigger the better.

So once more we say: Resolve that you will keep your good resolution made on New Year's Day to continue to demand quality productions.

C. S. SEWELL.

Western Pictures Makes Correction

Western Pictures Exploitation Company announces that statement appearing in the company's advertising and in news stories to the effect that the Romayne Superfilm Company production, "The Toreador," is being distributed in California, Nevada and Arizona by All Star Feature Distributors, is in error, as this production is being distributed in the territory mentioned by the Clune Film Exchange of Los Angeles.

Louise Fazenda Reaches New York

Louise Fazenda, who within a fortnight will start work under the terms of her new contract with Special Pictures Corporation providing that she be starred in a series of comedies, reached New York just before New Year's after an extensive trip from Los Angeles, during which she visited the principal cities.

She is the guest of Max Roth, eastern district manager for Special, who gave a dinner in her honor on New Year's eve, which was attended by many prominent film folk. During her stay she will make several personal appearances in theatres, and will visit Boston, Philadelphia, Washington and various other cities.

A leading comedy director has been signed to direct Miss Fazenda in the series of twelve two-reelers, in which she will star for Special, and several stories have already been prepared for her. She has made personal appearances in cities throughout her tour and was well received.

Hoxie Feature Is Proving Popular

The series of four special productions, starring Jack Hoxie, which mark his departure from the serial field to that of the feature photoplay, is proving extremely popular, says Arrow officials. Walter A. Baier, of the Kay-Bee Film Corporation, Milwaukee, Wis., says: "We screened 'A Man From Nowhere' yesterday and I want to compliment the Arrow organization for having such a splendid production. It is a knock-out and what makes it more appealing is the clean type of Western. If this picture is any criterion of what the rest of the Hoxies will be, I predict a wonderful success for this series."

Peacock Moves

Peacock Productions, Inc., of which M. R. Fink is general manager, announces that the executive offices of the company, which maintains branches in Dallas, St. Louis, Oklahoma City and Kansas City, have been transferred from the Drexel Building in Tulsa to the Film Exchange Building in Kansas City.

GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

In the Independent Field

Dominant Offers "Newlywed Series" Comedies Starring Rosemary Theby

Dominant Pictures Corporation announces the release of a series of twelve comedies to be known as "The Newlywed" series, for distribution on the independent market. "This series," says General Manager Jacques Kopfstein, "are patterned along the lines of the popular Drew comedies and are designed to suit every kind of audience. They have been produced with the necessary amount of burlesque to make them appeal to followers of slapstick with an equal amount of refined humor to make them appeal to audiences of an entirely different type.

Rosemary Theby, well known for her long association with the screen, is the star appearing as the wife of a sentimental but forgetful breadwinner. She will be assisted by a cast of well-known players. The comedies have been directed amid backgrounds of domestic life and deal with the troubles of a couple of newlyweds. They have been edited and assembled under skilful direction, and will be sold to independent exchanges as a series. Several sales are already in the process of completion, it is announced.

Kelley On Tour

Winfield F. Kelley, general manager of Sunrise Pictures Corporation, will begin a swing around the country in a few days and expects to be away for at least five weeks. He will take with him several prints of the first Sunrise picture, "The Price of Silence," starring Peggy Hyland, and expects to close for several territories where deals have been pending.

C. B. C. to Handle "Heidi" First Dramatic Story Filmed by Prizma

"Heidi" a dramatic story presented in colors, has been secured by the C. B. C. Film Sales Corporation of New York, who will offer it to state rights buyers.

This Prizma picture was shown at the capitol during Christmas week, and received much commendation. Many critics declared it is a picture that will set a standard for the future.

For its first venture into the dramatic field, Prizma has selected the century-old fairy story, "Heidi," with its locale laid in Switzerland. The apparel of the various characters of the play, the beautiful exteriors selected and the backgrounds of flowers and red-roofed Swiss buildings, permit the use of many of the photographic tints that show best and allows an opportunity of appealing to the senses both from a dramatic standpoint and from the angle of beauty.

Stiles Is Made Manager of New Kansas City Reelcraft Exchange

G. Lawrence Stiles has been appointed manager for the new Reelcraft Pictures Corporation, branch office and exchange of at 928 Main street, Kansas City, being transferred from the Milwaukee Exchange of Reelcraft.

Mr. Stiles is very well known in the picture industry, having been location manager for old Vitagraph Company in Brooklyn over twelve years ago. Later he was transferred to the executive force, and eventually into the sales department, serving both as exchange manager and district manager for several large distributing companies. Two years ago he was selected by R. C. Cropper for the management of the Bee Hive Exchange in Milwaukee. District Manager Carl Harthill of Reelcraft has promoted Lou Anger of the Indianapolis office to the post vacated by Mr. Stiles as manager of the Milwaukee exchange. He has been with Reelcraft ever since its organization, having served both as salesman and branch manager in Cincinnati and Indianapolis.

Graphic to Handle "Where Is Mary?"

The Graphic Film Corporation announces that during 1921 it will distribute additional productions besides those made by its President, Ivan Abramson. The first one will be Jack Lait's sensational drama, "Where Is Mary," which will be released January 15.

Several purchases have already been concluded, which will enable the company to offer a feature every six weeks. It is announced that this will in no way mark a reduction in Mr. Abramson's efforts, but he will hereafter confine his time to the production of special pictures, of which he will be the author and director.

New York Run Arranged for Film "In the Days of Saint Patrick"

Winfield F. Kelley will present an Irish production, "In the Days of Saint Patrick," for an indefinite engagement at the Lexington Theatre, New York, on Sunday afternoon, January 9. The picture was made in Ireland with an all-Irish cast and according to the producers is a massive historical spectacle that combines the religious with the historical.

It is announced the story was written from documents compiled by the Rev. W. MacSweeney, of Maynooth University, Dublin, through the courtesy of the Royal Irish Historical Society. It deals with about the life of Ireland's patron saint and is not a propaganda picture, picturizes in a historical way the life and great deeds of Saint Patrick. A timely film, "Ireland Today," showing scenes in present day war torn Erin, and a programme of Irish songs and dances will conclude the bill.

Billy West Finishes His Third Joan Fun-Film "He's in Again"

A print of the third two-reel Billy West Comedy to be released by Joan Film Sales Comedy, has just reached New York, being one week behind which calls for the completion of one comedy a month. The reason it took five weeks is given by Billy West as the length of time necessary to build special sets and prepare unusual equipment for filming the comedy.

The title of this comedy is "He's In Again," and it was directed by Henry Kernan, who is under contract to also direct the remainder of the series of twelve two-reelers. It is said that the plot is tangible and consistent, with a definite thread of action that is maintained to the end. Mr. West has recently added three members to his scenario staff, whose duty it will be to select stories that are as interesting as the by-play itself.

The action of "He's In Again" deals with the career of a tireless book agent who stops autos on the highway, gets arrested for blocking traffic, tackles the officer, harangues the judge and jury, interrupts a wedding, and stops a train, an ambulance, a fire-patrol, a beggar, etc., walks into a sewer, falls into a baby carriage, and gets tangled up with passers-by generally, all in the efforts to sell his books.

A set of stills and lobby cards of a novel nature in rotogravure accompany his two-reeler, and it is announced that it is expected that all territory on the series will have been sold in a short time.

Jans Reports Two More Sales on Big Special "Madonnas and Men"

Herman F. Jans, president of the Jans Pictures, Inc., reports the sales of "Madonnas and Men" throughout the United States have taken a decided leap in the past week. During that time he sold three territories, and one man who had purchased for his territory increased his block by adding another state for the reason that he had opened "Madonnas and Men" and found out its real value at one of the big first-run theatres. The territory now closed is as follows: Climax Film Corporation, Greater New York; Independent Film Exchange, Maryland, District of Columbia, Delaware and Virginia; Columbia Film Service, Western Pennsylvania; Jans Film Service, Northern New Jersey; First National, Michigan; Allen Bros., Canada; Ben Fitzer Film Co., Upper New York State; Masterpiece Film Attractions, Eastern Pennsylvania and Southern New Jersey; Export and Import Co., entire foreign rights; Federated Exchanges, New England; Masterpiece Film Company, Ohio and Kentucky; Federated Exchanges, Texas, Oklahoma and Arkansas; Superior Screen Service, Illinois

EVERYBODY KNOWS "The HALLROOM BOYS"

A Pathé Serial

GEORGE B. SEITZ
IN
"VELVET FINGERS"
WITH
MARGUERITE COURTOT

Story by Bertram Millhauser
Produced and directed by George B. Seitz

PICKING OUT ONE VOICE IN THE CHORUS OF PRAISE

Motion Picture News 12/4

"Velvet Fingers"

(Seitz-Pathe Serial—15 Episodes)

WELL! George B. Seitz is at it again. The champion long distance and short dash serial writer, director, and actor has gotten off to an excellent start with "Velvet Fingers." The versatile impresario has only taken care of the direction and interpretation here, leaving the story to Bertram Millhauser. It is the crook type of serial which means that the protagonist is skilful with the mask or dark lantern or jimmy or dynamite or velvet fingers. The picture is offered to the public as an Arsene Lupin serial with a Sherlock Holmes twist. And this looks like a first rate definition. The plot is woven around a smooth second-story man, a gentlemanly Raffles, whose object is to collect jewels and valuables at the expense of the owners and engage in a battle of wits with a criminologist.

The first three episodes are very effective in planting Velvet as a very resourceful figure—a man who makes a complete goat out of his opponent. There is considerable suspense, as there should be with a serial. The picture gives evidence of packing quite a healthy wallop in the shape of snappy action. Mr. Seitz has directed himself with caution. He uses good repression and makes quite a dandy in his Raffles garb. The goddess in the machine is played by Marguerite Courtot, while others in the cast are Harry Semels, Lucille Lennox and Joe Cuny. The picture is well staged and photographed and should prove to be a humdinger.
—*LAURENCE REID*

A tremendously complete line of advertising helps is available for this serial sensation:

Posters: 1, 3, 6 sheet on each episode; 24 sheet for entire serial; banner; window card; herald for entire serial.

Lobby Display: 8 11x14's; 22x28 lobby; black and white photos for first three episodes.

Slides: Colored teaser; colored star.

Cuts and Mats: Plenty; also Campaign Book and Trailer.

Get It, Advertise It, Clean Up With It.

Pathé Distributors

JESSE. D. HAMPTON *presents*

H. B. WARNER
in
"DICE of DESTINY"

Story by JOHN MOROSO
Directed by HENRY KING

"As full of human interest, incident and suspense as the stage play "Alias Jimmy Valentine."

Motion Picture News 12/11

"DICE OF DESTINY"
(Hampton-Pathe)

H. B. Warner Puts "Punch" Into Strong Dramatic Story

H. B. WARNER has come through with another good picture in "Dice of Destiny." This production follows along the lines of the play which made Warner so popular a few years back, "Alias Jimmie Valentine," and is just as full of incident, suspense and human interest as the well known play.

The story which is from the pen of John Moroso opens with a bang, and develops to a strong climax, a very clear continuity connecting the two important links. There are spots, however, when the story "takes a drop," but these "spots" are so few and far between that they could be entirely eliminated without effecting the value of the picture.

The story's chief asset lies in the fact that many of its sequences are novel and hold strong sustaining interest. For instance, in the opening sequence one of the first scenes shows the star's legs as he approaches a working man who is eating his lunch. This man turns out to be a detective, being "planted" to watch Warner, who is just released from prison, that he may "get a line" on his future plans.

Warner "picks" him, however, and when opportunity presents itself, hands him a doped cigarette which the latter smokes, becomes sleepy and in this condition affords the crook a chance to relieve him of his badge. Proceeding to the home of a friend he finds that the latter has been killed and detectives in the act of arresting his daughter and another crook. The badge is flashed and in a most interesting series of events, Warner succeeds in extricating his friends. A rather novel introduction.

But it is Warner's splendid characterization of the crook which upholds the play and glues the spectator's eyes to the screen when he appears. In the dramatic moments he reaches his climaxes in a very effective manner and in the lighter scenes he is a real Romeo when the situations call for "a little love making."

Good judgment is used in the selection of the cast, every one of which is a type.—Length, 5 reels.—*Frank Leonard.*

Moving Picture World 12/11

"Dice of Destiny"

Five-Reel Hampton-Pathe Release Features H B. Warner in Tense Crook Story

Reviewed by Robert C McElravy

One of the actors of the screen who seldom fails to impart a romantic glamor to the roles he plays is H. B Warner He screens exceptionally well and his lithe, active movements convey a certain intensity of feeling that might be missed with another actor in the same parts. In "Dice of Destiny," a Jesse D Hampton production, released by Pathe, Mr Warner plays the role of Jimmy Doyle, a gentleman crook of the "Raffles" type. The characterization is well drawn and kept true to form by quick, nervous gestures, suspicious glances and a constant apprehension of trouble from "fly cops."

The story deals almost exclusively with a gang of crooks, one of whom is a young girl, portrayed by Lillian Rich This girl, Nancy Preston, is the daughter of the gang leader, and a love affair between her and Jimmy is one of the strong features of the subject. The situations are tensely set forth and the interest carries from beginning to end There is no great emotional strength to the feature, but considering the general artificiality of this type of stories, it is decidedly more human than most of its kind The supporting cast numbers many excellent types

A number of strong scenes are found in this picture, one of the best being the prisoner's break from prison. The operating scenes in the hospital are also well staged. The close is abrupt, but satisfactory

Who doesn't remember "Alias Jimmy Valentine," the play in which H. B. Warner scored his memorable success, and that played to such enormous business? "Dice of Destiny" is just such a play, full of human interest, punch and vigor.

Pathé Distributors

Pathé
Distributors

Pathé
Distributors

H. B. Warner
in
"When We Were Twenty-One"
by H. V. Esmond

Youth!
Valued only by those who have lost it;
Full of folly even at its wisest;
Gaining wisdom only through its folly;
To be had but once; and then level to the brim with Love, Laughter, Joy of Living, Lack of Responsibility and Mistakes.
How rich we were at 21, yet how poor in our realization of our wealth!
No wonder the stage play achieved its phenomenal success; no wonder that the picture will hit the same high mark.
Your audiences will see themselves in "When We Were 21!"

Adapted from Nat Goodwin's famous Stage Success
Director Henry King

Pathé
Distributors

"ONE OF THE BEST MYSTERY DRAMAS PRODUCED IN A LONG TIME"

That's what they say of "The Devil to Pay," you'll say so too when you see the picture at the nearest Pathé exchange!

SPECIAL CAST IN
THE DEVIL TO PAY
(PATHE)

Melodrama and mystery well proportioned make this an exciting and absorbing feature. Unexpected turns and twists keep the suspense keen until the unexpected revelation of the method of the murder that is the feature's nucleus. Swift-moving, aptly titled and well photographed. A Brunton production.

"The Devil to Pay"

Engrossing Mystery Story Developed in Six-Part Brunton Subject, Released by Pathe

Reviewed by Robert C. McElravy

One of the best mystery stories shown in some time has been developed in "The Devil to Pay," a Robert Brunton production, adapted from a novel by Frances Nimmo Greene. It loses not a moment in swinging into action, riveting the attention by a suggested hanging, with the wife waiting outside the prison for the body of her husband when the law has taken its course. Slowly the mystery surrounding the hanging, and the possible connection of one of the town's big bankers with the original crime, is brought into play. It is one of those stories which begin in the midst of tense situation and skilfully weaves backward and forward from the starting point until the mystery is finally solved. It has been expertly put together and reflects credit on all concerned.

The cast is finely balanced, with Roy Stewart as the calm, self-reliant prosecuting attorney, Robert McKim as the suspected banker, and Fritzi Brunette in one of the best roles she has had. The supporting cast is made up of experienced players, and the result is like the smooth, even performance of a competent stock company.

The scenes are laid in and about a prison, in a fine private home, in a restaurant and in a court room. The trial scenes have been carefully staged. The production is a fascinating one of its kind.

Mystery Drama With Well Sustained Suspense and Good Production

"THE DEVIL TO PAY"
Robert Brunton Prod.—Pathe

DIRECTOR ..... Ernest C. Warde
AUTHOR ..... Frances Nimmo Greene
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Arthur L. Todd
AS A WHOLE.....A real "fan" type of picture with good mystery element and suspense well sustained
STORY.....Some of its "intrikut" business not plausible but this doesn't matter; it plays its part just the same
DIRECTION..... Develops his material toward good climax; brings things to rather hurried conclusion
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Good
CAMERA WORK ..... Satisfactory
PLAYERS.....Robert McKim, Roy Stewart and Frtzi Brunnette handle most important roles well; others all very good
EXTERIORS ..... Very few
INTERIORS ..... Adequate
DETAIL ..... All right
CHARACTER OF STORY.....Mystery drama in which girl's fiance is proven crook while the girl believes him innocent
LENGTH OF PRODUCTION .... About 5,800 feet

After watching Roy Stewart hounding Robert McKim until he proves him a crook in both "The Money Changers" and "The Devil to Pay" folks will begin to know just what kind of a story to expect when they see the two names announced in connection with a picture. There is a similarity in these two productions but where "The Money Changers" had it in action, "The Devil to Pay" has it in mystery.

The director has developed the plot coherently, yet the suspense is well sustained and the interest maintained until the end at which time things are brought to perhaps an abrupt conclusion and not altogether comprehensive solution. Nevertheless it suffices to bring the mystery to a solution even if they use the rather old-fashioned method of having the villain shoot himself.

The cast is a good one, each player being well suited to his respective part. Besides those mentioned Evelyn Selbie, George Fisher and others handles smaller roles adequately. The opening scenes are effective from a photographic standpoint. The scene is that of a gallows on which a hanging is taking place. The actual gallows is not seen, however. Merely the shadow is shown. This is rather a gruesome opening for a picture but it was probably intended for purposes of emphasis which certainly register.

Brent Warren, leading banker and politicion, commits a felony for which he sends George Roan to death. In some way, never explained to the spectator, Roan is brought back to life and from time to time Warren is haunted by the voice of Roan, usually over the telephone.

Cullen Grant, district attorney and former suitor of Dare Keeling, a wealthy girl now in love with Warren, secures evidence against Warren and orders his arrest. Dare maintains her confidence in Warren but Grant's further suspicion against Warren is aroused when Dare begs Warren to give her some of her money for which he is her trustee. Grant suspects that the money is for Warren.

Dare's brother Larry is against Warren but at the same time wants to preserve his sister's happiness. Larry becomes secretary to Warren and discovers papers which prove Warren's guilt. At the trial Warren is confident of a favorable verdict until Grant announces another witness. It is Roan, the supposedly dead man, who proves that Warren forced him to kill the man. Warren cheats the law by shooting himself as he attempts to get away.

Play Up Title and Type of Story With Lines that Attract

Box Office Analysis for the Exhibitor

"The Devil to Pay" is a typical "movie fan" type of story. And as such should prove a good box office bet. It has well maintained suspense and should be played up from the mystery standpoint. Announce it as a story of a man who was hanged but later came back to testify against the man who sent him to the gallows.

The title has drawing power and can be used effectively with catchlines. Mention the names of Roy Stewart and Robert McKim and recall their joint work in "The Money Changers" if you happen to have played it and say that "The Devil to Pay" contains as much mystery as "The Money Changers" contained action. Use the line: "You can't get away with it if you have 'The Devil to Pay.' He'll get you sooner or later.'"

"The Devil to Pay"

A Robert Brunton Production in Six Parts. Distributed by Pathe. Directed by E. C. Warde. Running Time, Seventy Minutes.

THE CAST.

Cullen Grant	Roy Stewart
Brent Warren	Robert McKim
Dare Keeling	Fritzi Brunette
Larry Keeling	George Fisher
Mrs. Roan	Evelyn Selbie
George Roan	Joseph J. Dowling
Dick Roan	Richard Lapan
Dr. Jernigan	Mark Fenton
Detective Potter	William Marion

SYNOPSIS.

Brent Warren, a power in the financial and political circles of Hampton, sends Roan, his employee and accomplice in crime, to the gallows. A suspect brings Roan back to life. Meanwhile Cullen Grant, the district attorney and an admirer of Warren's promised wife, gains criminal evidence against the banker and brings him to trial. The girl asks Grant, her trustee, for her money to help Warren, but the D. A. refuses. He uses Roan as his star witness, convicts Warren, and wins the girl.

A mystery melodrama with a unique twist in the plot which not only lifts the picture out of the usual run of crook stories but will baffle the audience to the end. The letters and the mysterious telephone voice are excellent touches in keeping up the suspense and have been skilfully handled. "The Devil to Pay" is a splendid title suggestive enough to attract a wide variety of people, and the popular type of this picture will entertain any audience.

Cast—All star. The work of Roy Stewart, Fritzi Brunette and Robert McKim is very true to life. Joseph J. Dowling and Evelyn Selbie do wonderful bits of characterization and George Fisher is a very boyish and earnest brother.

Points of Appeal—Has interest, suspense, mystery mingled with romance and the novel idea of resuscitating the dead man and using him in the climax.

Photography and Lighting—Of the best throughout. The scenes of the mysterious stranger especially well done

"THE DEVIL TO PAY"
(Brunton-Pathe)

Strong Mystery Story Carries Interest

"THE DEVIL TO PAY" is one of the best mystery dramas produced upon the screen in a long time. It has about everything necessary to excite, thrill and keep an audience pitched to a high key throughout, for the reason that its plot is unique and abounds in action from the time the opening scenes are thrown upon the screen to the last foot of film projected.

Although credit must be given to Frances Nimmo Greene, the author, for the clever way she has written the story, withholding the suspense to a remarkable degree until the finish, the director and cast should not be overlooked.

This happy combination has grasped situation after situation and painted them in most natural colors. In fact, at times it looked as though the actors had been playing their roles for some time before the scenes were taken.

The production is well mounted, Ernest C. Warde, the director, taking particular care in the selection of his exteriors.

The theme is based on the unique idea as to whether a man can be resuscitated after being officially hung and pronounced dead by state authorities.

As the story unfolds it discloses the life of a leading banker and political dictator of a small town who commits a crime and causes another to be sent to the gallows to cover up his guilt.

After his execution the man is resuscitated and like a ghost haunts his betrayer until the latter shoots himself. The climax is reached in a court-room scene which is highly dramatic.

The cast, which is particularly strong, includes Robert McKim, Roy Stewart, Fritzi Brunette and George Fisher.—Length, 6 reels.—*Frank Leonard.*

A Robert Brunton Production

"The DEVIL TO PAY"

From the novel by Frances Nimmo Greene

directed by

ERNEST C. WARDE

Pathé Distributors

In the Independent Field

Two Urban Films on Same Program

Charles Urban, president of the Kineto Company, believes that his judgment that high quality short subjects will have great popular appeal if presentation is properly made, and that it is not necessary for a theatre to limit itself to one subject, is borne out by the success of the showing of two Kineto Reviews on one program by Manager Edward Hyman of the Brooklyn Strand.

Mr. Hyman used "On Board the U. S. S. Idaho" and "Dixieland." The former offered a fine opportunity for military music, and was preceded by a prologue introducing a song of the sea, sung by a tenor in the summer suit of a sailor.

With "Dixieland" Mr. Hyman did not use footlights, but a cotton field drop lighted from behind, throwing the singers into silhouette.

Modern Methods Enable Top Notch to Make Good Comedies at Low Cost

The officers of Top Notch and Distributing Company of Cleveland, claim that with an appropriation of $6,000 as the producing cost of each of its two-reel comedies, it has been able to make semi-slapstick comedies that compare favorably with the best independent releases. This has been done, says the company, without saving money on the story, scenario, director, cameramen or cast, but by the use of modern methods and elimination of waste and paying of exorbitant salaries.

"Top Notch," says an official, is not in the market to release two good pictures and then go to the wall, but in building to stay in the business of making films on safe and sane lines. It is the first company to sell comedies without screening, but is offering the first release on the buyer's own terms, with the franchise subject to instant cancellation should the exchangeman be dissatisfied with any one shipment."

"It is a hard task," says Mr. Smith of Fidelity Film Company of New York, who has recently been appointed New York representative "to establish the confidence of our fellow buyers and have them buy without screening, but we ought to appreciate any policy that eliminates cash deposits and forces the producer to deliver each and every release on its own merit at a price within the reach of even the smallest exchange."

Joe Brandt Makes Sales on "Isobel"

With the whole country in a position where people are inclined to retrench until conditions become better, it has been demonstrated that when you have a good box-office attraction no matter what business conditions may be, people will buy, says Joe Brandt of the C. B. C. Film Sales Corporation, who has just returned from a five weeks' trip through the Middle West and South.

Mr. Brandt points to his experience with the George H. Davis' feature "Isobel or the Trail's End," which he sold for the following territories: To First National for Wisconsin, Minnesota, North and South Dakota, Chicago, Michigan, Colorado, Utah, Wyoming, New Mexico, District of Columbia, Maryland, Virginia, New England, Northern New Jersey and New York; Hoestelater Enterprises for Iowa and Nebraska; Excel Amusement Company for Western Pennsylvania and West Virginia; Royal Film Company for Eastern Pennsylvania and Southern New Jersey; Federated Film Exchange for Texas, Oklahoma and Arkansas; Phil Selznick Productions for Ohio, Allen Brothers for Canada, and Jacob Glucksman for foreign rights.

Garfield Confident His Picture Will Soon Eclipse Play's Record

That the film version of the stage success, "The Parish Priest," will break the record of the show in one season, is the contention of Herman J. Garfield, in spite of the fact that the drama has just twenty years of continual performances to its credit and is still playing.

This was brought out at the dinner given to Mr. Garfield by the mayor of Wilkesbarre, Daniel L. Hart, on the occasion of the try-out of the picture in that city. Mr. Hart, the author of "The Parish Priest," had a number of well-known theatrical men as his guests in addition to picture celebrities and city officials. Mr. Garfield predicted during his after dinner talk that the record of the play was likely to be broken by the picture in less than a year. Mr. Garfield is a graduate of old school of advance agents and company managers, and soon demonstrated how one hundred prints of his production could play more theatres in three short months than the stage version could take care of in twenty years.

Mr. Garfield is now arranging for an extensive campaign preparatory to launching the production.

Shallenberger Believes Present Situation Will Help Independents

W. E. Shallenberger, president of Arrow Film Corporation, believes that any reduction in the output of the large national distributing organizations would result in an advantage to the independent market, and that it will mean the entrance of many producing companies which will distribute through this channel, thereby greatly increasing the the volume of state right distribution throughout the United States.

He is most optimistic over the situation and states that as further evidence of Arrow's faith in a bright future, Arrow is adding additional representatives to its organizations and spreading out in many ways rather than curtailing.

"Exhibitors will turn more and more to independent distributors and there is no question but that this increased volume is merited by the independents who for four years battled against heavy odds, starting at the time when it was difficult to get a good picture for the independent market, up to the present time when some of the finest pictures are offered on the independent plan," says Dr. Shallenberger. "The Independents have never lost heart but have continued to work for the condition which has now come about, that is where an exhibitor can book such pictures as he feels will be suitable

State Right Owners
We are in the market for high-class attractions.
Address
E. R. CUSTER, Gen. Mgr.
SOUTHERN FILM EXCHANGE
CHARLESTON, W. VA.
"Only State Righter in W. Va."

WESTERN
STAR DRAMAS
TWO-REELERS

Twenty Productions Ready

A full line of advertising, including startling six, three, and one sheets on each release.

First Release—*The Call of the West*

A splendid cast, including Art Acord, Edythe Sterling, Pete Morrison, in an exciting virile drama.

Other titles are "The Cowboy's Sweetheart," "The Vulture of the West," "Western Nerve," "The Fiddler of Big Horn" and "Ranch and Range," which will be among the first released.

DOMINANT PICTURES CORPORATION
WRITE DEPT. 2A
135 West 44th Street New York City

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

Christmas Program at Rivoli Theatre Gives Delight to Small Spectators

SOUNDS of juvenile joy were being heard in the Rivoli Theatre last week. The cause was the children's matinees, given during the Christmas holiday week, with specially arranged programs. "The March of the Toys" from Victor Herbert's "Toyland," played as the overture, opened the program. "Babyhood," Kineto Review, a gathering of motion pictures of wee ones in all parts of the world, gave small spectators glimpses of children in other parts of the world. "Sound Your 'A'," a Mutt and Jeff cartoon from the scenario of Max H. Manne, Rivoli tympanist, a bit of comedy made funnier by the musical effects; a Chester Comedy, "One Best Pet" and Charlie Chaplin in "The Adventurer" comprised the motion picture section of the program. Little Miriam Battista, the small actress of "Humoresque" recited several poems. A colorful musical interlude was the "Christmas Fantasy," by Hugo Riesenfeld. The story is of two waifs, who peep into a window and see Santa and a happy family. They turn toward a church and fall asleep on the steps, where in their dreams they are visited by a Christmas fairy and Santa Claus. Grace Eastman, Maria Lamor and Evelyn MacVay had the leading roles, and a group of children and chorus of thirty sang Christmas carols and songs.

The "Ohs" and "Ahs," exclamations of delight and enthusiastic clapping of small hands, attested the unsophisticated and fresh delight of the small spectators. Children from many of the charitable institutions were present at each performance.

Department of Agriculture's New Film to Aid in Extermination of Boll Weevil

GOOD BYE, BOLL WEEVIL," is the title of an entertaining and instructive two-reel film just released by the United States Department of Agriculture. Mr. Boll Weevil, destroyer of American crops to the extent of many million dollars a year, is the "heavy" villain and appears several times individually in the course of this production. The principal part is devoted to the activities of the hero of the sketch, Mr. Calcium Arsenate, who is aided and abetted by the Department in his efforts to bring about Mr. Weevil's overthrow. "Cal" descends upon Mr. Weevil from a battery of horse-drawn machines, of which forty are shown in one scene taken in early summer. Work is shown in the department's laboratories at Tullulah, La., and in Washington, D. C., where the methods which save cotton planters $20,000,000 or more annually were devised. One interesting feature is the laboratory work by which bogus weevil exterminators are detected.

The second part of this film, taken in the fall, shows thousands of acres of cotton fields with colored pickers gathering the snowy bolls. A few contrasts are shown between fields where calcium arsenate dust has been applied and adjoining rows which were neglected. From actual experience the saving to one 5,000 acre planter is given at more than $64 an acre. The film is designed primarily for demonstration in the South and is one of about 500 films covering more than a hundred subjects showing different phases of the work of the department. Copies of the film may be bought from the department by institutions and organizations interested in boll weevil extermination. Its use is suggested for state agricultural colleges, boards of commerce, etc.

MOMENTS OF SILENCE
Alice Brady in Realart's "Out of the Chorus"

"Gypsy Scientists" Shown in Goldwyn-Bray Film

Irene and William L. Finley of the National Association of Audubon Societies for the Protection of Wild Animals and Birds, and who are making a series of nature studies for the Goldwyn-Bray Pictograph, have recently completed a trip through the Cascade Mountains of Washington in search of rare American species. The latest of their delightful and fascinating animal pictures is called "Gypsy Scientists."

The Finleys have obtained intimate motion photographs of the rocky mountain sheep, shyest of all native wild animals. They also secured closeups of elk, various species of deer, the hoary marmot and the snowshoe rabbit. Much of their work was done among the highest peaks of the Cascades. As in several of their previous pictures, they had to set up their photographic tent and waited until the animals became accustomed to its sight before photography was at all possible. The results of Finley patience have produced some unusual pictures, which have been splendidly titled by Mrs. Marguerite Gove, the production editor of the Bray studios.

Theatre patrons who have once had the opportunity of seeing these unusual pictures of wild life, will look forward to each new release.

Invalid Kiddies at Capitol for Christmas Party

At the huge Capitol Theatre, New York City, on Christmas morning, almost five thousand little folk came to a party. The small guests were from the city hospitals and clinics. At least five hundred of the children were unable to walk and were carried into the theatre by the ushers.

S. L. Rothafel arranged a program that kept the children in a state of constant delight. Dr. Robyn, organist of the theatre, played for the show, which began with a Christmas greeting by Santa Claus himself, otherwise known as Bertram Peacock. There was their old friend, "Edgar," in a thrilling adventure with a Christmas saw and there, was Larry Semon in a new comedy, and Madge Evans in "Heidi," a Prizma presentation of the century old classic of childhood. Alexander Oumansky, Mlle. Gambarelli and Doris Niles, of the Capitol ballet corps did a delicate silhouette dance. The buffon dance was by Mlle. Sergeeva and Leon Leonidow.

After the performance, while the children were being helped into their buses, each one received a toy from the pack of the Capitol's Santa Claus. This party is the annual one given by Mrs. W. R. Hearst and the second at the Capitol Theatre.

A KISS FOR THE BRIDE
Madge Kennedy in "The Girl with the Jazz Heart," released by Goldwyn

SECLUSION

Beatrice Burnham, who is playing with Antonio Moreno in his new Vitagraph picture, "Three Sevens"

Seadler of Kane Pictures Weds Dora A. Gelbin

Silas F. Seadler, of the publicity department of Arthur S. Kane Corporation, and Miss Dora A. Gelbin, secretary to Jay A. Gove, assistant general manager of Realart, surprised their colleagues in these offices on New Year's eve, when, on leaving for a few weeks' vacation, they announced that the outing was to be in the form of a bridal tour.

The young couple had cherished their secret for more than a month. It was at the noon hour, one day in November, that Miss Gelbin and Mr. Seadler, who usually met for luncheon, cut short their repast and stole down to City Hall, where they obtained a marriage license. On November 24, the eve of Thanksgiving Day, they were married in a synagogue in the upper part of the city.

The romance started more than a year ago when both were in the Realart offices. On the formation of Arthur S. Kane Pictures Corporation, Mr. Seadler left the Realart publicity department to become the first director of publicity for the new organization. Both young persons are very popular and their many friends in and out of the industry wish them much happiness.

Selznick Buys Two Stories

Myron Selznick, production manager of Selznick Pictures Corporation, announces that he has purchased two stories which are being whipped into shape by the Selznick scenario department for early production.

The two stories are "The Convict," written by Ralph Ince, Selznick director, and "The Rivals," written by Mary B. Mullett.

A David G. Fischer Production

Heligoland Among Places of Interest Shown in Latest Issue of Pathe News

THE efficient news organ gathers all the news and conveys to its patrons authentic reports of happenings everywhere, irrespective of the nature of their national or racial, social, political, economic or religious differences. Since the first topical reel was flashed on the screen some ten years ago, there has been a constant effort on the part of the news reel producers to "cover the world."

A recent reminder of the success of the picture screen in showing the world in review is found in the December 29 release of Pathe News—Pathe News No. 104. There are scenes of important events in Germany, Ireland, Nova Scotia and such widely separated points in the United States as Wisconsin, Florida, Washington, Pennsylvania, New Hampshire and Washington, D. C.

Great interest has been manifested at theatres that have shown the reel so far, in scenes of President Ebert's visit to Heligoland—once regarded as the most impregnable stronghold in the world, but now a mere barren stretch used as a base by fishermen. It presents a striking contrast to impressions made upon the minds of Americans during the war.

The scenes from Ireland show Sinn Fein captives in the Belfast concentration camps maintained by the British forces. Winter sports in the White Mountains and scenes of Santa Claus in various cities are subjects of seasonable color. The balance of the reel shows an alligator nursery at St. Augustine, Fla.; the mammoth oil painting of President Wilson, which covered the front of the Treasury Building; eight-year-old Violetta Raditz, the prodigy of the art world, painting one of her portraits, and a comedy cartoon on news reels by Bert Green, which is called "The World Before You Lies."

Fox News Shows Spectacular Events in France During Raising of National Loan

THE first picture to reach America showing the spectacular advertising campaign used by the French government and banks to put over France's sixth national loan are in Fox News, Vol. II, No. 25, the current issue. The French people adopted American advertising methods, and even improved on these in some directions they took.

Huge posters, designed by the country's most famous artists, met the eye on every street. Pretty girls, dressed in every sort of costume from crinoline to hula hula skirt, from poke bonnet to harem veil, paraded the boulevards. Fox News gives a comprehensive picture of the whole campaign.

The current issue is wide in scope and full of real punches, it is said. From the national capital comes a picture of the hanging of the largest oil painting in the world —a huge portrait of President Wilson which has been placed on the front of the Treasury building. In Los Angeles, Cal., a cameraman spent Christmas on the beach, while bathing girls danced around their Christmas tree on the sands.

There are pictures showing how the Boy Scouts helped the police to handle traffic in Detroit, and how the police teach banks to shoot gunmen in San Francisco. From Spain comes a thrilling view of the burning of the splendid palace of the Duke of Infantido. In St. Petersburg, Fla., an art school, protesting against the reformer's condemnation of nude statues, held a freak exhibition, with all the nudes dressed up like crows.

This issue of Fox News also shows what happened to 15,000,000 trout eggs in the State fishing incubators at Spring Grove, Ill. There are other news features and a budget of snappy "news paragraphs," the reel closing with a big thrill as giant trees come crashing down before lumberjacks' axes in the State of Washington.

Newspaper Praise and Extended Bookings Demonstrate Buster Keaton's Popularity

FURTHER evidences of the popular acclaim that has greeted the appearance of the Buster Keaton Comedies is offered in the newspaper items which recently were forwarded to the home offices of Metro by exchange managers from all parts of the country. These press notices confirm the judgment of the critics who reviewed the Keaton Comedies at the time of their release and attest to their popularity with motion picture audiences wherever shown.

Foremost among the reviewers to give unstinted praise to the Buster Keaton Comedies was Virginia Dale, of the Chicago Daily Journal. Miss Dale said:

"Now comes Buster Keaton. Keaton was declared by Arbuckle to be the greatest potential two-reel comedy king. Exhibitors everywhere declare his comedies when presented at their theatres meet with almost unprecedented success. Many whose policy it is never to play a picture twice have broken their rules in the case of Keaton. The perception of humor with the ability to portray it successfully is a rare gift. Keaton has almost a clear field before him at this time."

Echoing this opinion is a review in the Los Angeles Times on "The Saphead," the feature attraction at Tally's Los Angeles Theatre. Grace Kingsley highly praised Keaton's work as Bertie the Lamb, adding that he invested the part with "scores of really fine touches of kindly satire and pathos, as well as of nicely balanced comedy."

WATCH THE WORLD

Hodkinson Company Installs Another Department for Benefit of Exhibitors

IN extending its plan for improved direct service to exhibitors and through them to the public, the W. W. Hodkinson Corporation has organized a new department which became operative the first of the year.

This is called the "Exhibitors' Service Department." Its function is to co-operate with exhibitors in enabling them to meet and take the fullest advantage of the rapidly changing conditions in the moving picture industry.

The Hodkinson organization now is in a position, particularly under the circumstances which now so deeply affect the motion picture industry, to co-operate even more closely with exhibitors than heretofore.

The entire proposition comes down first to the proper selection of production for the 1921 program and upon an assurance of a sufficient supply of productions keyed to the public demand to sustain and hold the public interest.

What is known as the New Year's plan of the Hodkinson Corporation is a definite plan of selection made solely in the interest of exhibitors to provide the surest possible guide through the present disturbances. The plan is the direct application of the practice by which the Hodkinson organization, having no producing entanglements, selects without prejudice for the exhibitor the best creations of independent producing units.

The first activity of the Exhibitors' Service Department is to bring an immediate knowledge of these selections to the exhibitors. Other methods of co-operation and service applying immediately to the exhibitors' needs at this time, are in course of development.

Levey Company Enlarging and Equipping Studios

Work has begun on the enlargement of the Harry Levey Studios at 230 West 38th street, New York City. An entire new floor is being added, making the building one of the largest and most fully equipped studios in New York City. The property is directly opposite the site upon which the new Times Square Post Office is being erected.

New executive offices, production department offices, cutting rooms, editing department rooms and rest rooms are being installed. Another distinguishing mark of the studios is a special room for the building of "mechanigraphs," a contrivance invented and perfected by the Harry Levey Service Corporation for showing on the screen the mechanism and operation of various kinds of machinery.

PANTAGES VAUDEVILLE

NEW ORLEANS, LA.

LOUISIANA THEATRE

December 20,1920.

Vitagraph,Inc.,

City.

Attention Mr.Ira P.Stone,Manager

Gentlemen:

We had- the fortune to play "DEAD MEN TELL NO TALES", for one week,beginning Sunday December 12th, and are pleased to say that we broke the record. The title was a very good one, which permitted a lot of publicity which ordinarily could not be obtained. The picture itself was full of thrills and surprises, the action being of a superior kind, and the acting of a high order. The campaign you carried out was,indeed,very commendable, and if producers with the proper pictures would manipulate their features as you have done in this instance,it would prove a great advantage to the exhibitor.

I will be very glad to negotiate with you at any time you have a real feature, and I am able to use it at the Louisiana Theatre.

Yours very truly,

Arthur B.Leopold,

Manager,Louisiana Theatre.

Sargent Directing Picture

George L. Sargent, who directed Corinne Griffith in her last three Vitagraph productions, "The Broadway Bubble," "The Whisper Market" and "It Isn't Being Done This Season," among the most successful and popular of all her pictures, will direct Alice Calhoun in her next Vitagraph production, on which work was begun recently.

Miss Calhoun, who was recently raised to stardom by Albert E. Smith, president of Vitagraph, already has completed one picture as a star. This was "Princess Jones," which was made under the direction of Gustave V. Seyffertitz, and which will be released early this year.

Miss Griffith's next Vitagraph picture will be made under the direction of Webster Campbell. Mr. Campbell has appeared in several Vitagraph productions.

These Exchanges Have "The Invisible Guest" European Relief Film

Prints of "The Invisible Guest," a 200-foot tabloid feature showing Europe's starving children and the need for immediate relief from America, have been sent to the exchanges enumerated below. Exhibitors are urged to run this little film. It is part of the picture industry's contribution to the Hoover fund.

Famous Players—New York, Des Moines, Atlanta.
First National—Chicago, Minneapolis, New Orleans.
Fox—Cincinnati, Indianapolis.
Goldwyn—Detroit, Omaha.
Metro—St. Louis, Washington, D. C.
Pathe—Pittsburg, San Francisco, Portland.
Realart—Cleveland, Seattle.
Robertson-Cole—Albany, Kansas City, Milwaukee.
Select—Boston, Charlotte, New Haven.
United Artists—Denver, Philadelphia.
Universal—Los Angeles, Oklahoma City.
Vitagraph—Buffalo, Dallas, Salt Lake.

Emergency prints will be supplied to the following cities by Universal: Butte, Spokane, Wichita, Sioux Falls, Fort Smith, Memphis.

New York Scenic Artists' Annual Ball on March 9

The United Scenic Artists Local Union, No. 829, of New York City, which boasts of over 600 members, many of them employed in motion picture studios in the city and on the West Coast, will give its annual ball and entertainment at the Waldorf-Astoria on March 9. A great program of vaudeville and motion picture entertainment has been planned by Shirley Braithewaite, chairman of the entertainment committee.

Among the musical features will be an act done by the members of the orchestra, which is composed entirely of scenic artists. Among the talented members of this organization is H. H. Schulze, artist with the Criterion, Rialto and Rivoli theatres of New York. Walter Schaffner, another well known scenic artist, who is the principal artist with the Shuberts, is leader of the orchestra.

Chairmen of the various cmmittees in charge of the ball and entertainment are as follows: Publicity, W. S. Darrell, business agent for the organization; entertainment, Shirley Braithwaite; advertising, Walter Percival; ball committee, Charles Lessing; decorations, George H. Williams, and tickets, M. V. Scott.

Frohman Company Agrees to Receiver to Raise Funds to Finish Gish Film

THE Frohman Amusement Corporation, which entered into a contract some time ago with Mark Klaw to produce a screen version of "Ben Hur," went into the hands of receivers on December 30.

Judge Knox in the U. S. District Court appointed Louis Frankel and H. Maynard Kimberland receivers under a joint bond of $7,500, with full powers to continue the business in an equity proceeding instituted by Godfrey Cohen, representing the Powers Film Products Co., Inc., a creditor for $3,-082. The company consented to the appointment of receivers through its counsel, J. Robert Rubin.

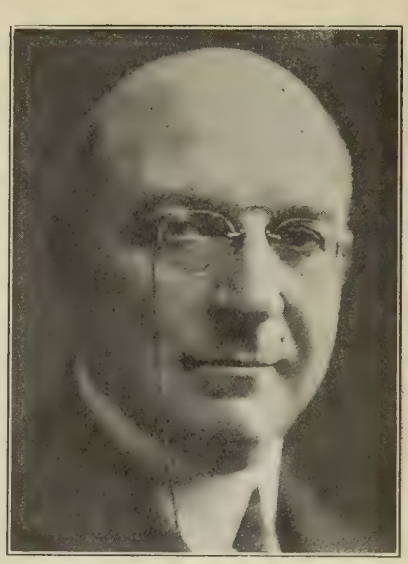
The film corporation is amply solvent, having nominal assets of $240,200, against liabilities of $67,075, but was unable to raise funds to carry on the business.

The immediate cause of the receivership was the danger that the company might lose the services of Lillian Gish, who is under contract with the corporation, but who threatened to cancel her contract unless her salary was paid promptly, according to the terms of her contract.

The complaint recites that the credit of the corporation has become impaired so that it is unable to borrow money to continue the business, but the necessary funds will now be raised by the issuance of receivers' certificates which constitute a first lien on the assets.

"As a going concern the plaintiff is informed and verily believes the defendant will be enabled to continue its contract with the aforesaid Lillian Gish, which plaintiff is informed and verily believes is a very valuable contract and will be enabled to complete the picture, upon which $54,000 has already been expended, and thereby bring an asset of considerable value to the defendant, the bill concludes."

The action was resorted to in order to preserve the assets and protect the interests of the creditors, and it is expected that the business will be placed on a sound basis in a short time.



HY MAYER
Who recently left for Europe to get new ideas for his Travelaughs in the Pathe Review

Metro Exchanges Report Great Demand for S-L Film, "Love, Honor and Obey"

METRO reports from exchanges throughout the country an exceptionally strong current of demand for "Love, Honor and Obey," the S-L Production written for the screen by Eugene Walter from a novel by Charles Neville Buck. In some cases, the distributing organization announces, exchanges have been hard put to find prints to satisfy the booking dates of exhibitors, and in other instances the branch offices have had difficulty in maintaining the mechanical perfection of the film, so short a time did they have to overhaul it after each showing.

At the home offices of the Metro company those responsible for the original selection of story and dramatist have expressed decided gratification, but no great surprise, at the success of the feature. While not maintaining for a moment that they can forecast absolutely the drawing power of a given story and production, the Metro officials had felt in this instance that if any picture ever started out to be submitted to the public with every reason for a hearty reception, "Love, Honor and Obey" did.

To two main reasons is ascribed the showing of this S-L production: the first that it had a matrimonial theme, the second that the theme was presented with power.

There is no more attractive subject, Metro contends, than a story of marriage. It has perhaps the widest appeal of any, ranking side by side in importance with young romance and strong melodrama in surety of interest. And "Love, Honor and Obey," taken originally from one of the most popular novels published in this country within a decade, 'The Tyranny of Weakness," by Charles Neville Buck, and then given over to Eugene Walter, whom David Belasco pronounced the leading American playwright, for adaptation to the screen, was one of undeniable appeal and decisive punch.

Miss Harmer Promoted to DeMille Scenario Staff

Miss Frances Harmer, for four years reader on the scenario staff at the Lasky studio, has been transferred to William De Mille's scenario unit at the Lasky studio. This vacancy has been filled by Miss F. M. MacConnell.

Miss Harmer has the reputation of being one of the oldest active members of the scenario profession. Born in England, she has been in literary work since the age of 18, when she began teaching history, literature, mythology and the history of art. She also taught in American boarding schools in Toronto, New York, Texas, Virginia, West Virginia, Alabama and British Columbia. She has written numerous stories for popular magazines under various names. Four years ago she went to the Lasky studio and began her work as scenario reader, and during her experience in that capacity read and criticised over 11,500 scenarios, short stories, plays and novels.

No, Hutchison, Pathe Star, Wasn't Totin' Hootch, But Everybody Didn't Believe It

CHARLES HUTCHISON, Pathe serial star, now fully recovered from the injuries he received in a fall while performing for "Double Adventure," the serial in which Pathe will present him January 23, arrived in New York from Los Angeles, Monday, December 27. Mr. Hutchison was accompanied by his wife.

He plans to remain in New York two weeks and, according to present arrangements, then go to Florida. He has had conferences with Mr. Paul Brunet and some of the other departmental heads in the Pathe home office, but no definite plans for the future have been made.

The injuries to his arm have healed completely and his physicians have assured him that the bones have knitted so well that they will be as strong as aver. The left arm suffered the greatest damage. After the cast was removed it was necessary for Hutchison to carry a weight in his left hand to streach the ligaments that contracted during the period in which the arm was in a cast.

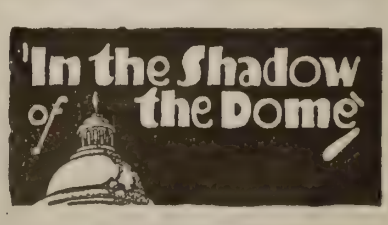
The weight, a heavy and somewhat bulky affair improvised of segaments of lead pipe, accompiished the desired effect in straightening the arm, but subjected Hutchison to some annoying suspicion aroused by his appearance in public with the peculiar package constantly in his hand.

"All Wrong" Is to Be Released on January 9

Fox Film Corporation announces that "All Wrong," a new Clyde Cook special comedy, is to be released January 9. Exhibitors who are playing Cook comedies report to the Fox offices that he is one of their biggest drawing cards. He caught on from the first with "Don't Tickle."

William Fox has so much faith in the latest output that he has ordered additional prints prepared in anticipation of a big increase in the demand. The Fox Beauties support Cook in his latest picture.

WATCH THE WORLD



A David G. Fischer Production

Equity Arranging Wide Exploitation for "Hush," Featuring Clara Kimball Young

THROUGH an arrangement reached between the Equity Pictures Corporation and the nineteen franchise-holders of the Clara Kimball Young productions, a large exploitation campaign will be inaugurated for "Hush."

A series of teaser-ads that promise, it is said, to arouse suspense to a high pitch have been conceived. Nat Rothstein, advertising manager of Equity, left recently for Detroit, where "Hush" will have its first-run at the Madison Theatre to test the advertising campaign. Many other sorts of publicity are also planned to fit any town or city, and every grade of theatre.

New Photographs Ordered

Special articles on dress, fashions, and other subjects of appeal to the motion-picture fan are being written and a new set of photographs of Miss Young in effective poses have been ordered. It has been found necessary to direct the exploitation on the Young productions with the first-hun houses in mind, as the number of these theatres that are booking the series is increasing with every new release, it is reported.

An artistic prologue, giving full directions as to music, cast and setting is being outlined. A tie-up with department stores with a view to featuring the gowns displayed by Miss Young is also being effected. Various national chain stores whose product lends co-operation with the showing of the film are being approached on a national tie-up.

The link between the Equity exploitation staff and the first-run exhibitors throughout the country who will show the picture will be the Equity staff. It is planned to send Equity exploitation men in every large city, to personally direct the campaign and to co-operate with the franchise-holder and the theatre.

The box-office record of the feature thus far was beyond expectation, it is said. In Boston, for example it played to an overflow crowd recently at the Park Theatre.

Fox Production Is Still Attracting Large Crowds

The Fox Film Corporation's "The Face at Your Window" is still reported to be smashing box-office records. Fox says the picture carries what is doubtless the greatest lesson in American patriotism that graces the screen today.

It deals with a new exposition of an old problem and it shows, in addition to one of the leading causes that make employer and employe drift apart, the way to bring them together again.

Nathan Joins Cook & Shay

In the news of the week, along film row, it is learned that Maurice Nathan, who up to last week was associated with William Fox, has left that organization and is making his headquarters with the new publicity firm of Cook & Shay, at 145 West Forty-fifth street.

During the past eighteen months Mr. Nathan with his battery of cameras has been doing practically all the Fox photographic publicity work here in the East.

To Be Released February 6

The release date of "The Breaking Point," the J. L. Frothingham production scheduled for release by the W. W. Hodkinson Corporation, has been advanced to February 6.

It was adapted to the screen by H. H. Van Loan from a story by Mary Lerner and was directed by Paul Scardon, who also directed "Milestones" and "Partners of the Night." Bessie Barriscale is starred.

Mansfield Starts Work

Martha Mansfield, who was recently added to the Selznick array of screen stars, will shortly begin work on her first starring vehicle. Alan Crosland will direct the production.

The first Martha Mansfield Star Series release was written by John Lynch and picturized by the R. Cecil Smiths.

THE RESPONSIBILITY FOR "THE AFFAIRS OF ANATOL," A PARAMOUNT PICTURE, RESTS WITH THOSE PICTURED ABOVE

Left to right, top row: Elmer Harris and Jeanie Macpherson, scenario writers; Cecil B. De Mille, the director; Beulah Marie Dix and Avery Hopwood, scenario writers. Middle row: Bebe Daniels, Elliot Dexter, Wally Reid, Gloria Swanson, Raymond Hatton, Wanda Hawley. Bottom row: Dorothy Cumming, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Julia Faye, Monte Blue—all of whom are members of the cast.

Rothacker Firm Gives Employes Block of Stock in Appreciation of Services

WATTERSON R. ROTHACKER, president of the Rothacker Film Company, is starting out the new year with about twenty new partners.

Shortly before the Chicago laboratories closed on the afternoon of December 31, Mr. Rothacker called a group of his fellow workers into his office and made them his fellow partners by presenting them with stock bonuses.

In all, $14,000 of Rothacker Company stock was distributed. "You have earned a partnership," Mr. Rothacker told them. "This stock is not a present. I am giving it out the same as one would give out anything in appreciation of loyalty and service."

The entire Chicago force gathered in the studio, where Mr. Rothacker spoke as follows:

"Almost every industrial plant in the United States is laying off workers or cutting salaries. The Rothacker Film Company has no desire at all to do either of these. We want you to earn more than you are now, if possible. We want to increase the number of workers instead of laying off some. But, in order for us to do so, you must continue to give the company 100 per cent. of your efforts.

"Our customers say we are making the best quality prints in the country. With your continued co-operation we shall keep right on turning out quality work."

WATTERSON R. ROTHACKER

Big Demand for Tom Santschi Features Indicates a Need for Western Dramas

A CRYING need for western dramas of the type Tom Santschi has produced for Cyrus J. Williams, and the first of which Pathe will release on January 23, seems apparent from the big bookings already recorded on this series. "Beyond the Trail," a production with a strong human appeal and beautiful backgrounds, inaugurates the Santschi series.

It was Arthur S. Kane who arranged with Pathe for the distribution of the Santschi productions. At the time negotiations were in progress, Mr. Kane is said to have considered the pictures the finest of the western type he had ever seen. The personal poularity of Tom Santschi undoubtedly has led a considerable number of exhibitors to book his Pathe features. Always associated with the great outdoors, because of his powerful build, breezy manner and appealing countenance, Santschi has appeared in some of the screen's foremost offerings.

However, Cyrus J. Williams has not made the mistake of many another producer. While Santschi has been accorded the dominant role in each of the Pathe series, he is supported by a cast of competent players. As a consequence, each icture is said to be an evenly balanced example of screen art, surrounded by atmosphere that will have a strong appeal for audiences of all types.

"While New York Sleeps" Expected to Run a Year

On March 5 "While New York Sleeps," the Fox Film Corporation's big episodic spectacle of metropolitan life will complete the sixth month of its run, and according to information from Fox the success that greeted it just after its first showing has not abated.

The Fox offices are predicting a full year's showing of the production. This is based on the fact that the demand has not begun to be filled, and exhibitors in remote sections of the country who have expressed a desire to play the attraction continue to write in for bookings, it is stated.

This is due largely, it is believed, to the favorable press comment at the time of its New York presentation and the satisfaction expressed by exhibitors who have played it, as well as to the nation-wide advertising and publicity campaign conducted by the Fox organization in behalf of theatre owners.

Tourneur's "The Bait" Is Released January 2

Maurice Tourneur's "The Bait," featuring Hope Hampton, is on the Paramount release schedule for the week of January 2. The combination of Mr. Tourneur's direction, the appearance of Miss Hampton and the fact that the picture is said to be a melodrama of the type in which Tourneur excels, should make this a strong box-office attraction.

From Stage Play

The picture was adapted to the screen from Sidney Toler's stage success, "The Tiger Lady," which had an extended run on Broadway. Hope Hampton makes her first appearance under the Paramount standard in this picture, taking the stellar role of a talented girl whose beauty is exploited by a band of crooks. Harry Woodward, who played in Cecil B. De Mille's "Male and Female," has the leading male role. John Gilbert, who was Tourneur's leading man in "The White Circle" and "Deep Waters," wrote the scenario and assisted in the direction.

Vitagraph Allows Antonio Moreno a Rest on His Completion of "Three Sevens"

ANTONIO MORENO will leave shortly after the first of the year for the Hawaiian Islands, to enjoy his only vacation in three years of uninterrupted picture production. Tony had hoped that before he started "Three Sevens" he would find time to take a trip to Mexico City, but Albert E. Smith, president of Vitagraph, was compelled to deny him the vacation until he had completed the film.

"Three Sevens" is from Perley Poore Sheehan's novel. Director Chester Bennett has faithfully interpreted the psychology of the story in his screen version, it is said. While prison reform makes up a large part of the theme, there is nothing morbid in the picture and light flashes of comedy relieve the intense dramatic situations.

Moreno has worked his part up to its highest possibilities, and a new character will be introduced to the ranks of the greater stars, it is believed, when the picture is released. Jean Calhoun and Beatrice Burnham appear opposite the star.

DUBUQUE, IA.—Gem Theatre at 1753 Clay street has been purchased by John J. Doyle.

Metro Soon to Start on "Woman Who Went Away"

Production work upon Alice Lake's latest starring picture, "The Woman Who Went Away," from John Fleming Wilson's story, "The Unchartered Sea," will soon start at Metro's west coast studios in Hollywood, Calif.

The story was adapted to the screen by George Elwood Jenks. Wesley Ruggles, who directed Miss Lake in her latest release, "Mother Love," will handle the megaphone, while Sol Polito will be the photographer and John Holden the art director.

Many novel features will be introduced in this story, chief among which will be scenes taken in the artic waters and among the icebergs and snowy land of the far north.

'In the Shadow of the Dome'

A David G. Fischer Production

WATCH THE WORLD

The Rivoli, Baltimore, Recently Opened with First National Franchise, Played "Passion" as Its First Feature Film

ANOTHER architectually beautiful motion picture theatre has been added to the long list in America with the opening of the 2,200 seated Rivoli in Baltimore, January 3. The first performance was to invited guests only and among those present were Governor Ritchie, of Maryland, William F. Broening, Mayor of Baltimore, a large representation of other state and city officials, practically all the leaders of Baltimore society and men and women prominent in the film industry in New York, Philadelphia, Pittsburgh, Washington, Wilmington and many other cities.

"Passion," starring Pola Negri and distributed by Associated First National Pictures, Inc., was the feature production on the program. Following the performance the guests were banqueted at the Hotel Emerson by James D. Williams, general manager of Associated First National. Guy L. Wonders, manager of the new theatre, in speaking upon the ideals which will govern the conduct of the new playhouse said:

"The Rivoli was planed to give Baltimore a theatre appropriate in all its appointments for the showing of the best pictures. It is with pride that I announce that the Associated First National franchise for Baltimore has been conferred upon the Rivoli."

Mr. Williams in a brief talk said: "The success which has come to First National has been due to the whole-hearted support given to the idea upon which it is founded by the men of broad vision in the exhibitor field as exemplified by Mr. Wonders and the officials of the Wilson Amusement Company—George C. Wilson, its president and J. W. Hoover, secretary-treasurer."

H. C. Schwalbe, secretary-treasurer of Associated First National, followed Mr. Williams in an expression of the sentiment that the officials of First National felt gratified at its association with the Rivoli.

Motion Pictures Invade the Lodge Room; New Company to Film Odd Fellow Rites

SO frequently in recent times have motion pictures invaded new fields or developed new angles in existing fields that invasions of the sort seldom attract more than passing notice. Yet in few cases, if any, has the film been called into the lodge room to supplant the work of the degree team. True, some lodges and fraternal orders have had colored slides made of tableau work and the like, but to film the ritual of a degree is new.

Jericho Films, Inc., has filed incorporation papers with the clerk of the county of Monroe, at Rochester, N. Y. The object of the corporation, as stated in the papers filed, is the dramatization in film form for distribution throughout the country of the ritual of various degrees of the Independent Order of Odd Fellows. The directorate consists of Arthur C. Pierce, Harold S. Arthur, Owen J. Kane, George A. Sarles and Clinton De Voe.

The distribution of such films would of course be limited to lodges of Odd Fellows, but when one stops to think that there is hardly a village in the country without its lodge, it will be seen that there is plenty of room for utilizing the films. Announcement has not been made of the plans for the actual production of the films that are to be made.

To one familiar with the degree ritual of any of the more prominent fraternal orders the use for such films is apparent. Degree workers are hard to keep together in a lodge, and when members who customarily fill certain roles are absent the work is sometimes carried on under difficulty. Added to this, the lodge room of many lodges does not lend itself for the staging of an elaborate ritual, talent is not available in some lodges and the time required for rehearsing and staging is a factor. The idea of the ritual being to impress upon the candidate certain morals, it is pointed out that this can be done effectively by films elaborately staged. The filming, in order to keep the ritual secret, would necessarily have to be handled entirely by members of the order.

Big and Small Theatres Playing to Heavy Business in Louisville; Switow Opens Another

THE 1920 season with the Louisville moving picture industry was an exceedingly good one, all things considered. Of course, there wasn't quite the volume of business that was handled during the war period, when, with over 50,000 soldiers at Camp Taylor, there was a shortage of seating space all the time. However, as a result of good times, and probably in part due to prohibition, both the downtown and suburban houses have had a remarkably active year. No one has any complaints to make concerning business. Some small houses which never had been able to make money had a good year. The large ones did better than ever. Prices were advanced, until now the leading houses the getting thirty cents an admission for adults at night, and there is not much prospect of prices being reduced for some time to come.

During the year work was started upon, and the new house of the Majestic Amusement Company, known as the Rialto, is nearing completion. The old Majestic is still one of the largest and finest houses in the South and will continue as heretofore. M. Switow has also incorporated a new company to erect another large Fourth avenue house. Indications are that the Strand Theatre will be abandoned sooner or later as there is a suit pending relative to control of the house, which was sold. The present operators have a lease that is in contention, relative to getting out. In event the house is turned over it will become a legitimate house. Seating capacity as a result of the opening of the Rialto will be increased materially, and with the new Switow house Louisville will have a big downtown seating capacity. If industrial operations improve, as is anticipated, by February 1 the theatres should have a good winter and spring business. If the present short hours in industrial plants and short forces continue much longer, such conditions will begin to cut into box office receipts.

On January 8 the Majestic Theatre will have a birthday, which will mark its twelfth year in Louisville. The writer very clearly remembers the opening of the old Majestic as a 600 seat house, it being long and narrow, the lot being only about forty feet wide. Twice it was widened, and it was lengthened. A full stage was installed and handsome fixtures.

It became the largest theatre in the South, with a seating capacity well over 1,200. When it opened films were projected from behind the screen, but this method was later abandoned. It was the first house to show Kinemacolor. It was the first house to employ an orchestra, and the first to use a five reel feature, and the first to use a photograph display in the lobby.

First Used Prologue

It was also the first to use a prologue as a herald of a feature photoplay. When it originally opened the old Casino, now the smallest theatre on Fourth avenue, was its hot competitor. The Crawford interests of St. Louis, which were behind the Casino, claimed that the new Majestic wouldn't last six months. There was a warm fight, but Louis J. Dittmar, active manager of the house, went right along and made money, and has continued to do so through the years, and has kept fully abreast of the times. Mr. Dittmar traveled for a Cincinnati shoe house before entering the moving picture business.

Michael Switow, of Louisville, head of the Switow Amusement Co., on December 20, opened the Lawrence Theatre at Bedford, Ind., which is the twenty-ninth moving picture theatre which he has opened in a period of fourteen years in the game, an average of better than two theatres a year. The list of theatres shows a few small ones, but several large ones, and most of them have proven money makers. A large number of them are operating today, but Mr. Switow does not control but a few of those which he has built and opened. He is also head of the Modern Amusement Company, a $150,000 company, which will shortly erect a new theatre on Fourth street in Louisville. The new Lawrence at Bedford cost $75,000. Mr. Switow took a party of friends over on a special Pullman for the opening.

IN THE DAYS OF OLD

May McAvoy in the French costume that she wears in a vision scene in John S. Robertson's production of "Sentimental Tommy" for Paramount

Short Subjects of Importance

Pathe Review, No. 86

Views of great vessels ploughing through the ice near Gothenburg, Sweden, lead this diversified number. The "Wonder Trees of Japan" is an interesting study in tints of the processes by which the Japs cultivate the miniature trees for which they are famous. A study of sound and vibration is a good scientific subject, and some views of the sensitive plant follow. The cooking lesson shows a pretty girl scrambling and unscrambling eggs, the latter by a humorous reverse of the film. The dyslistus, a small but ferocious water animal, performs some interesting feats. The number closes with tinted scenes taken in Seville, Spain.

"His Day of Rest"

Joe Martin, Universal's clever chimpanzee, is very amusing in this one-reel comic. He makes a dashing ride on horseback, going to the rescue of an infant child, a feat which will surprise many spectators unfamiliar with his acting abilities. The rooster, dressed up in hat and trousers, is good for a laugh and the other accessories are good. The number should make an especial appeal to children, but will be enjoyed by adults as well.

"The Slicker"

A Sunshine farce of lively incidents, including much that is new, and enjoying the unusual advantage of some amusing subtitles. Like most acrobatic farces, "The "Slicker" consists of a series of loosely connected incidents, to its credit the fact that it is genuinely acrobatic. A crowded holiday house at the Rialto found in it plenty of stimulus to laughter, and it may be rated as better than the average of its kind today.

"Pahs and Papas"

The opportunity that the word "Pahs" afforded for a play on the word was evidently to much for the man who titled and sub-titled this travel picture, and the above title is the result. The subject matter is really excellent photography of some New Zealand scenery and the life and customs of the Maori tribes. A trip up the Wauganue River, with the palisade-like banks covered with beautiful tree ferns opens the reel. A "pah" turns out to be a stockaded village. The natives, who are an intelligent looking people, are shown at various activities; preparing food, feasting on poi and other things, carving wood with which their houses are decorated, dancing (it is easy to see now where the shimmy and jazz comes from), and when the alarm is sounded preparing for defense. They are adepts at making faces, one of their theories being that if you can only scare the enemy he will run away.—Chester Outing, Educational Film Corporation.

"His Four Fathers"

A lively farce with plenty of action, but not of the slap-stick variety. A bunch of girls are rehearsing for some school dramatics, when the fiance of one calls for her with the intention of breaking the news to father. Her father is perfectly delighted and gives them his blessing, but his father is of another mind and forbids the banns, as he does not like her father. His father sends a message to her father, "to call off your designing daughter," which highly insults her father and he breaks off the match until his father apologizes. A girl friend dresses up as an elderly man to do the apologizing stunt, the fiancé does likewise. His father sees a picture of her father and realizes that he has made a mistake. The fathers, real and disguised, arrive almost simultaneously and there is a grand powwow until the mess is straightened out, the fathers are reconciled and the last fade-out is the blissful lovers' kiss. Well produced and a good clean farce of the kind.—Vanity Comedies, Educational Film Corporation.

"Tests of Building Material"

This Kineto Review is a technical film which is valuable for the higher grade schools, building associations, etc. The pictures were made at Columbia University, under the auspices of Professor Harold Perrine. The following materials were tested: wood, hollow tile, bricks, Portland cement, steel and concrete. The object of the tests is to determine how great a pressure each material will withstand before being crushed. Each experiment and the various instruments used are shown in detail and given explanatory subtitling.

Screen Snapshots No. 15

Thousands of "stills," photographs needed for exhibition purposes, advertising and the "fans" are taken each year. Marion Davis is shown posing in several costumes for her share of "Putting in the Punch" shows Charles Hutchinson and Josie Sedgwick obeying the megaphone directions of Director William F. Van Dyke in a studio set of what is evidently a western thriller. Teddy, a great Dane, said to be the most intelligent dog in the "movies," is shown on a morning's walk with his master, J. E. Simkins. Teddy proves that he is well entitled to his reputation. Anetha Getwell, a beauty prize winner, drives a tank to aid the cause for enlistments. Doraldina, the dancer and Metro star, insures her shapely nether extremities for the modest sum of $125,000. The insurance agents are shown at their job of gathering statistics, with Doraldina perched on a ladder. Frank Borzage directs an exterior scene for a new production, but the rain comes up and spoils all the work. The Bushman Family with mother, Beverly Bayne and small Richard are shown on the grounds of their home. Good photography, well sub-titled. Should so great with the "fans."—C. B. C. Films Sales Corporation Release.

Urban Movie Chat No. 38

There may be those who think that the Erie Canal, which runs through the state of New York, is no longer used, now that new and modern methods of travel and freight moving have come into use. The pictures which open this number of the Movie Chat will prove that the old canal is still in commission. Large numbers of the canal barges are shown tied up in Brooklyn for the winter. When spring comes the owners and families get busy and there is much painting and cleaning for the season's work. Dr. Percy Nutt is an inventor whose inventions are marvelous, to say the least. His methods of reviving withered plants, his original lawnmower, magnetic tool gatherer, automatic weed puller and wonderful way of catching pigeons for a succulent pie couldn't be beat. Pity that it's all a joke, as these inventions would be such helps to the "tired house-husband" when the wife says, "John, the lawn needs mowing." The section of the Science Series, entitled 'Denizens of the Deep," shows the methods employed to breed the plaice, an odd, flat fish, which inhabits the waters around Flanders. The growth from the egg to the full grown fish is shown, greatly magnified. A water snake eating a crab, the octopus swimming and trailing its eight arms, and a shore crab walking sidewise are included. An edible crab making a meal off a sea worm closes the reel. Usual fine photography.

"A Close Shave"

Sid Smith and Harry McCoy, in the roles of the impecunious Percy and Ferdie, come to grief in their efforts to earn a little of the needful. Percy and Ferdie need jobs and hail with joy the prospect of barbering. They camp all night on the curb to be the first on the job to land the jobs. Their efforts at the barber trade prove them to be cutups in more ways than one. When they see a notice in the paper of a reception they can the barber job for a chance at the "eats." Fate leads them to masquerade as naval officers, but the real officers turn up and the pair are sentenced to death. Just as they are about to receive the fatal volley, they wake up and find out out that they have spent the night on the curb and there are no jobs. The action is snappy with no lack of pep and the skit might be called "movie" vaudeville. (C. B. C. Sales Corporation Release.)

Ottauquechee Valley

Ottauquechee Valley in the state of Vermont is in the foothills of the Green Mountains and is about thirty-five miles from the city of Rutland. The winter-locked beauty of this beautiful section of the state has been photographed with a keen sense of artistic values. Many quaint bridges span the river and have an old world charm. Forest snow scenes with the trees moved by a whisper of wind and the streams gleaming in the half light have the beauty of winter quiet.

"High and Dry"

A lively two-reeler with not a quiet moment in it. Much fun is created by the usual comic mix-ups of an unsuccessful suitor for the girl and the unknown rival who wins out. There is the chase of the policemen for the supposed miscreant who isn't one at all. A new stunt is introduced by a comic cameraman endeavoring to photograph a high jump event. The attractions of a beach resort are utilized in ways the proprietors never thought of.—Mermaid Comedy, Educational Film Corporation.

"Swat the Landlord"

The title does not suggest the subject matter, as this is a travel picture of the river dwellers of Canton, China. The boats used as houses, market and flower boats and a duck farm are phases of the life shown. The titling is the style employed in the Chester Outing pictures and is rather slangy.—Chester Outing Educational Films.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

It has long been the custom of the dramatic editors of the New York dailies to publish a yearly resume of the activities of the stage and point out the high spots and the low levels of the theatrical season when spring brings it to a close. The New York Times, which maintains a moving picture department that aims to treat the screen with the seriousness and respect it deserves, has adopted the same policy toward the silent drama. Sunday, January 2, the editor of the department devoted the larger share of his space to summing up the achievements of the year, the screen season being twelve months long. The opening paragraph of the article is as follows:

"Now is the time for all good pictures and true to come to the aid of the screen reviewer and show what they have done to make 1920 worth a chapter in the history of cinematography. As they line up for inspection, the reviewer at present writing can see among them no epochal work, but he can observe the gradual advancement of motion pictures carried on through them, with here and there a promise of better things to come in the future. So it has not been a barren year, even if it might have been more fruitful."

Admitting that he has not seen over a third of the 600 or so pictures which have been shown during the last twelve months, the reviewer singles out certain photoplays "which came with more than usual pretensions," and puts down their failure to fulfill expectations to poor story material. This isn't quite fair to the material. The themes and general outlines of these stories were excellent in themselves, a want of technic in building the plots was the cause of their not registering greater financial success. In the case of one of the stories, although it was modeled partly after a celebrated stage hit, the heroine gave her heart to the wrong man—so far as the spectator was concerned.

Here is where fiction of all sorts differs from real life. In the latter there are only two persons to be consulted, the signers of the marriage contract. If they are satisfied with each other, the rest of the world doesn't count. The love affairs of the screen, stage and novel are not so easily arranged. The authors, directors, producers and publishers of fiction are infinitely more concerned with what the dear public will think of the disposition the heroine makes of her affections than of the wishes of the persons most effected by the affair. It is not a case of "What's the odds, so long as they are suited?" Unless a majority of the paying patrons approve of the match the persons directly concerned in the financial returns from the work of fiction are going to be made unhappy, no matter how often and how fervently subtitle, spoken line or printed page assures the rest of the world that the young couple love each other with deep and undying devotion.

Another article in the department, "Religious Stuff," indicates that the London dailies are paying considerable serious attention to the cinema. Alder Anderson, motion picture editor of The London Daily Telegraph, writing of the present popularity for "religious stuff" on the screen, rightly traces its inception to "The Miracle Man." Explaining that "until about a year ago it was one of the articles of every orthodox film producer's faith that 'religion' must at all costs be kept out of screen plays," the editor says: "There were all sorts of reasons why 'The Miracle Man' was so popular, but the great army of American film producers discerned only one. It had a 'religious' theme. . . . and the consequence is that a perfect flood of so-called 'religious pictures' is being let loose on the world at present.

Mr. Anderson's "all sorts of reasons" may be boiled down into one, irrespective of theme: "The Miracle Man" is good entertainment. "Passion" played to the biggest two weeks business in the history of the screen for the same reason, and in spite of the fact that its heroine is an immoral woman famous in history.

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"A Shocking Night" (*Universal*).

"The Passionate Pilgrim"

Paramount Presents a Cosmopolitan Production Adapted from Samuel Merwin's Interesting Story

Reviewed by Louis Reeves Harrison.

"The Passionate Pilgrim" is derived from an interesting work of fiction, and it would seem from the screen version that author and director have worked in harmony. Much of the spirit of the original story has been preserved in the face of obligations which all motion-picture producers are bound to accept. Samuel Merwin visualized through the difficult medium of language, the producers of his novel through a more easily grasped medium, but one in which the original mood is set forth through human personality. This required a very careful selection of types, and they are, with one exception, remarkably fine.

Matt Moore, though doing his best, does not represent the ideal "Passionate Pilgrim." On the other hand, in strong counterbalance, Rubye de Remer is exquisite as Miriam, a vision of delicate charm and sweetness completely realized. The balance of the company, containing such talented interpreters as Claire Whitney, Frankie Mann, Julia Swayne Gordon and Charles Gerard, contributes delightfully to the success of the pictured story. They seem to give the author's characters as he created them. General good direction and much beauty of background add to the sum of values. As shown at the Rivoli theatre, "The Passionate Pilgrim" can be rated as fine entertainment.

Cast

Henry Calverly.....Matt Moore
Cecily.....Mary Newcomb
Madam Watt.....Julia Swayne Gordon
Senator Watt .....Tom Guise
Marjorie Daw.....Frankie Mann
Miriam .....Rubye de Remer
Esther.....Claire Whitney
Hitt.....Van Dyke Brook
Qualters.....Charles Gerard
Mayor McIntyre.....Sam J. Ryan
O'Rell.....Arthur Donaldson
Amme.....Albert Roccardi
Listerly.....Bernard A. Reinold
Trent.....Charles Brook
Nurse Russell.....Helen Lindroth

Author, Samuel Merwin.
Scenario by George Dubois Procter.
Director, Robert G. Vignola.
Length, Five Reels.

The Story

"The Passionate Pilgrim," Henry Calverly, faces the world at a big disadvantage. He is an ex-convict, having served a term in a moment of supreme self-sacrifice to shield another. He is a widower. He is poor. He begins life anew under the name of Stafford and stirs up hard feeling among trustees of the rich Cantey estate by an exposure story. For this he loses his position. He is given another by Miriam Cantey, invalid daughter of the testator, who persuades him to write a biography of her father. She is deeply touched by his tenderness and learns to love him. Long unable to walk, making her way about in a wheel chair, her intense attachment hastens her recovery.

Miriam confides in her lover, showing him some papers which seriously compromise one of the trustees. He now becomes their natural enemy, for Miriam's sister keeps one of them informed of what is going on. Every effort is made to recover the incriminating document, even to the point of sending a crook to steal it. They expose Calverly, proving that he is an ex-convict, living under an assumed name. Miriam's pure faith is shaken at times, but she comes to realize that Calverly's role has been a noble one throughout, and her confidence is restored.

At a crisis in estate affairs, when the trustees are obliged to relinquish their hold on her property, she introduces them to the future manager of it, a man who has rejected a great fortune from an unworthy source, Henry Calverly, her future husband, once "The Passionate Pilgrim."

Program and Exploitation Catchlines: Adaptation of Samuel Merwin Story.

He Was Once a Most Passionate Pilgrim, But Then He Changed and Became the Husband of a Pretty Girl Who Wanted Someone to Manage the Estate Her Father Left.

She Had Perfect Faith in Him Because He Exposed a Story About the Trustees That Were Managing Her Father's Estate—Then Someone Exposed the Fact That He Had a Past—But That Only Made Her Feeling More Kindly When She Learned the Truth, So She Made Him Her Husband.

Exploitation Angles: Nothing Samuel Merwin ever wrote got such a grip on his readers as Henry Calverly, of which The Passionate Pilgrim was the sequel to two earlier series of stories. Your story is already sold. You merely have to tell what it is you have, but tell this widely, using newspapers, pictorial paper and novelties. Work hard on it to get in all the money you can. It is there waiting for you if you advertise fully.

"Blind Wives"

Fox Production of Famous Play Contains Many Points of Exceptional Interest

Reviewed by Robert C. McElravy.

In "Blind Wives," a screen adaptation of Edward Knoblock's stage play, "My Lady's

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Dress," there is a sociological theme of perennial interest, and perhaps of special significance in this after-the-war period. The story centers about a vain society woman, who lives only for dress, and belongs to the non-productive class of social parasites. This woman has a dream, pictured in four episodes, all dealing with the sufferings of the working classes who toil in order to give my lady the garments she craves. The theme is weighty and one that will arouse much thought and argument wherever the picture is shown. It is far above the average feature subject in substance, despite the fact that the very magnitude of the conception makes it difficult of presentation.

With a lengthy delineation about 8,900 feet, this story will easily stand some cutting and this, if carefully done, should do much to give snap to the action and heighten the general appeal. As shown at present, the various episodes melt into one another without explanatory subtitles, leaving the spectator in a state of vague wonderment as to whether there will be a return to the original situation. A brief flash of the dreaming woman at the close of each episode would aid in pointing up these incidents as they occur and knit the story as a whole together more closely. The climax is definite and satisfying when it comes.

Of the various episodes, the one taken in Russia stands out strongest. It is compact and dramatically set forth. The "Slums" episode could be greatly shortened, since the simple situation here depicted has been drawn out considerably. The French episode and the "dressmaking" episode at the close both contain good material, but might be shortened to advantage. The opening scenes in the shop of Jacquelin are full of bewildering beauty, and the fashion show, for which the gowns were designed by Lucile, Ltd., is something that every woman will want to see.

The picture as a whole excels in its pertinent theme, its colorful, fascinating beginning and the manner in which it finally regains a grasp of its subject matter at the close. It would seem that its weakness lies in the middle episodes, which need shortening and clarifying.

Both Estelle Taylor and Marc MacDermott have done exceptional work in this production. They carry the leading roles both in the main situation and in the four other episodes, revealing much versatility and acting ability. They, with Harry Sothern, who plays several parts, will be remembered for their good work in "While New York Sleeps."

Cast

Home Episode—
Anne ..... Estelle Taylor
John ..... Marc MacDermott
Jacquelin ..... Harry Sothern
Manageress ..... Sally Crute
Charles ..... Robert Schable
The Maid ..... Annette Bracy
French Episode—
Annette ..... Estelle Taylor
Joanny ..... Marc MacDermott
Nicolas ..... Harry Sothern
The Priest ..... John Costello
Rondier, the Buyer ..... Jacob Kingsberry
Slums Episode—
Annie ..... Estelle Taylor
Jack ..... Marc MacDermott
Barber ..... Harry Sothern
Liza ..... Sally Crute
Russian Episode—
Anna ..... Estelle Taylor
Ivan ..... Marc MacDermott
Yermak ..... Harry Sothern
Louka ..... H. Gilson Wells
Dressmaking Episode—
Anita ..... Estelle Taylor
Jacquelin ..... Marc MacDermott
Manageress ..... Sally Crute

Based on "My Lady's Dress," the Celebrated International Stage Play by Edward Knoblock.
Direction and Scenario by Charles J. Brabin.
Length, Nine Reels.

The Story

Anne Morley, in "Blind Wives," is an extravagant woman, who thinks only of dress. She has run up a large account at the shop of Jacquelin and is about to buy another gown to wear at the horse show, when her husband becomes angry and closes the account. Anne is greatly piqued by this and quarrels with her husband.

After a wordy altercation she lies down and falls into a troubled sleep. She dreams of four different tragic incidents, all connected with the making of the fine apparel she craves. One episode concerns a pretty girl flower-worker in the slums, who sells her hair in order that her sister may wed the man of her choice. Another takes place in Russia, where Ivan, a trapper, loses his wife's love while he is out seeking fine furs for my lady's dress. One incident takes place in France, where Joanny, a weaver, makes a great sacrifice for a woman he loves, though she is wed to another. The final episode takes place at Jacquelin's, where a tragic event occurs to one of the models.

The sleeping woman, who has seen herself in each of these tragedies, awakens with a new understanding of the world about her.

Program and Exploitation Catchlines: Adaptation of "My Lady's Dress."

Luxurious Production Telling of a Society Woman Who Lived Only for Dress.

A Lavish Drama on a Big Theme—Dress—An Adaptation of the Edward Knoblock Play.

Exploitation Angles: The title may sell this story, but don't overlook the fact that this is "My Lady's Dress," a drama which made a very decided sensation on the stage. You should split your appeal and make both titles equally prominent or you are losing a lot of people who may think this is just some more sex rot. Tell what the story is and get them interested. And if you don't tie up every dress store in town, you are overlooking a good bet. And you can get sermons preached on this story if you start in early enough. Show the story to the leading minister and go down the line until you land it.

"The Hundredth Chance"

Stoll Company of America Presents Interesting Adaptation of Novel of English Racing Life

Reviewed by Jessie Robb.

An English production of "The Hundredth Chance," novel of English racing life by Ethel M. Dell, has been released by the Stoll Company of America. The main action is concerned with the loveless marriage made by Lady Maud to escape intolerable home conditions to her social inferior, thus involving a problem of the English caste system. A former lover of her own caste complicates matters.

The production is attractive from the viewpoint that the entire investiture is authentically English. The interiors of the inn and Bolton's cottage, where part of the dramatic action occurs, are full of little customs of English home life and should prove interesting to American spectators, although the lighting still leaves something to be desired. The famed loveliness of the English countryside provides most of the exteriors and are suggestive of Jane Austen and Charles Dickens. When the Hundredth Chance wins the handicap steeplechase, a race that requires fine training for the horses and skill on the part of their riders, he wins more than the race. With the triumph of his horse comes happiness for Bolton. A skillfully constructed scenario carries the action well, making the cutbacks or visions used unnecessary. The cast is adequate, being composed entirely of English actors, and therefore has been correctly typed.

Cast

Maud Brian ..... Mary Glynne
Jack Bolton ..... Sidney Seaward
Sheppard ..... Teddy Arundel
Lord Saltash ..... Dennis Neilson Terry
Bunny ..... Patrick Kay
Mrs. Sheppard ..... Ernita Lascelles

Story from the novel of the same name by Ethel M. Dell.
Scenario by Sinclair Hill.
Directed by Maurice Elvey.
Length, Six Reels.

STOP!—READ!—ACT!

MOVING PICTURE WORLD
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Name ..... *Theatre* .....

Address ..... *City* ..... *State* .....

My connection with industry .....

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The Story

To keep herself from being impoverished, the widowed Lady Brian has married Sheppard, proprietor of the Swan Inn. This misalliance results in intolerable home conditions for her crippled son, Bunny, and stepdaughter, Lady Maud Brian. Things go from bad to worse until Maud contemplates suicide, but is saved from herself by Jack Bolton, trainer of horses for Lord Saltash. For the sake of her brother and to escape Sheppard's attentions, Maud marries Bolton. She does not love him. This he understands, but hopes that love will come.

Lord Saltash has come down to Barchester Castle for the Grand National steeplechase. Maud was formerly engaged to him and he now tries to induce her to leave Bolton. Dr. Capper, Bolton's friend, examines Bunny and believes that an operation will restore the boy's health. Saltash offers the Castle for the operation. Maud is torn by conflicting emotions. She longs for her brother's health, but dreads that, if he is well and no longer needs her care, Bolton will insist that she be more than a wife in name only. Saltash cleverly plays upon her fears until she is almost ready to go with him.

Meanwhile Saltash, who holds a mortgage on the Swan, threatens foreclosure. At the request f her mother Maud goes to him to plead for leniency. He has refused to attend the races where Bolton is overseeing Saltash's horse. After the race won by the Hundredth Chance, Capper, Bolton and Bunny, restored to health, overhear the officers of Saltash's yacht speak of sailing orders. They become alarmed and hasten to the Castle. Saltash disclaims all knowledge of Maud's whereabouts, but by a false move gives himself away. Maud is found in a secret room, recovering from the influence of drugs. Bolton has trusted her through all and won her love. Saltash sails on his trip alone.

Program and Exploitation Catchlines: A Story of English Racing Life.
Adaptation of Story by Ethel M. Dell.
Story of Lady Maud Who Married a Man of Inferior Social Standing in Order to Avoid Trouble at Home.

Exploitation Angles: Play on the fact that this is an English racing drama made on English racecourses with English players who are able to give the most natural interpretations to the various roles. You can probably get some old English sporting prints for a special window campaign. And make a special drive on the beautiful English landscapes, which have the values of a scenic.

"When We Were Twenty-one"

Five-Reel Hampton-Pathe Release Based on H. V. Esmond's Fine Old Play

Reviewed by Robert C. McElravy.

Few modern comedy-dramas contain anything like the wealth of fine feeling and good sentiment that H. V. Esmond put into his play, "When We Were Twenty-one." This five-part screen version, produced by Jesse D. Hampton, preserves much of this and as a whole it may be placed well ahead of similar screen efforts. H. B. Warner is magnetic and pleasing in the role of Richard Carewe; Claire Anderson makes a decidedly attractive Phyllis; James W. Morrison brings youth and acting ability to the fiery role of the Imp, and Christine Mayo plays the siren acceptably.

The story is one of extreme tenderness, with Richard and "The Trinity" acting as godfathers to the rebellious Imp. The latter's inevitable "affair" comes when he falls a victim to the siren on the eve of his twenty-first birthday. The situations bring out the shock that comes to Phyllis over this and her secret joy when she learns that Richard is trying to shield the Imp at his own expense. The understanding of the Trinity is well brought out; also the Imp's terrific resentment of interference with his love affair. There has been a departure from the original play in certain respects toward the close, at a considerable sacrifice of dramatic effect, leaving the climax weaker than it should have been. But the general impression of the whole is one of pleasant, agreeable entertainment.

Cast

Richard Carewe.....H. B. Warner
Phyllis.....Claire Anderson
Richard Audaine.....Jas. W. Morrison
Kara Glynesk.....Christine Mayo
Dave Hirsch.....Claude Payton
Mrs. Ericson.....Minna Grey

Stage play by H. V. Esmond.
Directed by Henry King.
Length, Five Reels.

The Story

Richard Carewe and his three friends, known as "The Trinity," in "When We Were Twenty-One," are guardians of Richard Audaine, known as the Imp. Carewe has literally given up his life to raising the boy in the way he should go and has sacrificed his own love for Phyllis Ericson for the sake of the Imp. Phyllis and the Imp have become engaged largely in order to please Carewe, though the girl herself really has a secret love for the older man.

On the night of his twenty-first birthday a dinner party is arranged for the Imp, attended by Carewe, Phyllis, the Trinity and other intimate friends. The Imp fails to appear, having fallen a victim to a siren named Kara Glynesk, who detains him purposely. The Imp proposes marriage to her and is accepted, Kara thinking him wealthy.

Phyllis finds a letter from Kara to the Imp, but Carewe tries to shield the Imp at his own expense, by making the girl believe it is for him. Phyllis loves Carewe more than ever when she learns the truth. The Imp marries Kara, in spite of efforts on the part of his friends to prevent the match. But she throws him over speedily when she learns he has no money. Carewe in the meantime has learned that Phyllis loves him instead of the Imp and is exceedingly happy as a result. The Imp recovers from his youthful folly and is duly repentant.

Program and Exploitation Catchlines: Adaptation of H. V. Esmond Stage Play.
It Was on the Eve of His Twenty-first Birthday When He Fell the Victim of a Siren.
H. B. Warner in a New Comedy Drama.

Exploitation Angles: Work on Warner and the stage success of this play for a joint appeal, and work on it hard, for it was a genuine hit all over the country and shows well on the screen. Bear down hard on the human appeal of the story, for here is something you can always sell to advantage.

"The Bait"

Paramount Presents Hope Hampton in a Maurice Tourneur Melodrama

Reviewed by Louis Reeves Harrison.

"The Bait" is a romantic melodrama adapted from Sidney Toler's stage play, "The Tiger Lady," and it is the story of a crook who attempts to use a fascinating young lady in a game for high stakes. It is pure melodrama based on the rivalry of a double-dyed villain and an entirely heroic hero, though not for possession of the heroine. She is the villain's lure, though she is really as pure and innocent as the undriven snow. The best features of the production are some sensational incidents during the early portion of its development, notably the escape of some wild beasts from their cage into the crowd at a variety entertainment.

Hope Hampton is not given a great deal to do, her role being the rather negative one of an attractive woman who must depend almost entirely on beauty and good taste to fascinate the hero, but she does that little exceedingly well. There is a capable cast in support and settings of elaborate beauty, with direction such as one might expect from Maurice Tourneur. Actors, scenarist and director have done their best with the rather conventional material and, as "The Bait" was presented at the Rivoli Theatre, have provided fairly good entertainment.

Cast

Joan Grainger.....Hope Hampton
John Warren.....Harry Woodward
Bennett Barton.....Jack McDonald
John Gordon.....James Gordon
Dolly.....Rae Ebberly
Simpson.....Joe Singleton
Madeline.....Poupee Andriot
Jimmy.....Dan Crimmins, Jr.

Author, Sidney Toler.
Director, Maurice Tourneur.
Length, Five Reels.

The Story

"The Bait" is Joan Grainger, a former salesgirl who has been "framed" by villainous Bennett Barton in order to get her in his power. His purpose is to use the beautiful girl as a lure for wealthy men, but he has covered his true character so well that she regards him as a benefactor, who has assisted her to escape imprisonment. They go to Paris, where Barton schemes to trap some young millionaire in his net. Chance furnishes a victim in John Warren. He happens to be sitting near Joan at an entertainment, where wild beasts escape their cages into the crowd. He rescues her and becomes her accepted suitor.

On their return to New York, an old gambler named Carson, a former friend of Barton, warns Joan against the machinations of Barton. Carson's friendship for the girl becomes active when he obtains a confession which will free Joan of the framed accusation of theft. Barton makes some desperate efforts to recover the confession, but he is killed by a former accomplice. The arrest of this man by the police, at a time they were about to take Joan, brings the confession to light, clears her name and restores her to the arms of the man she has learned to love, John Warren, for whose millions she was to have been "The Bait."

Program and Exploitation Catchlines: Hope Hampton in a Romantic Melodrama.
Adaptation of Sidney Toler Stage Play, "The Tiger Lady."
Story of a Crook Who Tries to Use a Pretty Young Girl in His Game for High Stakes.

Exploitation Angles: Play up the stage origin of the story, and use that to put the play over in conjunction with Miss Hampton. Play on the story angle where you think this will put the play over, but you will probably find the stage success will prove your best angle.

"A Shocking Night"

Five-Reel Universal Subject Features Lyons and Moran In Farce Comedy

Reviewed by Robert C. McElravy

In this five-reel Universal production, "A Shocking Night," Eddie Lyons and Lee Moran appear in their last five-reel feature, since they find a greater demand on the part of the public for their original one-reel comedies. They are soon to resume making the shorter numbers, a move on which they are to be congratulated, as their success in these was beyond question. The experiment with five-reel features of light texture has not been very gratifying, though they hit it pretty hard in at least two of the subjects, and made an intelligent and creditable effort. The valuable thing they have demonstrated for the moving picture industry as a whole is that it takes exceptionally good farce-comedy material to justify expansion into a long feature, even when presented by a capable cast. The average plot of the kind is not strong enough for the purpose, though it may succeed admirably in shorter form.

Newest Reviews and Comments

"A Shocking Night" is thin plot material, spun out for more than it is worth. It is not without a certain engaging humor in conception, but the complications seem forced and unreal. It will serve to amuse in houses that like a light feature of considerable length to use as a trailer for a heavier subject. Alta Allen and Lillian Hall are attractive in the feminine leads.

Cast

Richard Thayer.....Eddie Lyons
William Harcourt.....Lee Moran
Bessie Lane.....Alta Allen
Maude Harcourt.....Lillian Hall
Bill Bradford.....Lionel Belmore
Jack Lane.....Clark Comstock
Cook.....Florence Mayon
Butler.....Charles McHugh

Story by Edgar Franklin
Scenario by C. B. Hoadley
Directed by Lyons and Moran
Length, 4,695 Feet

The Story

William Harcourt, in "A Shocking Night," is a young married man who is forced to discharge his servants just as two friends, Richard Thayer and Bessie Lane, arrive for dinner. The visitors are in love and the Harcourts decide to take them out for the meal. But just as this plan has been made Harcourt receives a message announcing the arrival of a millionaire client from the West, named Bill Bradford, who is considering making him an offer involving a large sum.

As he is desirous of making a good impression on Bradford at any cost, Harcourt devises a scheme whereby Thayer and Miss Lane shall pose as himself and wife, while they in turn play the role of servants. The plan works quite well, except for Miss Lane's continual embarrassment while acting as Mrs. Harcourt. Bradford asks why there are no children, and when evening comes, insists on escorting she and Thayer to bed.

Numerous complications follow, among which is the arrival of Miss Lane's father, who promptly quarrels with Bradford, each mistaking the other for a lunatic. At the close the servants return and explanations are satisfactorily made.

Program and Exploitation Catchlines: A Farce Comedy Drama with Lyons and Moran.

He Had to Dismiss His Servants Just As Two Guests Arrived For Dinner—And Then One of His Clients Sent Word That He Was Coming—That Started the Fun.

All About a Young Married Couple Who Have Trouble with Their Servants Just When Some Dinner Guests Arrive—A Lyons and Moran Feature Comedy.

Exploitation Angles: Advertise this as the last of the Lyons and Moran five-reel comedies, and make much of that fact with the "last chance" angle. Give a hint of the story and play on the complications, but take it fairly easy.

"Heidi"

Prizma Screen Drama Featuring Madge Evans Shows Decided Improvement in Colored Photography

Reviewed by Edward Weitzel

Colored photography as applied to screen fiction is a much more difficult problem than its use in scenics and certain restricted classes of pictures. The greatest improvement in the Prizma process as shown in its screen drama, "Heidi," is in the absence of the glowing colors that were used first in an endeavor to reproduce the exact shades of nature. As a consequence the new color scheme is much easier on the eyes. The overlapping of the colors still occurs occasionally when quick movements are made in a sidewise direction.

The greatest difficulty to overcome is the reproduction of the faces of the characters used in a connected story, where everything else is background only to the play of human emotion. So far no one has succeeded in eliminating a wax-like effect from the faces. The colors used in "Heidi" at times darken the faces and make the expressions indistinct. The story will always remain the thing and any agency which interferes with its clear and properly timed telling can not be accepted in the light of an improvement.

The story chosen by Prizma to demonstrate the improvements in its process is the childhood classic by Johanna Spyri. It is a simple little tale of an orphan child who lives among the mountains of Switzerland and is fitted in nicely into the Christmas week program at the Capitol Theatre. Madge Evans is sweet and appealing as Herdi and is supported by a capable cast. The picture has not been directed any too well, but the locations are appropriate.

"The Torrent"

The critical review and cast on "The Torrent" released by Universal appeared in last week's issue.

The Story

Velma Patton, in "The Torrent," is the wife of a dissipated young millionaire, Sam Patton. One night, during an orgy aboard their yacht at sea in which the wife refuses to take part, Sam denounces her and later falls in a drunken stupor. He is thought to be dead. Velma, after this occurrence, faints and is swept over the side of the yacht.

She is picked up later on the beach of a barren island by Lieut. Paul Mack, a young aviator, who recognizes her. Velma regains consciousness and tells Jack the story of her husband's supposed death and her own narrow escape from drowning.

The couple speedily fall in love and Velma is glad they are unable to return to civilization for the present, the hydroplane having been burned by a member of a band of moonshiners who saw Paul land. Later they are made prisoners by others of the band, but eventually escape to the latter's launch. On her return Velma learns that Sam Patton still lives. She determines to remain true to him, despite his own infidelity, but he resumes drinking and dies soon thereafter. Velma and Paul then wed.

Program and Exploitation Catchlines: A Romantic Love Drama.

Eva Novak In a Drama of Great Scenic Charm.

Story of a Love Entanglement.

Exploitation Angles: Play on Eva Novak where she has been seen, and sell the production rather than the story.

"Lost—A Yodel"

A scenic of the Alps in their snow-clad beauty. Lofty, wind-swept peaks and valleys with villages half hidden under their blankets of snow are shown in a series of well-tinted photographs. Skiing, coasting and mountain climbing are mighty strenuous, as the pictures show. The usual slangy sub-titling.—Chester-Outing, Educational Film Corporation.

Pathe Review No. 87

Hy Mayer has a big time at the circus in this number. His Travelaughs picture many things about the tented show, including an elephant's parade. The cooking lesson pictures the mysterious art of making a jelly roll. Slow camera pictures demonstrate the methods employed for teaching military horses at West Point to jump obstacles. Scenes from the Zoo show elk, Alaskan reindeer, spotted deer and others. A wedding in Brittany, done in attractive tints, makes a strong closing topic.

BITS FROM THREE NEW PRODUCTIONS THAT ARE BEING RELEASED BY HODKINSON

1. Claire Adams and Niles Welch in "The Spenders." 2. Bessie Barriscale and Walter McGrail in "The Breaking Point." 3. Mahlon Hamilton and Betty Blythe in "The Truant Husband"

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol. 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails. Vol. 48, P-99.

WILIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641. C-R, P-852.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912. C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-627.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

FAMOUS PLAYERS-LASKY

October.

Something to Think About (Cecil B. DeMille Production)—L-7,000 Ft. Vol. 46; P-836; Ex. 1,234; Vol. 47, P-617; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean)—L-4,961 Ft. Vol. 46; P-835; C-R, P-18; Ex. Vol. 48; P-201.
The Round-Up (Roscoe Arbuckle)—L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production)—L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4,613 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All-Star)—L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies)—L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-250; C-R, P-580. Ex. P-1036.

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153; Ex. Vol. 48; P-195.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5,101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47; P-1084.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft. Vol. 47; P-641; C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft. Vol. 41; P-646; C-R, P-852.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.; Vol. 47; P-913; C-R, Vol. 48; P-164.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,927 Ft. Vol. 47; P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

January.

The Bait (Maurice Tourneur Production)—L-5,289 Ft.
The Jucklins (George Melford Production)—L-6023 Ft.; Vol. 47; P-1080; C-R, Vol. 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215.
The Education of Elizabeth (Billie Burke).
The Inside of the Cup (Cosmopolitan Production).
The Rookie's Return (Douglas MacLean-Ince Production)—L-4123 Ft.; Vol. 48; P-217.
Midsummer Madness (William DeMille Production)—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production).
The Frontier of the Stars (Thomas Meighan).

COMEDIES.

Nov. 21—His Wedding Night.
Dec. 26—Bungalow Troubles. Vol. 47; P-1079.
Jan. 9—Dabbling in Art.
Jan. 23—Bungalow Troubles.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 16—A Country Hero.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel)

Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

BURTON HOLMES.

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.

PARAMOUNT MAGAZINE.

Nov. 28—Magazine Items—Cartoon by Frank Moser.
Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hard.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.

POST NATURE PICTURES.

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special—Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P. 341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714; Ex. Vol. 48, P-67.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640, C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Nineteen and Phyllis (Charles Ray). Vol. 48; P-216.

AMERICAN FILM COMPANY

The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—Vol. 48; P-101.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial.

Releases for Week of November 28.

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts). Vol. 47; P-643; C-R, P-852.
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

Releases for Week of December 5.

Dice of Destiny (H. B. Warner). Vol. 47; P-770; Vol. 48; C-R, P-46.
No. 15 of Ruth of the Rockies (The Hidden Treasure).
No. 8 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—George B. Seitz and Marguerite Courtot—Serial). Vol. 47; P-643.

Releases for Week December 12.

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of December 19.

The Empire of Diamonds (Perret Production—Six Parts). Vol. 47; P-1081; Vol. 48, C-R, P-46.
No. 10 of The Phantom Foe (The Foe Unmasked).
No. 3 of Velvet Fingers (The Hand from Behind the Door).
Park Your Car (Harry Pollard—One Reel).

Releases for Week of December 26.

Rogues and Romance (George B. Seitz and June Caprice). Vol. 48; P-97; C-R, P-164.
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 2.

That Girl of Montana (Blanche Sweet). Vol. 48; P-218.
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of the Velvet Fingers (The Deserted Pavilion).
Harry Pollard Comedy.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn).
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 16.

When We Were Twenty-One (H. B. Warner).
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

The Gilded Dream (Carmel Myers). Vol. 46; P-1106; C-R, Vol. 47; P-714.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two Reels—Century).
Cinders (Hoot Gibson—Western—Two Reels).
Fixed by George (Eddie Lyons and Lee Moran). Vol. 47; P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—Two Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels).
Honor Bound (Frank Mayo). Vol. 47; P-386; C-R, P-852.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47; P-513; Vol. 48, C-R, P-46.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47; P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet.
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog—Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47; P-771; C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—one Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47; P-914.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-Star Cast). Vol. 47; P-1084.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson — Western — Two Reels).
Hearts Up! (Harry Carey). Vol. 48; P-217.
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).
The Torrent (Eva Novak). Vol. 48; P-
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
The Driftin' Kid (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-615.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47; P-249; Vol. 48; C-R, P-46.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

October—The Broadway Bubble. Vol. 46; P-1152; C-R, Vol. 47; P-176.
It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.
Diamond Adrift.
The Romance Promoters.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47; P-252; C-R, P-714.
Cousin Kate.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.

(Two Reels.)

The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford — Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane — Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; C-R, P-1002; Ex. Vol. 48; P-62.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy). Vol. 47, P-247.
His Own Law (Hobart Bosworth). Vol. 47; P-385.
The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft.
Just Out of College—L-4,779 Ft.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99.
Hold Your Horses—L-4,610 Ft.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

GOLDWYN BRAY.

The Island of Mist.
Through the Earth.
What Is Your Body Worth?
A Paradise for Birds.
Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Hnman Voice.

GOLDWYN-BRAY COMICS.
(One Reel)

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

FORD EDUCATIONALS.
(One Reel)

Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

CAPITOL COMEDIES.

His Wife's Husband (Flannigan and Edwards).
In and Out (Flannigan and Edwards).
Knocking 'Em Cold (Flannigan and Edwards).
Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).

L-J-SELZNICK ENTERPRISES

SELZNICK PICTURES.

The Sin That Was His (William Faversham). Vol. 47; P-641; C-R, P-1002.
The Daughter Pays (Elaine Hammerstein). Vol. 47; P-642; C-R, P-852.
December 10—Broadway and Home (Eugene O'Brien).
December 30—Pleasure Seekers (Elaine Hammerstein).

SELECT PICTURES.

The One-Way Trail (Edythe Sterling). Vol. 4 ; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

NATIONAL PICTURES.

The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
Aug. 23—Out of the Snows (Ralph Ince). Vol. 47; P-389; C-R, P-454.
The Palace of Darkened Windows (Claire Anderson). Vol. 47; P-514; C-R, P-1002.
December 20—The Roar of Ambition (Conway Tearle).

SHORT SUBJECTS.
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplin Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47; P-251; C-R, P-314.
Nov. 15—Someone in the House (All-Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels). Vol. 48; P-98; C-R, P-164.
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels). Vol. 47; P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Diana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels).
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels).
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels).
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison —Six Reels).
Mar. 21—A Message from Mars (Bert Lytell —Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS.

Sept. 27—The Great Redeemer (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

S-L PRODUCTIONS.
(Sawyer and Lublin.)

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47; P-511.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mersereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E: K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100.
Something Different (Constance Binney). Vol. 48; P-216.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.

CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.
The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47; P-509; C-R, P-714.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714.

MACK SENNET PRODUCTIONS.
A Small Town Idol (Ben Turpin).

STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundredth Chance.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water.

FINE ARTS.
Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 46; P-781; Ex. 146; 1015; C-R, 930.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)
The Big Show.
A Tray Full of Trouble.
The One Best Pet.

Chrystie Comedies.
(Two Reels.)
Out for the Night.
Seven Bald Pates.
Don't Blame the Stork.
Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

Torchy Comedies.
Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

Mermaid Comedies.
Dynamite.
Nonsense.
The Simp.

Specials.
A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

Robert C. Bruce Series.
The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

Chester Outing Scenics.
(One Reel.)
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)
Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimbell Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)
His Naughty Night.
A Rare Bird.
Nearly Married.

Ford Educational.
(One Reel.)
Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

CAPITAL FILM COMPANY
(Two Reels Each.)
Escaped Convict.
The Square Gambler.

Fritzi Ridgway Productions.
(Two Reels.)
The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.
Lone Hand Wilson.

Democracy Photoplay Company.
Democracy. Vol. 46; P-113; C-R, P-388.

RUSSELL-GRIEVER-RUSSELL.

Tusun Comedies.
Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.
Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comicclassic.
Oct. 17—A Pajama Marriage (Neely Edward).
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.
Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.
Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Maranti Comedies.
Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.
Oct. 7—Home Rule.
Nov. 14—Who Am I?

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X L N T Ardath (One a Month).

ASCHER PRODUCTIONS.
Below the Deadline.

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)
Andy on the Beach.
Andy on Pleasure Bent.
Howdy Partner.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Go.
Get to Work.

CANYON PICTURES CORPORATION.
Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.
The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

Hall Room Boys Comedies.
Nov. 15—Hired and Fired.
Dec. 1—A Close Shave.
Dec. 15—This Is the Life.

CLARK CORNELIUS CORPORATION.
The Devil's Angel.
Adam and Eva.

GEORGE H. DAVIS.
Isobel Or the Trail's End. Vol. 47; P-645.

CLIMAX FILM CORPORATION.
Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All-Star Cast).

COMMONWEALTH FILM CORPORATION.
Hidden Light (Dolores Cassinelli—Six Reels).

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.
Sun-Kist Comedies (Alice Howell—One a Week).

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series.
Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.
Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

THE FANARK CORPORATION.
The Crimson Cross.

FIDELITY PICTURES COMPANY.
The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

GRAPHIC FILM CORPORATION.
The Wrong Woman.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

BERT LUBIN.
Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KRAMER FILM FEATURES, INC.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Voices (All-Star—Six Reels). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

PLYMOUTH PRODUCING CORPORATION, Cleveland, O.
Top-Notch Comedies.

REELCRAFT PICTURES CORPORATION.

Royal Comedies.
Oct. 30—Married to Order (Rosemary Theby)
Nov. 10—Where Are Your Husbands? (Billy B. Van).
Nov. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

Romances of Youth.
A Bold Pirate.
Summer Days.
Sunshine.

Billy Franey Comedies.
Referee.
In and Out.
The Landlady.
The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

RENCO FILM COMPANY.
Lavender and Old Lace.

S. E. ENTERPRISES.
Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

Two Reel Comedies.
Beach Birds and Bombs.
Hashers and Mashers.
Waffles and Wallops.

D. N. SCHWAB PRODUCTIONS.
Girls Don't Gamble (David Butler). Vol. 46; P-248.
Smiling All the Way (David Butler). Vol. 47; P-510; C-R, P-580.

JOAN FILM SALES.
The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47; P-642.

C. B. PRICE CO., INC.
Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

SUPERIOR PRODUCTIONS.
Female Raffles Series.
The Oath of Vengeance (Two Reels).

PROJECTION

By F. H. RICHARDSON

Carbon Core Out of Centre

Russel R. Kerr, Motion Picture Projectionist, Indiana, Pa., submits the following as a possible reason for reported better results when trade mark on carbon is placed next the lens:

Brother Richardson: In looking over November 13 department, the last item therein proved most interesting to me, viz., our New York City brother's claim that the carbons he is using give better results when trademark is placed next the lens.

My view as to why this is so may or may not be correct. I give it for what it is worth. I believe the reason is that the core of the carbons is slightly out of center, toward the trademark side.

That this may be is proven by the fact that some time ago I received some carbons in which that identical condition was found. Noting this I reasoned that a better crater would form if the side of the carbon (trade mark side) toward which the core lay were placed next collector lens. According to my observation this proved correct.

Before submitting this I referred the matter to the National and the Speer carbon companies. To date the National has not replied; here is a part of the Speer answer:

What Speer Carbon Company Said

"It is our opinion that if a core be not more than 1/32 of an inch off center, and the side of the carbon toward which the core lies be placed next the collector lens, it will result in an improved crater.

Should the core be more than 1/32 off center I would expect the part of the positive most distant from the lens to burn too slowly, resulting in a condition which would produce intermittent hissing of the arc, with accompanying serious loss in projected light."

Sounds Reasonable

To the editor of this department this sounds reasonable, though it is doubtful if it was the reason for New York City's experience, because carbons with cores out of center should be rare—in fact we do not see how such a thing could be at all, since the hole into which the core is afterward forced is formed by a steel needle held rigidly in the center of the hole in the die through which the carbon mass or "dough" is forced under heavy pressure in forming the carbon rod. Whether it is mechanically possible for a needle to be wrongly placed we cannot say.

It does strike us, however, that there might be something in this suggestion of a core out of centre. Of course were such carbons put out the fact of the core being out of centre would have to be very plainly set forth, and the core should be toward the trademark, as a guide for placing in the lamp. If any carbon company wishes to experiment and can make up such a lot of carbons, without too much extra expense, we will be glad to co-operate by having the same tested out by projectionists of ability in various parts of the country. If so simple a thing can be made to result in better service, by all means let us have it.

In any event we thank brother Kerr for calling the matter to our attention. It is interesting and possibly quite practical as well.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

A Wonderful Picture

The editor is in receipt of some of the most marvelous water photographs imaginable. William Reid, photographer, Edinburgh, Scotland, made them and he certainly is quite some considerable maker. They are so very wonderful that, while they have nothing to do with projection (except the projection of water, in which nature is the projectionist) we feel that me must let you look at one of them.

Also, we don't like to keep so splendid a thing to ourselves, so if any of you want one, send the editor two shillings (48 cents and two for a stamp would be fifty cents) and we will forward same. The size at that price is 5 by 7 inches. Never mind the stamp. Just send the 48 cents in the form of a money order made out to William Reid. Better send double the amount, for there is another picture which is even more wonderful than the one shown. Please understand that we are only making this offer to let you in on it. Mr. Reid has no idea that we intend doing anything of the sort, and instead of making anything on it we will be out the time it requires, the stationery and stamp. But the pictures are—Oh, boy! Just lookatum.

Has He Solved It?

This particular editor has had many schemes for a non-intermittent projector put up to him for examination and consideration. Most of them he has been able to pronounce of no value, off hand, either because the principle involved was impossible, or because the scheme presented had already been tried and and discarded. But occasionally a new one comes, concerning which we are by no means sure, and it is such as this that Wm. C. Plank, San Jose, California, now presents.

In setting forth the plan of his invention friend Plank fills six single space typewritten pages, and sends a large blueprint. We would like to print his entire letter, but that is out of the question; also blueprints will not reproduce as cuts, so the plan cannot be printed. But the main point, and the one which makes us sit up and take notice, is that by his plan something, so far as we know, entirely new is involved. He describes it as follows:

Plank's Explanation

The principal advantages this apparatus has over the intermittent type of projector consists of (a) a balanced and uniformly re-

volving mechanism of much more simple construction.

(B) continuous illumination, there being no dark interval or intervals, a maximum exposure is given to the film photographs over the aperture, which results in greater focal depth and brilliancy in the projected image, with a much less powerful light source; also the projected picture is more restful to the eye.

(C) The absence of a dark interval also permits of a lower picture frequency being used, a rate of as low as five pictures to the second being practicable. (All of which is well known and long since established as fact. And now comes the, to us at least, new part.—Ed.)

(D) This low picture frequency is made possible, not only through absence of the dark interval, but also because of new effects which have resulted in this projector.

It is found that in practice two adjacent film photographs may be superimposed upon the screen at the same time, during the transition of the reflecting prisms, and that as these prisms move onward the image of one of the film photographs will gradually fade out in proportion as the image of the next becomes more distinct.

As a result certain life-like movements are discernible in the projected image during the transition period of the prisms, no matter how slowly the apparatus is run.

These movements are new in the art of moving pictures, as they are actual movements, and not to be confused with the illusion of movement derived from ordinary intermittent projection from a series of fixed postures.

To What Movement Is Due

The movement is due to the fact that new and progressive postures are actually created by the progressive superimposing or blending of the images of two adjacent photographs, differing slightly in posture. These new postures occur at the most opportune time, during the transition period, and thus serve to complete the record of a moving object by filling in the gaps between the fixed postures of the film photographs.

Of course it is agreed that they are actually visible as a separate item only when projecting at very slow speed, say one or two pictures per second, but they also occur at any projection speed, and undoubtedly contribute to supply greater continuity and naturalness of motion.

There Is Much More.

There is very much more, including pertinent remarks on the reasons why former attempts at non-intermittent projectors have failed, but we cannot spare space for more extended description until it is at least reasonably well proven that friend Plank's invention is not another "nearly perfect" thing, of which we have examined so many on this particular subject.

Plank asks our opinion as to whether or not the projector that he has invented, and which is fully covered by patent, would be of interest to projectionists and to the "moving picture industry." He also wants the addresses of some scientific or commercial societies which would be interested in seeing a practical demonstration.

Heavenly gallywumps, man, IF you have a really successful non-intermittent projector, which will deliver the goods on the screen without some flaw which puts it is the "almost perfect" class, and makes it really not worth a d——, am sure there are quite some thousands of men who will fall on your neck, kiss you on both cheeks and fill your pockets, grip and trunk with yellow gold, just for a fifty-one per cent. interest.

But beware of the "IF," because it is important. If you have the confidence to believe your projector can put a first class, sharply defined, rock-steady picture, of commercial size (say sixteen feet wide) on the screen, we can easily arrange for demonstrations here in New York City which will either leave you to return to San Jose a sadder and a poorer man, or place you in position to finance your invention to the skies. And there you are.

Personally we fail to see how you can possibly get away with the stunt you propose. Seems to us to be optically impossible, but—. We might add that the prisms revolve and do not oscillate, the image being reflected four times.

The Lost Found

Ray Gagnon, Motion Picture Projectionist, Globe Theatre, Fall River, Mass., says:

In November 13 issue, under title "Where Is He?" you inquired as to my whereabouts, saying that a part of my letter had been lost, thus upsetting the good dope I might have secured had I been more careful to attach the sheets to each other. I nevertheless deeply appreciate your sincere effort to serve me, in spite of the handicap.

Since then we have installed a G. E. motor generator, capable of carrying two seventy arcs in series, same to be used alternately.

This machine is much too powerful for our requirements, as we have a twelve-foot picture at seventy-two feet projection distance. I use a forty ampere arc, and in order to step down to that amperage I find it necessary to introduce resistance in series with my arc—a very costly method, since it calls for 3.5 ohms, or a 35 ampere, 120-volt rheostat.

Can you suggest a less costly method of reducing the amperage at the arc to 40?

Also, according to the lens chart, we are using a projection lens of improper diameter. My optical train is in accordance with the 40-ampere D. C. requirement of the charts.

The Bullem Film Co. Presents
a drama of love and adventure
"The Fall and Rise of Oscar Yapp"
OR
"From a bum Operator to a good Projectionist"
scenario and production by
W. WALKER
HANDBOOKS BY F.H. RICHARDSON
M.P. Worlds BY CHALMERS PUB. CO.
Tonsorial effects by John the Barber
Lighting effects by Aurora Borealis
Oscar Yapp, bent upon a career, decides to become an Operator, so that he can marry the girl of his dreams
BECOME AN OPERATOR NOTHING LIKE IT SEND TEN DOLLARS AND PHOTO FOR SET OF LESSONS O. HOKUM CORRESPONDENCE SCHOOLS
THEN I CAN GET MARRIED
IN DUE TIME OUR HERO GRADUATES —
Diploma
This is To certify that Oswald Yapp is a graduate of our Operators Correspondence School
"SURE, I'M AN OPERATOR, I GOT A DIPLOMA, N'EVERY THING"
"YOU'RE HIRED"
"GEE, THEY DIDN'T HAVE ANY MACHINE THAT LOOKED LIKE THAT IN THE CORRESPONDENCE COURSE"
WHO TOLD THAT BIRD HE WAS A PROJECTIONIST"
EVERY WHERE OSCAR GOES TO WORK, HE GETS FIRED —
"STOUGH. THIS IS THE THIRD JOB I'VE GOT FIRED FROM IN THREE DAYS — I MUST BE A ROTTEN OPERATOR"
OSCAR HAD GIVEN UP ALL HOPE OF GETTING MARRIED— THEN ONE DAY HE FOUND AN M.P. WORLD
HERES AN AD ABOUT AN M.P. HANDBOOK GUESS I'LL GET ONE"
MOVING PICTURE World
Chalmers Pub. Co. 516 Fifth Ave. N.Y.
Dear Sirs.-
Find enclosed four bucks Please send me that Handbook by Richardson about Projection
Yours
Oscar Yapp
OH, WELL, WHAT'S FOUR BUCKS, ANYHOW,
AFTER STUDYING THE HANDBOOK OSCAR BECOMES A PROFICIENT PROJECTIONIST
MOTION PICTURE HANDBOOK
OSCAR, YOU'RE THE BEST PROJECTIONIST I EVER HAD. YOU'RE HIRED FOR LIFE"
"THE HANDBOOK DID IT. NOW I CAN GET MARRIED"
And Then —
"YES"
THE END
W. WALKER 20

On one projector I use plano convex condenser having an effective opening of 2.75x3.9375 inches (use a slide carrier), and a projection lens with a two-inch aperture. Other projector has same, but condenser has 4.25 inch effective opening (no slide carrier) and projection lens has 1.6875 inch aperture.

What would be the proper distance from center of condenser to aperture in order that the projection lens pick up the entire beam? Also what is the distance aperture to aerial image? Also what disadvantage has a projection lens of too large diameter?

Write General Electric Company

As to whether or not it would be feasible to reduce the amperage of the motor generator set in question by reducing armature speed or by reduction of field magnet strength we do not know.

Write the General Electric Company, Schenectady, New York, giving all data you find on name plate of the machine.

As to reducing amperage by introducing resistance in series with the lamp, might just as well use the current for light production, since you have to pay for the same amount of electric energy, regardless of whether you use it at the lamp or in resistance, and what you save in carbons, etc., is a small matter.

Unless it is practical to reduce the amperage economically by some other means than resistance—and we don't believe it is possible to reduce the amperage so much by any other means without seriously interfering with the efficiency of the machine, if not setting up armature heating—we would personally prefer to use the current at the arc and reduce the condenser diameter until the desired screen brilliancy is obtained.

By reducing the condenser diameter you would get a purer light and would get better general results with your present projection lenses, which doubtless would then have sufficient diameter.

As to Lens Diameter

As to necessary projection lens diameter to pick up the ray, you are just as able to determine that as we are.

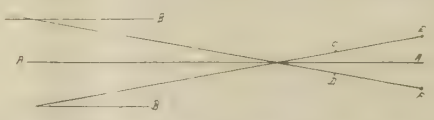
There are two ways (A) Remove your projection lens, first having measured the exact distance from film to first surface of lens when picture is in sharp focus on screen, then pull the lamphouse back until the light beam, measured its widest way at the point of your lens' working distance, is no greater than the lens diameter.

You may determine this by measuring the beam directly with a rule, or by inserting a sheet of paper on which a circle has been drawn the diameter of the projection lens aperture.

To do the latter you must trim the paper on which the circle is drawn to a circular shape and somewhat larger than the circle, attaching it to the end of a stick by means of a tack, so that the paper is flat with the end of the stick.

Measure the distance from aperture to front plate and subtract working distance of lens therefrom. Remainder will be distance from front plate to face of rear lens of projection lens—working distance.

Now shove the stick with paper through lens hole in front plate and advance it until paper occupies position of working



distance of lens, and of course when lamphouse is pulled back until all the light falls inside circle on paper, all the light would also enter the projection lens.

The foregoing applies with all but the Simplex. With that projector it may be necessary to remove the metal cylinder inclosing the light beam between aperture and lens before proceeding as above, though probably not.

(B) Another method is as follows: Pin a sheet of paper about two feet long to the top of a table. On it draw line A A (see illustration) representing the optical axis of your projector optical train. Next draw lines B B, each exactly parallel to line A A and a distance there from equal to half the working opening of the condenser, measured its widest way if a side carrier is used.

Next, at the right hand end of the paper stick two tacks, or make two pencil points, E F, each an equal distance from line A A and spaced apart a distance equal to the opening of your projection lens. Then fix points C D, which may either be tacks or penciled dots equal distance from line A A, spaced exactly 29/32 of an inch apart and away from points E F, a distance equal to the working distance of your projection lens.

Having done this, stretch a fine thread from point F (which should be a carpet or thumb tack) so that it just touches point or tack D, and the distance from where the thread crosses upper line B to points C D is the distance the front face of your condenser must be from the aperture to enable the projection lens to pick up the entire beam.

Note: Points C E or D F may be omitted if desired, though it is as well to use both lines, since one will check against possible error in the other.

Caution: In using this plan you must be sure to get the tacks or points exactly where they belong, since a little error at C D or E F throws you off very considerably.

It is for this reason that we prefer plan A. We suggest using threads instead of a straight edge because a thread may be had anywhere, whereas a straight edge which really is straight is something else again.

As to your aerial image position, we really cannot spare space to repeat instructions we have so often given.

An objective of too large diameter, if used at its full working opening sends forward a halo of light reflected from the sides of its barrel, from the edges of the aperture, etc., which same may be observed in the form of a halo of light surrounding the beam on the revolving shutter when the projector is running. This light reaches the screen, but at the wrong place. It injures definition. Then, too, a too-large lens has less "depth" of focus than its smaller diameter brother, which is important where there is pitch in projection.

New and Excellent Condenser

One of the crimes of projection has been condensing lenses which can only be properly described by the slang term "rotten." They are, to start with, entirely too cheap. What is needed is a condenser lens which will retail at a figure which will justify the manufacturer in taking pains to make the lens accurate as to dimensions and focal length, entirely free from color of any sort, and a lens which will remain free from color under any and all conditions. In addition to these various things the lens must be accurately ground and highly polished.

Recently David Silva, New York City, asked us to examine a French lens he was about importing in quantity. The claims made by Mr. Silva were that the lenses were accurate as to dimensions, accurately ground, well polished and that they were entirely free from color, and would remain so.

Claims Borne Out

An examination of the lenses bore out the claims made, except as to the last one. We had the lenses tested in New York City under 80 amperage projection, and found that they remained free from color, except that one lens developed a very slight greenish tint after a week of use. This, however, was under conditions not generally encountered as to amperage, and we feel safe in saying that under ordinary conditions Mr. Silva's claim would be borne out in their entirety.

The lenses will be known as the Ajax and will be marketed under that name. They are not expensive and we heartily recommend their trial by projectionists. They have some characteristics not found, to date, in any lenses presented to this department for examination and test. For instance, we find the diameter and edge thickness to be uniform, whereas most plano convex lenses vary from .0625 to .1857 of an inch in edge thickness and as much as .125 (⅛) of an inch in diameter.

It is recommended that projectionist demand these lenses of their dealer and give them a thorough try-out, reporting their findings to this department.

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Better Equipment

Conducted by E. T. KEYSER

Rock Springs, Rialto Is a Credit to Architect Edbrooke, Who Designed It

THE Rialto Theatre, of Rock Springs, Wyo., owned by the Rialto Amusement Company, of which Thomas Berta is president and general manager, was designed by H. W. J. Edbrooke, Denver, Col.

The site of the house is one of the most prominent corners in Rock Springs, and the building is one hundred and forty feet deep, fifty-seven feet in width at front and seventy-five feet wide at the rear.

It is designed for use both as a legitimate theatre and a picture house.

As will be seen, by referring to the illustration, the exterior of the building on the street fronts is of tapestry brick with terra cotta trimmings.

The entrance to the house is gained through a broad vestibule, with four sets of double doors, behind which is a lobby leading to the auditorium proper, and with stairs at each side leading to the balcony.

House Seats Twelve Hundred.

The auditorium and the balcony furnish a combined seating capacity for twelve hundred patrons.

The projection room, exclusive of its attached lavatory and entrance vestibule, measures eight by ten feet in the clear, and is enclosed with an outer wall of brick and an inner wall of terra cotta tile, with an air space between the two.

As shown by the plans, this particularly good location for the projection room has been gained at the expense of but seven seats from each of the rear two rows. A vestibule, with two doors which excludes all noise of the projectors from the auditorium, leads into the projection room, the floor and foundation of which is of concrete.

The balcony is reached by a short flight of stairs to the mezzanine or lounge floor, from which a passage leads to the front of the balcony.

Smoking Room and Parlor

Adjacent to the lounge floor are the men's smoking room, the ladies' parlor and check room. Loges extend across the entire balcony front.

The front portion of the house on the second floor is laid off into offices to be rented. There will also be stores on the ground floor of the building at either side of the main entrance.

The auditorium lighting will be furnished by indirect ceiling fixtures, augmented by wall brackets. The interior decoration scheme consists of a series of frieze panels with larger panels below, all of which will receive renaissance treatment in neutral units of orange and gold.

The Heating and Ventilating Systems.

The heating and ventilating systems are particularly elaborate.

For heating the various small rooms throughout the building, including the ticket booth, and for compensating for heat loss from the auditorium, there is installed in the building 1,839 square feet of direct radiation.

For warming the incoming air, there is installed in the basement a total of 969 square feet of vento radiation manufactured by the American Radiator Company. This heater is capable of warming the incoming air to a temperature of approximately 75 degrees at the heater when it is 20 degrees below zero outside.

For supplying steam for the various radiators there is installed a 14-section No. 60 Smith boiler rated at 13,200 square feet.

Two-Pipe Vacuum System

The system of heating installed is a two-pipe vacuum system, all radiator units draining into a vacuum return through Dunham traps. Practically all radiators are provided with Dunham packless inlet valves.

A vacuum is drawn on the return line and the water is forced into the boiler by means of a Thompson electric driven vacuum pump located in the boiler room.

Ventilation is provided for the auditorium room by means on an induction fan placed in the boiler room. The air is drawn down from the roof, passes through the heaters, thence through the washer into the fan. The fan discharges into a plenum duct of concrete under the auditorium floor from which all outlets are taken. Each outlet from the duct is provided with a volume damper to adjust the air flow. This concrete duct also carries the steam pipe and vacuum return.

Blast System of Ventilation

The system of ventilation in use is a blast system, using the apparatus mentioned, and is provided with natural vents at the front of the theatre, as well as vent openings in the ceiling, the latter for summer use only, and controlled by wires from stage. Air is forced into the building under pressure and in sufficient volume to change the air in the theatre completely every ten minutes.

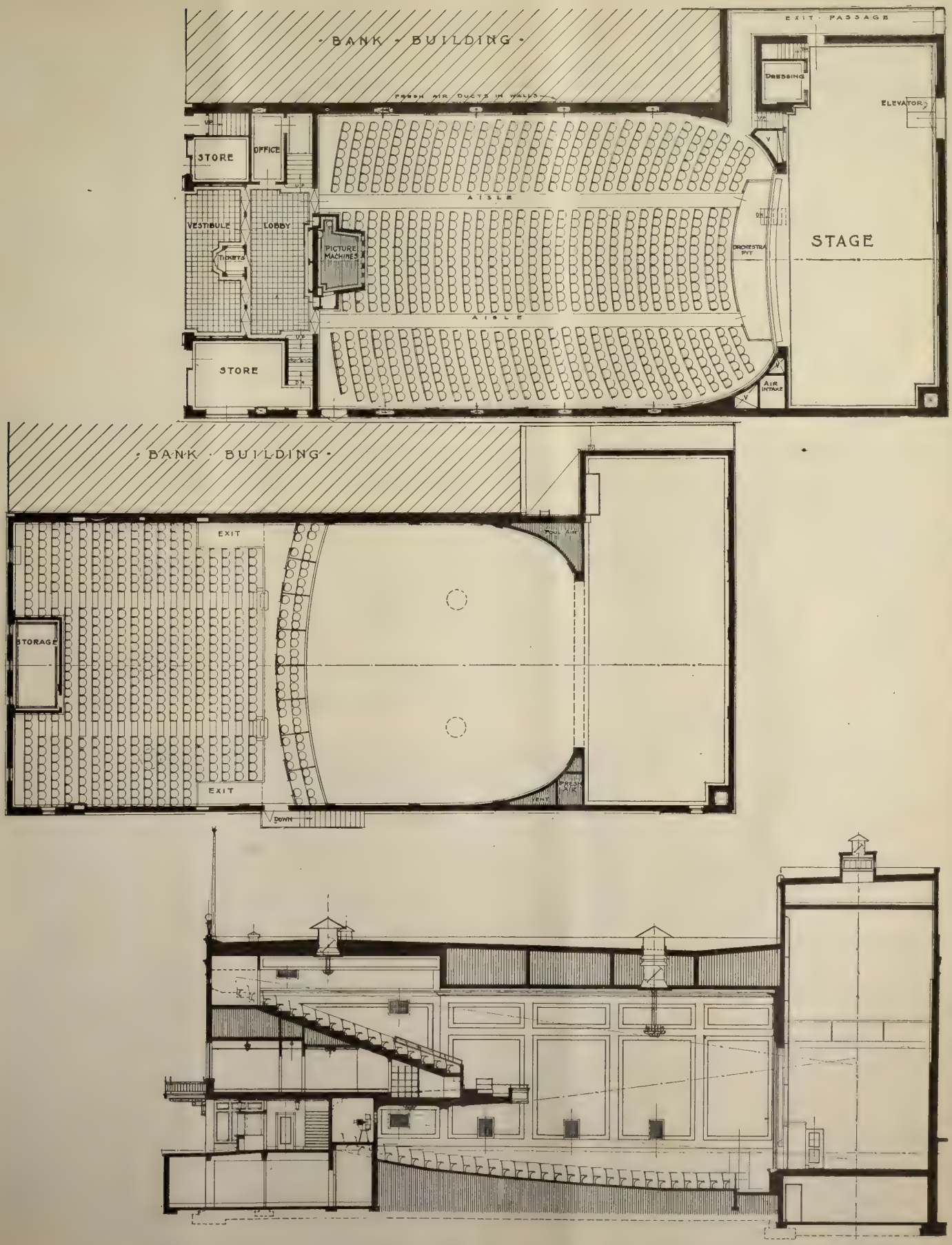
An air washer was installed to prevent the entry of dust into the building, and as a cooling medium in the summer time. It is not intended to use the washer in the winter, as humidification of the air is not considered necessary.

The toilet rooms are vented directly through the roof with natural vent pipes, with a swinging cowl ventilator at the top to produce a syphonage action.

Projection Room Ventilation.

The projection room is ventilated by means of a conoidal fan placed in the motor room in the basement. The discharge from this fan is run under the concrete floor and connected with a brick flue open above the roof so that in the event of fire in the projection room, the flames cannot be communicated through the fan to the construction of the building, but will be

RIALTO, ROCK SPRINGS, WYOMING
Fronts are of tapestry brick with terra cotta trimmings



PLANS OF RIALTO THEATRE, ROCK SPRINGS, WYOMING

Showing general layout, also seating arrangement and location of the projection room. Top shows auditorium, center the balcony. Below is longitudinal section of the house. H. W. J. Edbrooke, Architect

run out under conditions that will eliminate fire hazard.

Provision is made for forcing fresh warmed air into the dressing rooms under the stage.

Another feature of the installation on the stage is a fact that all radiators are placed on a ledge well above the stage and are fastened to the wall. These radiators are controlled by means of valves placed in the pipe and which are easily accessible from the stage floor.

Temperature of the incoming air in the auditorium is controlled by means of a pilot thermostat placed in the auditorium which in turn controlls a three-point multiple thermostat placed in the duct controlling the valves on the vento heater.

How Projectionist Aparton Blossomed Out Into a Successful Supply Dealer

THERE is a little story connected with the store shown on this page which will be of interest to the enterprising projectionist who has a limited capital but plenty of ambition, plus real business ability.

It is the story of a man who started with the proverbial shoe-string a few years ago and today has a well-equipped establishment.

The illustration shows the store of the General Supply & Repair Company, of Portland, Oregon, owned by Matthew Aparton, who started the business two years ago with $60.00 in cash. He had an unlimited supply of energy and experience, however, and has very clearly shown that even in these days when we talk in terms of billions a very profitable business can be built up by the right man even though his capital is limited.

Was a Projectionist

Until March 15, 1920, Mr. Aparton was projectionist in the Liberty Theatre, Portland, Oregon, although he had established his store on January 1, 1919. When he started the business he had just $60.00, but also had an income to keep him going for a time by holding on to his position with the Liberty.

The first headquarters of the "General Supply," as it is familiarly known on the local Rialto, was 213 Fourth street.

Some second-hand machine tools and a few Mazda lamps constituted its first stock. Later on Mr. Aparton, who had greatly increased his capital, proved that he possessed the proper business ability and was able to secure the agency for such well-known products as Power's Projectors. Having proved to other manufacturers that he was the right man to be given territory, and with a greatly enlarged line of equipment, he moved to his present address, 392 Burnside street.

A Good Territory

The General Supply & Repair Company is now shipping to a territory which had been previously served by supply houses in Seattle and San Francisco. The company is shipping Power's Projectors and other equipment to six of the larger Alaskan cities and also covers Idaho, Montana, Wyoming and Washington.

Mr. Aparton knows the projector and he also knows the projectionists' requirements which enables him to be of great service to the exhibitor. The business which was started two years ago with $60.000 is today capitalized at $14,000, a splendid record for two years' work.

The example of Mr. Aparton may prove an incentive to other projectionists to take up the same line of work. It is well to state that those proposing to engage in such effort on their own account remember, however, that business ability of no mean order, as well as a thoroughly practical experience, was necessary to build up a business as has Mr. Aparton.

APARTON'S WELL ARRANGED SUPPLY STORE

One glance at this illustration and you are ready to bet that the proprietor's former projection room was the pink of neatness

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Pastime
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Bonita
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These pictures are pirated from the motion picture entitled, "THE MASTER MYSTERY", wherein Houdini is starred. Any person exhibiting these pictures will be prosecuted to the full extent of the law.

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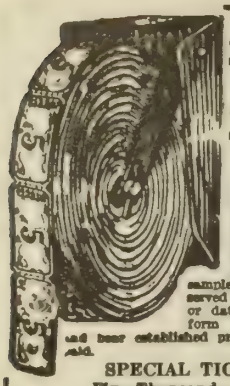

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Here's An Organ Pipe Large Enough for a Fair Sized Factory Chimney

IN order that our readers may appreciate the magnitude of some of the installations of the American PhotoPlayer Company we reproduce two views of a thirty-two foot bourdon pipe that will be part of the equipment of a large Robert-Morton organ about to be erected in southern California.

The pipe which contains Ann measures twenty-one inches by twenty-four inches by thirty-two feet long. It is made of number one clear pine, three inches in thickness and contains approximately 725 board feet of lumber. The little pipe which is seen in its mouth is rather misleading. The thin stem or foot is merely a wind conductor which conveys the wind to the bottom of the pipe. The lower portion of the wood work which shows white in the photograph is also merely a wind conductor, and the vibrating portion commences from the mouth or small hole in the center of this pipe.

Both this and the large pipe are members of the flute family and are seven octaves apart. Contrary to general expectations, the large pipe will yield a soft but very pervading tone. Most people think that such a pipe is apt to blow the roof off, but quite the contrary is the case.

It may be used as a very deep bass in conjunction with the softest stops on the organ, but although it is soft enough for this purpose, the tone is so rich that the addition of this one pipe to the full organ will be noticeable.

Sixteen Vibrations Per Second

The column of air in the big pipe vibrates at approximately sixteen vibrations per second and the little pipe in its mouth does its bit at the rate of 2048 a second. The average bass singer can sing with good volumn a low F, which would be depicted in musical notation as the first space beneath the bass cleff.

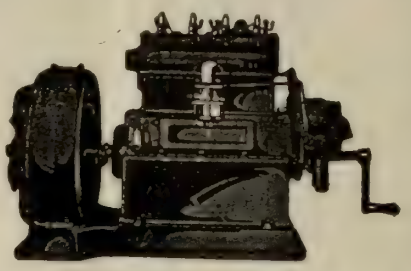
When he accomplishes this he is rather proud of it and feels entitled to applause, providing he can sing it loudly.

The C below this F is what is known as "8' C" which is the pitch of the lowest C on an average organ key board which is based on an 8' basis. This note will be the second line below the bass cleff. The large pipe yields a tone two octaves lower than this.

A great many people, although having ears well trained to ordinary musical tones, find great difficulty in recognizing the correct pitch of the lower notes on a 32' stop. Of course they are aware that there is a decided vibration taking place, but they have no means of knowing the exact pitch of the note.

Some cynic has termed a 32' as an "expensive draft" and when heard by itself there may be truth in the statement, but then the lower notes on a bull fiddle are not exactly thrilling, but we must all admit that they have their place in modern music.

Were it not the case, Mr. Rothwell, of the Philharmonic Symphony Orchestra would not hire eight of them at about seven dollars per Bull and if he could get any instrument to play at as low a pitch as the 32' pipe, it would undoubtedly be used in the modern Symphony Orchestra. This one pipe takes about one hundred and fifty cubic feet of air per minute to blow it.



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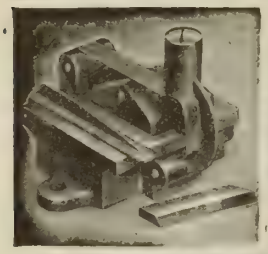

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M. P. Photographers Occupy New Quarters

The Motion Picture Photographers' Association, Inc., now occupies its new quarters in the Candler Building, 220 West Forty-second street, New York.

On the evening of December 29 a lecture was given by Carl L. Gregory on "Filter, Ray and Light Screens Used in Cinematography." The lecture was greatly appreciated by the membership, as it was both up to date and instructive and we may soon expect some new stunts in beautiful photography from the members.

Mr. Gregory will be remembered as having been the motion picture instructor at Columbia College during the war.

The association, the aim of which is to uplift the standard of the art in cinematography, is composed of some of the best and most competent men in studios of the East and its members are well-known through the titles of most of the Broadway features made in the East.

Membership is only obtained through invitation. Ned Van Buren is president, George Peters, vice-president; Edward Wynard, second vice-president. Larry Williams, treasurer, Harry Keepers, secretary;

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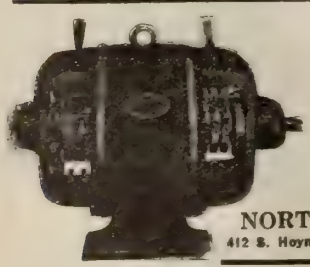

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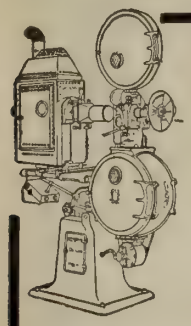

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Gevaert Company of America Incorporates

Producers and laboratory men of the country will be interested to learn of the incorporation under the laws of the State of New York of The Gevaert Company of America with offices at 117 West Forty-sixth street. The firm will act as distributors in this country of the cinematographic raw film manufactured by L. Gevaert Co., of Antwerp, Belgium.

The latter concern is one of the leaders in this branch of the industry abroad and brings to this country an enviable reputation for the quality of its product. Its operations extend over the period of a quarter of a century.

Encouraged by the volume of the sales of its product to many of the leading producers and laboratories of the United States during the past eight months, an American company was decided upon and Louis Destenay, who held the position of American representative, now assumes the duties of vice-president and general manager of the new corporation.

Mr. Destenay, who is enthusiastic regarding the possibilities of the enterprise in this country, says:

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A Correction

In the description of the Rivoli Theatre, La Crosse, Wis., which appeared in our issue of November 27, the flasher system used by that house was erroneously credited to the General Electric Co. We have since ascertained that it was manufactured by the Cutler, Hammer Mfg. Company, of Milwaukee.

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PICTURE THEATRES PROJECTED.

LOS ANGELES, CAL.—Standard Pictures, Inc., has been organized with $100,000 capital.

LOS ANGELES, CAL.—Crandall Amusement & Construction Company has been organized with $200,000 capital.

PETALUMA, CAL.—Theatre will be erected on Main street, with seating capacity of 1,500. Dr. J. A. McNear will be manager.

WILMINGTON, DEL.—Film-Merit Corporation has been organized with $100,000 capital to produce and release moving pictures.

WILMINGTON, DEL.—MacSennett, Inc., has been organized with $4,000,000 capital to produce moving pictures.

WILMINGTON, DEL.—Application has been filed for change from Selznick Enterprises, Inc., to Selznick Corporation, and increase in capital from $60,000,000 to $120,000,000.

WILMINGTON, DEL.—Associated First National Pictures of Eastern Pennsylvania, Inc., has been organized with $285,000 capital to distribute moving pictures, etc.

PERRY, FLA.—George E. Porter, Jr., and C. F. Jenkins have leased first floor Masonic Building and will equip it as theatre, with lobby, box-office and stage 35 by 35 feet.

CHEROKEE, IA.—Sisk & James have leased Grand Opera House and assumed management.

DYERSBURG, IA.—Cozy Theatre on West Main street has been purchased by J. X. Bullinger.

POSTVILLE, IA.—George S. Tuttle has sold his moving picture business to L. Schultz.

CHICAGO, ILL.—Tatra Film Corporation, 139 North Clark street, has been organized with $50,000 capital by Daniel Siakee, Samuel Tvarezek and others.

CHICAGO, ILL.—Tisdale Industrial Film Sales Company, 109 North Dearborn street, has been organized with $50,000 capital by Frank M. Tisdale, Edward J. Baumer, Dorothy A. Tisdale and James B. Allen to produce and deal in moving pictures.

CHICAGO, ILL.—Normal Park Amusement Company has purchased New Regent Theatre at 6826-28 South Halsted street.

DWIGHT, ILL.—A. L. Orr & Son have leased their moving picture theatre to A. B. McCullom.

ELGIN, ILL.—New Grove Theatre at Grove avenue and Prairie street is being conducted under management of Charles T. Smith.

LOGANSPORT, IND.—Luna Amusement Company has purchased Nelson Theatre.

OSWATOMIE, KANS.—Empress Theatre has been purchased by W. H. Carson.

LOUISVILLE, KY.—Modern Amusement Company has been organized with $150,000 capital by M. Switow, Samuel Switow and R. A. McDowell.

NEW ORLEANS, LA.—Underwood Contracting Corporation has contract to make repairs to moving picture theatre at Canal and Iberville streets for Saenger Amusement Company, to cost $5,000.

BALTIMORE, MD.—Louis Ulman, 418 Asquith street, has contract to make alterations to moving picture theatre at 941 Pennsylvania avenue for Rosen Candy Company, 943 Pennsylvania avenue, to cost $5,000.

LAINGSBURG, MICH.—Manager Chalker has opened moving picture theatre here.

*MARYSVILLE, MICH.—Herbert H. Weil, manager Majestic Theatre, Port Huron, Mich., has plans by C. Howard Crane, 400 Huron Building, Detroit, for one-story brick and reinforced concrete moving picture theatre, with seating capacity of 600 to be erected at Ohio and 14th streets.

MUSKEGON, MICH.—Title to Garden Theatre, which has been owned and operated for the past five years by Donald M. Miller, has been transferred to George E. Murphy.

MUSKEGON, MICH.—Paul J. Schlossman Amusement Company, 8 Francis Smith Block, has plans by C. Howard Crane, Detroit, for two and three-story moving picture and vaudeville theatre, 75 by 115 feet, to cost $300,000.

PORTLAND, MICH.—O. S. and S. C. Rice have purchased site for erection of moving picture theatre.

BRAINERD, MINN.—Wiliam P. Myers and J. B. Clinton have leased Best Theatre. Will reopen house as soon as improvements are completed.

NEW RICHMOND, MINN.—W. F. Hughes and B. Greeley have sold opera house to A. H. Lynch and J. P. Johnson for $6,000.

CHILLICOTHE, MO.—Edward Creedon has purchased site for erection of theatre.

HANNIBAL, MO.—New theatre to be known as Hannibal Orpheum will be erected at Fifth street and Broadway, to cost $125,000.

KANSAS CITY, MO.—Theatre at Benton avenue and Independence Boulevard has been purchased by James Watson.

KANSAS CITY, MO.—Electric Theatre has plans by Carl Boller & Brother, Ridge Arcade, for remodeling theatre at 546 Minnesota avenue.

PALISADE, N. J.—Palisade Theatre Corporation, 105 West 41st street, New York, will erect 2½ and two-story brick, hallowtile and stucco theatre, store and gymnasium, to cost $100,000.

BUFFALO, N. Y.—Metz Brothers Company, 1295 Fillmore street, has contract to erect three-story theatre, office and store building, 140 by 182 feet, at northeast corner Washington street and Broadway for Olympic Amusement Company, Lyric Theatre Building, to cost $1,000,000.

ASHEVILLE, N. C.—S. A. Lynch Enterprise Company, will erect theatre next spring, to cost $150,000.

CLEVELAND, O.—Robins Theatre Enterprise Company, has plans by Thayer & Johnson, 5716 Euclid avenue, for brick fireproof theatre to be erected on East Market street.

CLEVELAND, O.—P. Jacobson and A. W. Haiman, Society for Savings Building, have plans by Nicola Patti, 309 Williamson building, for one and two-story moving picture theatre, store and apartment building, 100 by 63 feet, to cost $90,000.

CLEVELAND, O.—New 15-story theatre and office building is to be erected on site now occupied by Orpheum, according to plans announced by Maurice Hakoff, who with A. L. Bialosky, has taken long term lease on the property.

CUYAHOGA FALLS, O.—H. Rosenthal, of Ravenna, and Lewis Miller, of this city, will erect theatre at Portage and Front streets, to cost $200,000.

PORTLAND, ORE.—Jensen & Von Herberg have leased ground floor Alisky Building at Third and Morrison streets and will open it as moving picture theatre.

PHILADELPHIA, PA.—W. Rothman has sold one-story moving picture theatre, 50 by 100 feet, at 5265 Ridge avenue to M. Tunetzky at price reported to be about $18,500.

PITTSBURGH, PA.—Model Theatre (moving picture house) at 4513 Butler street and a theatre and business building on Brighton road near Columbus avenue, N. S., both owned by Joseph N. Rosen, Nathan Rosen and J. H. Fleishman, have been transferred to Brighton Amusement Company for $80,000.

CORSICANA, TEXAS.—M. L. Levine has sold Ideal Theatre to H. T. Smith, for price reported at $100,000.

SALT LAKE CITY, UTAH.—Sylvester Q. Cannon, city engineer, and Richard Kletting, are preparing plans for an open-air theatre. Address city clerk.

SEATTLE, WASH.—John Danz, 1515 Fourth avenue, will open small moving picture theatre at 512-14 Second avenue, with seating capacity of 300.

*GREEN BAY, WIS.—H. J. Selmer Company, McCarthy National Bank Building, has contract to erect one-story moving picture theatre, 44 by 111 feet, on Washington street for D. M. Hagerty, 415 South Washington street, to cost $25,000.

GREEN BAY, WIS.—H. J. Selmer Company has contract to erect Royal Theatre for Saxe Amusement Company, to cost $50,000.

KENOSHA, WIS.—Arthur Robinson has contract to erect two-story moving picture theatre, 50 by 100 feet, at 870 Howland avenue, with seating capacity of 900, for G. A. Stella, 847 Frement avenue. Will be known as Lincoln.

MANITOWOC, WIS.—Richard Kubesta will assume management opera house on January 1.

SUN PRAIRIE, WIS.—Mrs. Cladia Beach has opened Sun Theatre.

*Additional information since previous report.

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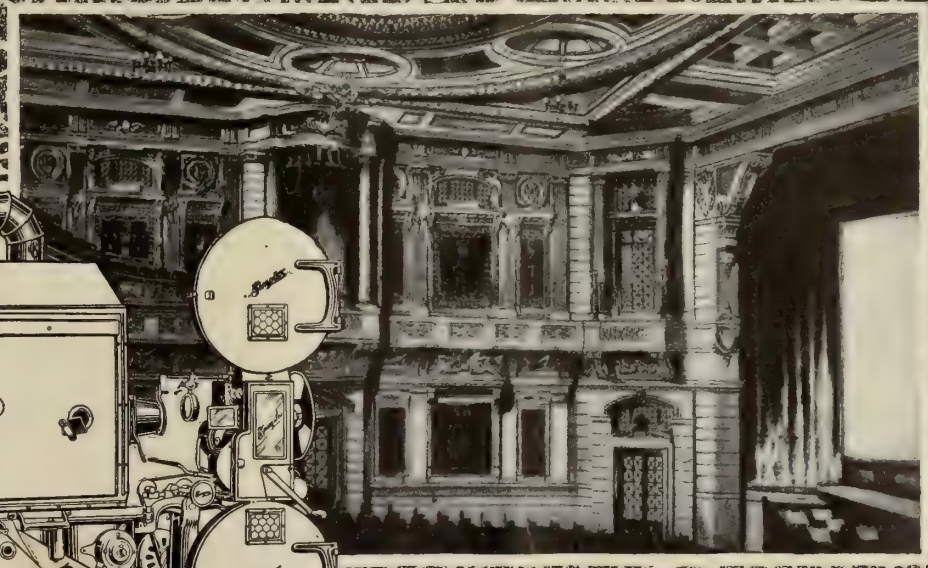

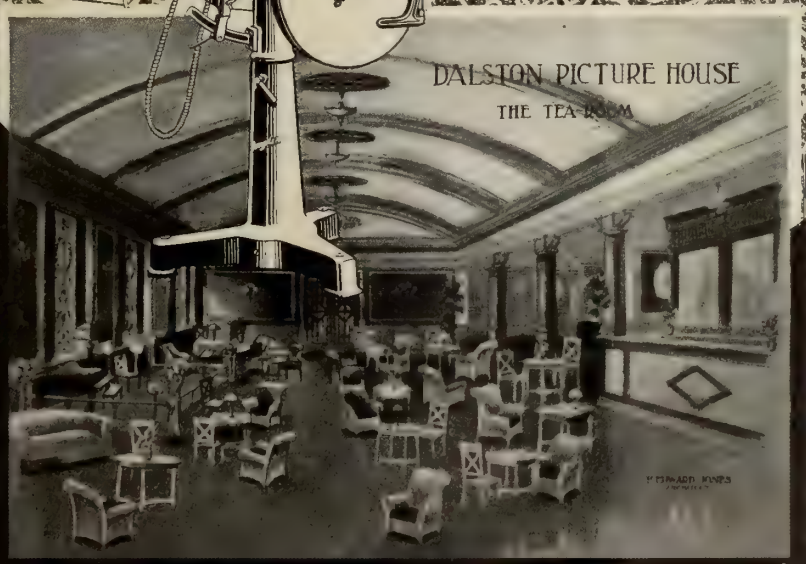

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Vol. 48, No. 4 JANUARY 22, 1921 Price 25 Cents

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IN

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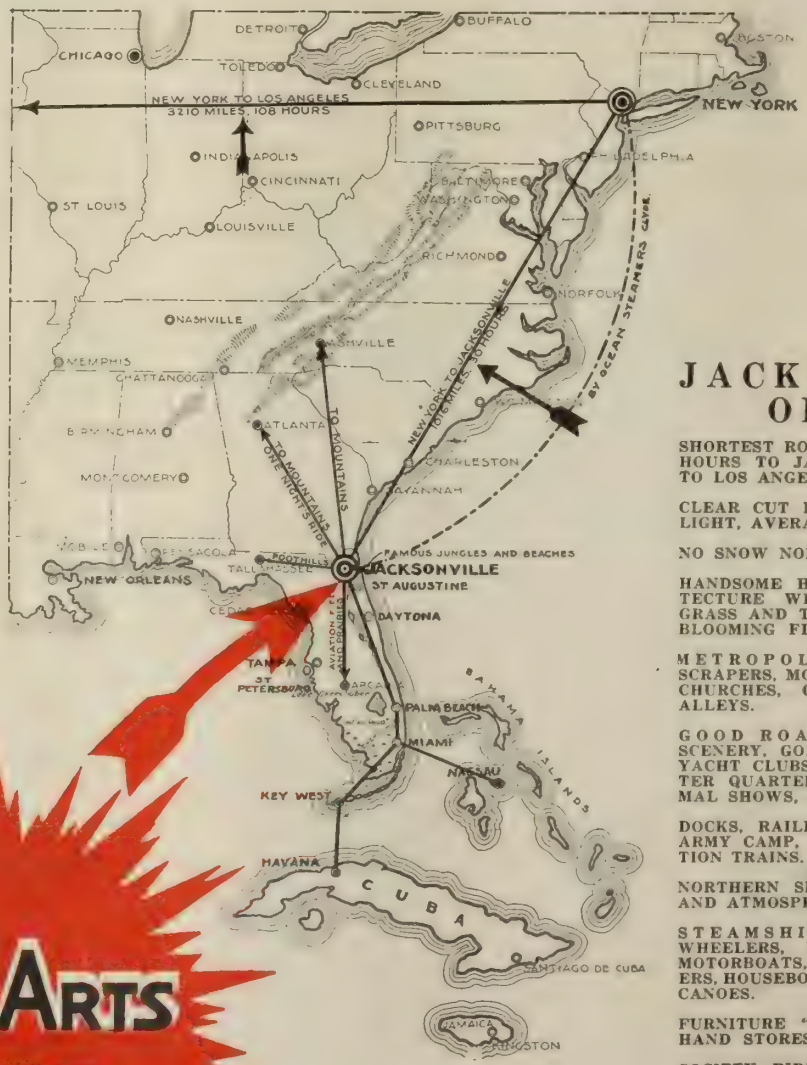

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Office of the
Managing Director

January 7th, 1921

Associated Producers, Inc.
729 Seventh Avenue,
New York, N. Y.

Dear Sirs:-

We had high anticipations for "THE LAST OF THE MOHICANS", but the business on this picture this week in New York and Brooklyn is far exceeding our expectations.

Mr. Tourneur and Associated Producers are to be congratulated on giving the exhibitors such a splendid production.

Yours very truly,
Joseph Plunkett
MANAGING DIRECTOR.

X.

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BROOKLYN
NEW YORK.

Office of
EDWARD L. HYMAN
Managing Director

MOE MARK
President and General Manager

Jan. 4, 1921.

Mr. Marx S. Nathan,
Associated Producers,
729 Seventh avenue,
New York City.

My dear Mr. Nathan:

I take this means of complimenting you on "The Last of the Mohicans." On its opening day it furnished an army of by-word-of-mouth advertisers, whose favorable comments resolved into splendid matinee and evening business.

We co-operated with the schools, and by this time several public schools and high schools have attended the matinee performances almost in a body.

All the press reviews were excellent, and I am pleased with the response "The Last of the Mohicans" is enjoying in Brooklyn.

Very cordially,
Edward L. Hyman

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Issued by

The National Board of Review of Motion Pictures

70 Fifth Avenue - - - New York City

"The Last of the Mohicans"

Adapted by Robert A. Dillon from the novel of James Fenimore Cooper.

Directed by Maurice Tourneur and Clarence L. Brown.

Produced by Associated Producers.

THE story of "The Last of the Mohicans" is too well known to need re-sketching for the purpose of this review. To the many who have read James Fenimore Cooper's romance, Mr. Tourneur's motion picture will bring an added pleasure, and to those who have not, the picture should appeal as an exciting excursion into an adventurous period of American history with which one will be glad to be acquainted. To both divisions of its audience, the picture should come as something fresh. For in many ways the screen story is new and decorative of the book on which it is based.

Besides, its narrative is

great white rings, li
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Maurice Tourneur
presents
THE LAST OF THE MOHICANS

An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur and Clarence L. Brown

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
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A HOBART HENLEY PRODUCTION
By FRANK L. PACKARD

"RED FOAM"
A RALPH INCE PRODUCTION

"THE PALACE OF DARKENED WINDOWS"
All-Star Cast

EUGENE O'BRIEN
in
"Worlds Apart"
"Broadway and Home"

ELAINE HAMMERSTEIN
in
"Pleasure Seekers"
"The Daughter Pays"

OWEN MOORE
in
"The Chicken in the Case"
"The Poor Simp"

CONWAY TEARLE
in
"The Road of Ambition"

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We're making *"specials" what are "specials"!* It will be years before the all-around success of WILLIAM FAVERSHAM in "THE SIN THAT WAS HIS" is eclipsed. "RED FOAM" has already created more interest as a Selznick Picture than it did as a feature story in the Saturday Evening Post with its millions of circulation.

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Lewis J. Selznick

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VERA G

THE "MOTHER"

IN

"THE GR

THE STORY—the last word in selection for a player with Miss Gordon's talents. Offering abundant opportunity for character acting, but swift and tense in its dramatic movement. An excuse for tears a-plenty and laughs galore. A perfect picture in light and shade. An appeal as sure as sunshine.

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EATEST LOVE"

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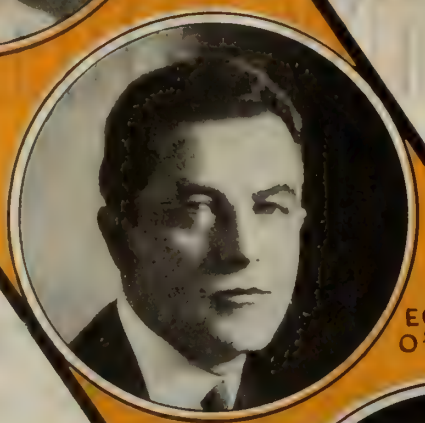

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OWEN MOORE

CONWAY TEARLE

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(SUPER)

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KINOGRAMS was the first news reel to show a picture of the League of Nations in session.

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President Wilson landed at Boston on his return from his first European visit. Before noon next day KINOGRAMS was showing his landing in 28 theatres in Washington, New York, and Boston—showing it in Washington as the President himself was entering the Union Station at the National Capitol. KINOGRAMS beat the President home — with himself.

KINOGRAMS had the only motion picture camera man with the Naval Board of Inquiry in Haiti.

In fifty key centers of the world's news — camera reporters are scrambling to send in to their three organizations which make up (SUPER) KINOGRAMS, novel news shots — for you.

Get Your Franchise NOW!

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

"Best Feature Comedy Thrown on Screen"

EXHIBITOR'S TRADE REVIEW

"Truant Husbands" High Class Farcical Comedy

A Six-Part Farcical Comedy Production. Produced by Rockett Film Corporation. Based on Cosmopolitan Magazine Story by Albert Payson Terhune. Directed by Thomas N. Heffron. Cameraman, Al Siegler. Art Director, George Williams. Titles by J. H. Bufum. Running Time, Seventy-Five Minutes.

CAST

Billy Sayre	Mahlon Hamilton
Sibyl Sayre	Francelia Billington
Vera Delaney	Betty Blythe
Bram Woller	Richard Ryan

SYNOPSIS

With the curtain about to fall on winter Billy Syrre, a prosperous young business man, becomes affected with the Spring fever. The presence of his lovably faithful wife who is quite of girlish years of matrimony in his mind wanders much in love with her husband fails to give any relief and his disconfort. Yeas of to breezy shores and beautiful women. To add to his discomfort, elderly gentleman, Delaney, a former sweetheart who had married a wealthy Great Beyond comes up whose married life was not thought by the call from the Great Beyond comes up and induces him to join with Billy, cancelling a previous appointment with his wife. Vera falls in love with Billy, cancelling a previous appointment with her. For the first time in his married life, Billy and forces him to cancel an engagement with her. For the first time in his married life, Billy stand wait old Bram, as a fib-to cover. The journey lies to his wife telling her he will make the first time in his married life, Billy couple the old roadhouse, is a trying one and much to the disappointment of the roadhouse had been located exactly in eight years and disappointment of the to wish he had not lied to his loyal wife and confess. Meanwhile Woller has arrived at his former sweetheart and as per previous agreement with Billy wires the latter at his destination heart endures and they part. Meanwhile Woller has arrived at his former sweetheart and as per previous agreement with Billy wires the latter at his destination Bill is astounded to read Billy wires the latter at his destination Bill is astounded to read Billy wires the latter at his destination an accident in which the newspapers who report that Woller had met with ing to face his wife. Bill speaks and an unknown friend that Woller had met with all day discovers the telegram sent by Woller that his wife had been killed. Everything that would frighten off most producers but not so with Ray Rockett and his brother. They had a story with a punch and they went to it. The result was that they have given the motion picture public package the best feature comedy thrown on the screen. There is a story a good and entertaining story, humor and comedy. The characters are humanly interesting in every way and the action is realistic throughout. There is a punch in every reel and the attention is held until the very end, for it is not until then that one knows just how it all will come out.

Points of Appeal—The embarrassment of Billy on learning that his aviator friend had been killed, after he had told his wife he would make the flight, is entertaining, the best piece of work the reviewer has seen on the screen. There is no slapstick work—just ordinary occurrences of the every day happenings of families under certain circumstances and our sympathy went out to poor Billy.

Stars—Mahlon Hamilton and Betty Blythe are starred. Both are strikingly human and furnish two very interesting characters. Miss Blythe in purrs using the old and forgotten sweetheart does not resort to "vampirical" tactics to make. She is just human—and that's author intended her to make. She is just human—and that's saying a lot for screen stars. Mr. Hamilton as the timid husband reminded one of that ever entertaining comedian, John Cumberland.

Supporting Cast—Excellent in every instant. Miss Billington as the loving wife is charming. Richard Ryan as the aviator has not much to do, but what he does he does exceptionally well.

Direction—As a whole the careful hand of Thomas N. Heffron is ever present. The picture is a credit to the director. The continuity is good.

Photography and Lighting—Up to the standard.

A HODKINSON RELEASE

Rockett Film Corporation
presents

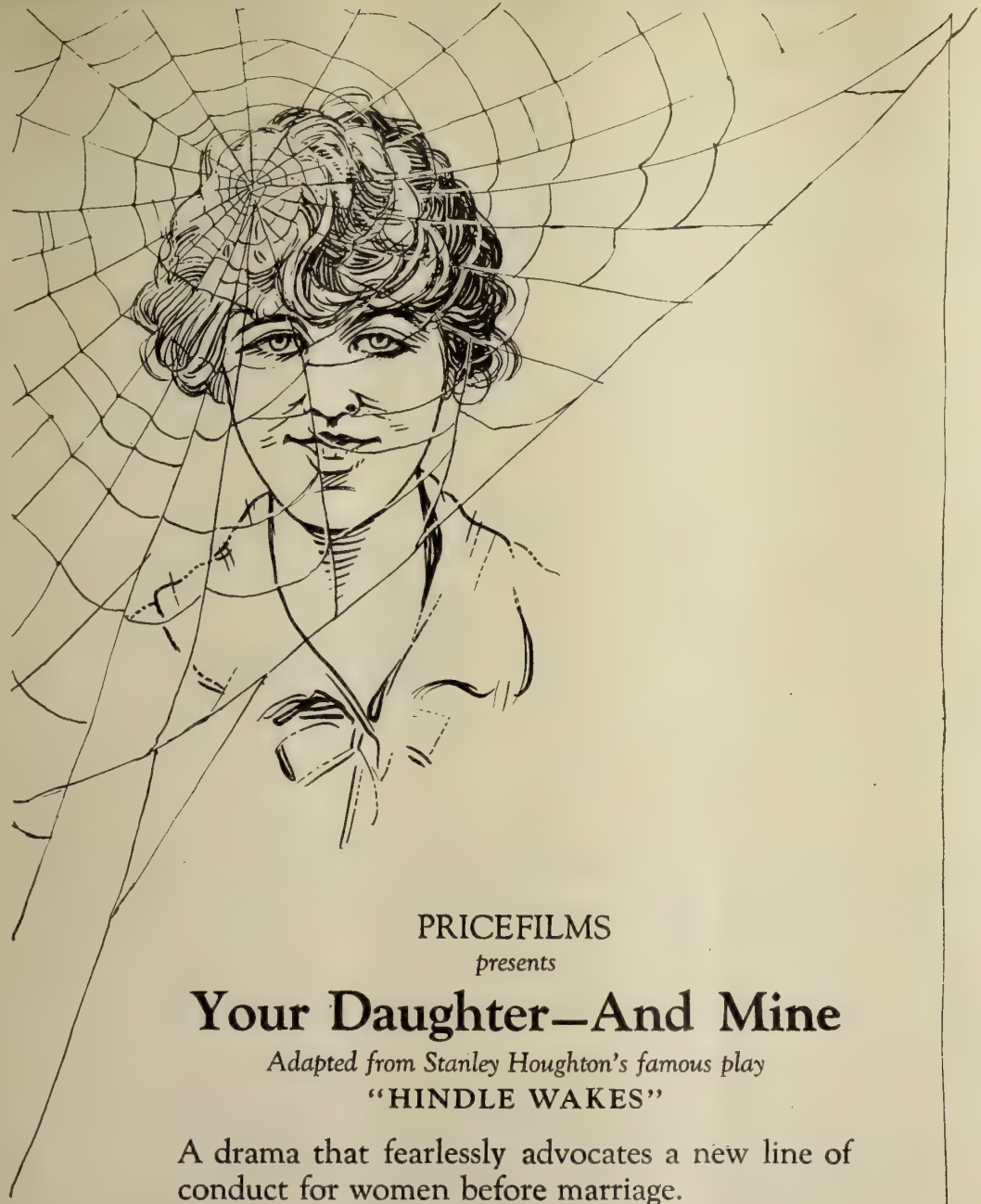
The TRUANT HUSBAND
by
Albert Payson Terhune

With an All Star Cast
including

MAHLON HAMILTON · BETTY BLYTHE ·
FRANCELIA BILLINGTON

Directed by Thomas N. Heffron

Distributed by
W.W. HODKINSON CORPORATION



PRICEFILMS
presents

Your Daughter—And Mine

Adapted from Stanley Houghton's famous play
"HINDLE WAKES"

A drama that fearlessly advocates a new line of conduct for women before marriage.

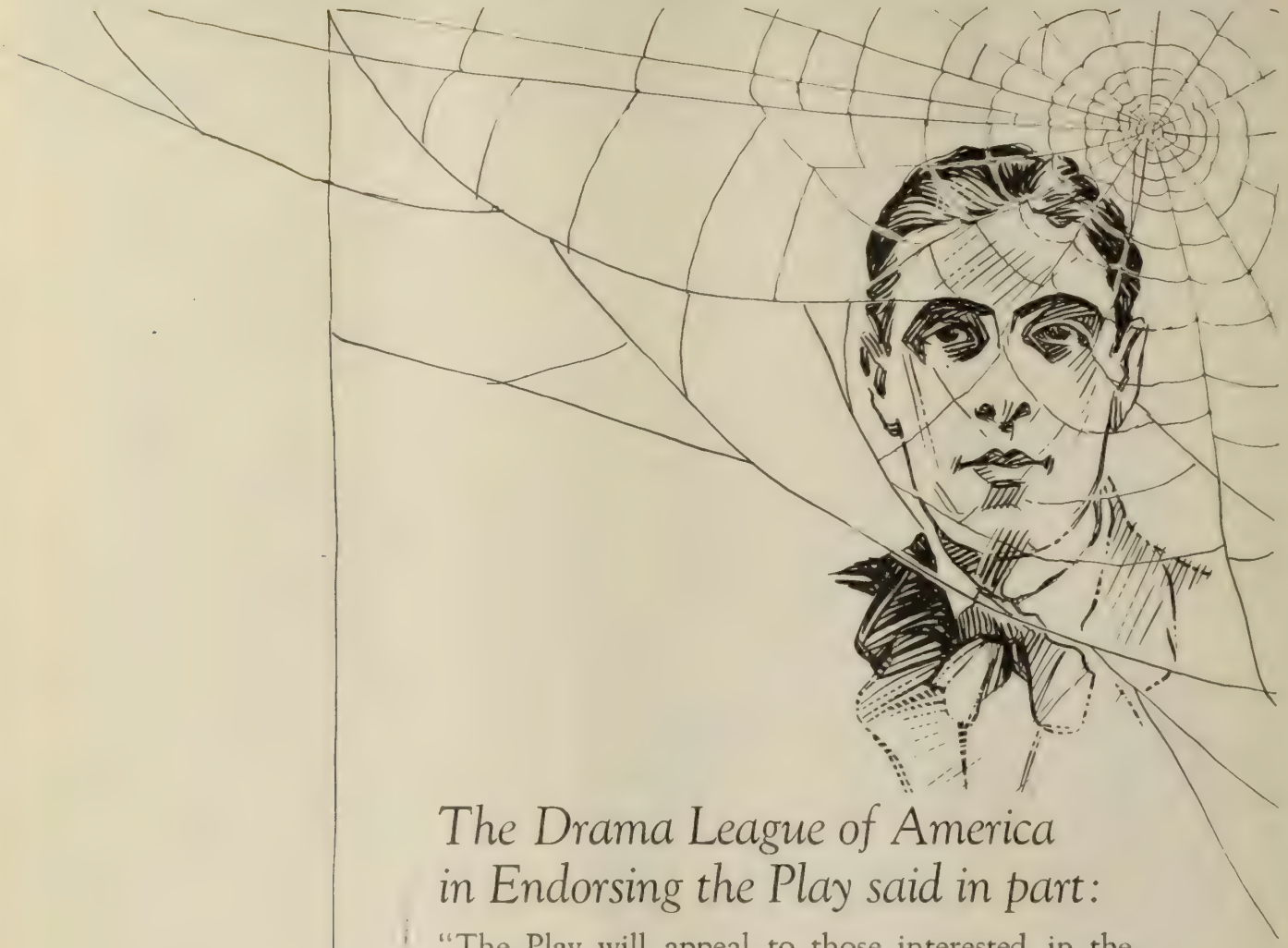
A gripping, human play which frankly discusses the right of a young, self-supporting girl to live her own life as she sees fit without being shackled by conventions.

The girl's extraordinary ideas on moral equality involve her in a secret affair with a wealthy youth and plunge her into a whirlpool of scandal.

A vivid and colorful drama of women and wild oats

State Rights

C. B. PRICE COMPANY, Inc.
1446 Broadway New York City



The Drama League of America in Endorsing the Play said in part:

"The Play will appeal to those interested in the question of the influence of industrial environment on sex morality.

"It is the strongest assertion of sex freedom for woman that has been put on the stage, and in the ethics of Fanny, the accepted standards of morality are passed over as if they do not exist.

"A very modern exposition of the theory of a woman's economic independence giving her a right to use her life in her own way by refusing to marry a man she does not respect merely to satisfy the conventions."

Your Daughter—And Mine

A vivid and colorful drama of women and wild oats

State Rights

C. B. PRICE COMPANY, Inc.

1446 Broadway New York City

"Stubborn She Is I Had a Dog Like Her Once"

This sullen, passionate, far-seeing and independent girl defies the family when they insist she marry "the man."

"You all dispose of me," she said "but I have not disposed of myself. I was Alan's plaything, was I? Well, he was mine as well, and when I marry, I marry something stronger, and anyway not for recrimination and shame and hell-on-earth between two ill matched yoke fellows. Rather a mill hand's life at five dollars a week until the right man comes along."

Your Daughter—And Mine

As adapted from Stanley Houghton's famous play

"HINDLE WAKES"

A vivid colorful play of women and wild oats.

State Rights

C. B. PRICE COMPANY, Inc.

1446 Broadway New York City

Your Daughter—And Mine

Adapted from Stanley Houghton's famous play
"HINDLE WAKES"

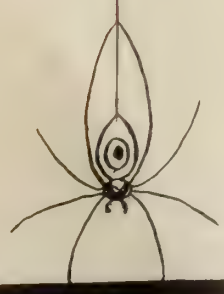
Every exchange man, showman and theatre owner knows that the lobby advertising of the Strand, Rivoli and Capitol theatres are the last word in motion picture lobby advertising.

In arranging the advertising of "Your Daughter—and Mine" we have given you just as high-class advertising, just as exceptional lobby photos and accessories as it was possible to build.

We believe that we have increased the selling value of this picture by its advertising accessories more than one hundred percent. It is the sort of advertising that will absolutely take the people into the theatre if they go into the lobby to shop.

A State Right Production of Women and Wild Oats

State Rights



C. B. PRICE COMPANY, Inc.
1446 Broadway New York City

FEBRUARY 35¢

SHADOWLAND

Free Lobby Display

Have you ever considered what SHADOWLAND means to you?

SHADOWLAND is filled to the brim with the latest news and personal interviews of stars whose pictures are crowding your theatres daily.

SHADOWLAND is the last word in fan magazines with a series of striking pictures in color that you can use for your lobby display.

Every new issue has an exclusive series of these artistic photographs.

Secure a copy of SHADOWLAND from your local news dealer and enhance the beauty of your lobby.

BREWSTER PUBLICATIONS, INC.

EUGENE V. BREWSTER, President

175 Duffield Street, Brooklyn, N. Y.

Publishers of

MOTION PICTURE MAGAZINE · MOTION PICTURE CLASSIC · SHADOWLAND

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

THE BEST IS NONE TOO GOOD

CHARLES URBAN'S MOVIE CHATS

In the beginning their value was appreciated by a few—such men as Dr. Riesenfeld in New York. His Rialto and Rivoli theatres now play them every week and scores of exhibitors throughout the country have followed his example.

These *Classics In One Reel* are proving that the highest quality in moving pictures may also have the highest entertainment value—and that is what brings patrons to the box office, week in and week out.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

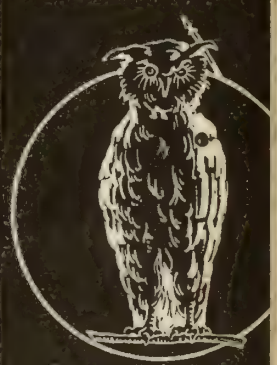
Exhibitors who have not booked "Movie Chats" can secure catalogue and complete information by writing direct to us.

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. Charles Urban PRESIDENT New York City

URBAN POPULAR CLASSICS



KINETO COMPANY of AMERICA INC.

Here's a Typical Case!

BRANCHES IN PRINCIPAL CITIES

LABORATORY AND WORKS
WOODBRIDGE, N. J.

IDEAL DISINFECTANT CORPORATION

MANUFACTURING CHEMISTS

447 NINTH AVENUE

NEW YORK

November 19, 1920

Moving Picture World,
516 Fifth Ave.,
New York City.

Gentlemen;-

It is always a pleasure to recognize merit.

Our first advertisement in your magazine just appeared and we have already received more inquries from this source than from any of the considerable number of magazines we have been advertising in.

You certainly deserve credit for standing in well with your subscribers.

Yours very truly,

IDEAL DISINFECTANT CORPORATION,

Sales Manager

DWT:EBW

MOVING PICTURE WORLD gives you returns in fact, not in fancy. Make our success YOUR success.

SPEAKING OF CASTS—

"THE SNOB"

featuring **WANDA HAWLEY** with such distinguished support as **Walter Hiers, Sylvia Ashton, Edwin Stevens, William Lawrence** and **Julia Faye**—is a fair example of the productions included in the *Realart Star Franchise.*

You will admit when you see this genuine American comedy of youth and love and college spirit that here is a picture perfectly cast.

And yet the cast is only one of the essentials of a Realart Star Franchise entertainment.

Capable direction, a fitting story, clever titles, adequate photography—all these *plus* the cast help to make "**THE SNOB**" and other Realart Star Franchise productions capital entertainment for the fans, who will storm your box offices to see them.

("The Snob" is adapted from the William J. Neidig story in the Saturday Evening Post by Alice Eyton. Directed by Sam Wood.)

REALART PICTURES CORPORATION
469 Fifth Avenue New York

H. A. Schwahn, Eau Claire, Wis.

"If First National continues to put out the record-smashing pictures it has been doing, UNDOUBTEDLY

There'll be a Franchise everywhere

Smashing Scenes Round the World

Albert A. Kaufmann presents a

Sidney A. Franklin Production

Adapted from the Story, "Parrott & Company"
By Harold McGrath

The Oriental cut-throat struggled to pierce him with his dagger.

The beautiful girl in the gambling hell jilted the lover who lost for the one who won.

The Rajah frowned at the white man whom the girl at his side was watching.

In the Chinese gambling den he found a man who would kill for a price.

"Don't be afraid! I know you, but I'll never tell."

"I'm done for this time! They double-crossed me to steal the Rajah's diamond."

Guy L. Wonders, Rivoli Theatre, Baltimore

"Any exhibitor who does not own a First National franchise has lost something from his theatre he cannot replace. It is the best proposition from every angle that any theatre man can get."
—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

That Will Thrill Every Audience

"NOT GUILTY"

A Drama of Love, Romance and Adventure
A First National Attraction

FIRST NATIONAL PICTURES

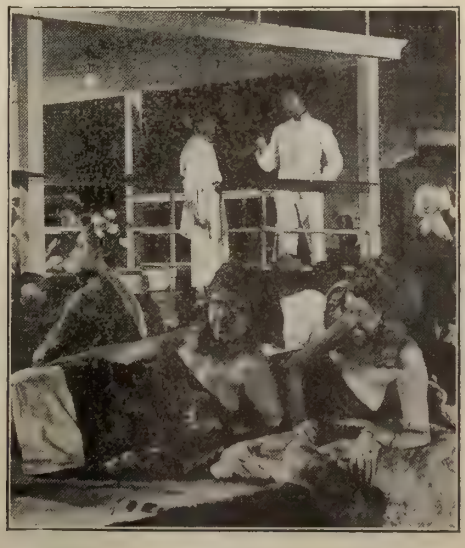
He bent the native robber back on the table till his bones cracked.

"Tell me," she whispered, "that you are not guilty of this murder."

A Nautch dancing girl serving the guests with cigarets and smiles.

The man had snatched the Rajah's diamond, when he knocked him to the floor.

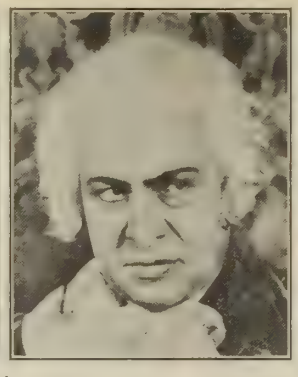
The American fugitive was eager to get away from those who might know him.



Half-clad women sprawled on the deck of the Ganges night boat.

Allen Holubar

R. A. Walsh


Ernst Lubitsch

John M. Stahl

Charles Chaplin

Directors of the Big Five Productions

Play The Big Five Productions In "A Grand Pictures Season"

You will reap bigger profits by advertising the entire five pictures and gain in box office results through the cumulative value.

Five such smashing pictures shown in succession or at regular announced intervals will focus the eyes of your city on your theatre and give it tremendous prestige.

Man—Woman—Marriage

Albert A. Kaufmann's presentation

of

An Allen Holubar Production

starring

Dorothy Phillips

A Most Extraordinary Presentation of the Eternal Drama of Mother-Right.

Passion

with the famous continental star

Pola Negri

The picture that amazed a nation by setting a new world's record showing to a quarter of a million persons in two weeks at the Capitol Theatre, New York.

Charles Chaplin

in

The Kid

Written and Directed by Charles Chaplin. Six Reels of joy and without doubt the greatest screen comedy ever produced.

The Oath

An R. A. Walsh Production

With All-Star Cast

One of the biggest and most virile domestic dramas yet shown on the screen and one of the year's great super-specials.

Anita Stewart in Sowing the Wind

A Louis B. Mayer Special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today. Directed by John M. Stahl.

FIRST NATIONAL PICTURES

FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES

Never Such An Opportunity!

Five Powerful Reasons Why

There'll be a Franchise everywhere

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JANUARY 22
1 9 2 1

Prices Today and Tomorrow

PRICES of admission to moving picture theatres have been under discussion ever since they were a nickel "top," and right now they are being talked of with a view to a revision downward. Before farther radical steps are taken in this direction it is well to consider the problem for tomorrow as well as for today.

In brief form the situation is this: Moving pictures are the amusement of the masses. They will remain the amusement of the masses just so long as the prices charged are within the reach of the purses of the masses.

There may be a definite fluctuation of prices according to money conditions, but there is a minimum below which we cannot go. Even though calamities should come upon us—and—there are none in sight—it is not to be expected that we will have one-cent movies within the life of the present generation. On the other hand, we do not figure that five-dollar movies will be the general rule either.

When the war and its increased prices struck us we were in the process of raising admission prices. The war made this necessity easy of accomplishment. Perhaps in some instances the figures went up to a point that it will not be feasible to maintain, but generally speaking the present admission prices to moving picture theatres throughout the United States are reasonable, feasible and within the reach of the public pocketbook. Prices in America are far less than prices in Europe, and Europe's public is unquestionably poorer than our own.

The public, even from the most modest of the present-day programs in moving picture theatres, receives far more than its money's worth, judged solely by the market prices of other forms of manufactured amusement. Should the prices of admission drop back to a pre-war basis, which was too small to enable the industry to continue to do business and escape disaster, or shall present prices be established as standard because they are fair and because they are reasonable?

There are signs of a trade revival already. Mills and factories are resuming and money conditions are easing up, slowly, but certainly, in most sections of the country. Take heed, therefore, although you and you alone are the sole judge of your own business affairs, how you take a step backward which will set a low standard for your prices—a standard you will be forced to maintain.

As a final word here are a few recommendations offered to you in the spirit of co-operation: Watch your shows and see to it that your patrons receive the best that you can procure. If you keep your show standards up, your patrons can't stay away.

Watch your house conditions, your ventilation, your ushering, your music, and above all, your projection.

Watch your advertising and exploitation, for these are the breath of life to your business.

Watch yourself—don't fret, don't be cast down, don't bother about anything but bettering your business, and at present prices you will find success and maintain a standard that will mean continued success to you and yours.

Arthur James

The Amalgamated Order of Reformers

Drawn by Monte Clews, Exhibitor of Fayette, Missouri

OLD DOC CRAFTS PAID REFORM SQUAD
AIN'T THIS GOIN' TO BE A GRAND OLD WORLD WHEN WE GET IT REFORMED
CENSORSHIP FOR MOVIES, NEWSPAPERS, THE STAGE, MAGAZINES, ETC
NO CIGARETTE HIGH HEELED SHOES, CORSETS PINK PAJAMAS BABY RATTLES OR UNDRESSED KEWPIE DOLLS
NOW FOR A BLUE SUNDAY
NO NEWSPAPERS, NO MOVIES, NO TRAINS, NO STREET CARS, NO AUTOS, NO COOKING, NO NOTHING
18th AMENDMENT
MONTE CREWS '21

"Drunk with the Success of Prohibition"

Editorial in Moving Picture World

New Big Five to Boss Our Industry

Somebody Has Been Feeding Raw Meat to Quinn and the Grand Reformers Who Are to Reign Supreme

REALIZING that its pet designs for a Federal censorship of moving pictures through the Randall bill are doomed to failure in Congress, the International Reform Bureau, through its president, the Reverend Robert Watson, set a new high water mark for sublime impudence during the present week by joining issues with the Motion Picture Theatrical Association of the World and introducing a set of plain and fancy resolutions which have as their object a butting into the industry and the supervising of it from the outside.

This almost delicious piece of impertinence was solemnly introduced at a short horn meeting of the M. P. T. A. in the ballroom of the Hotel Plaza on the morning of January 11. It was such a fine day outside that the gathering was not large and the side walls suffered no damage from crowds.

The M. P. T. A. of the W., which is largely the personal property of one J. A. Quinn and such others as do not fully understand that the organization has no actual or important status in the industry (or out), passed the resolutions and then sent them to the various publications.

The plan involves an overlordship by a small group of religionists who propose to tell our industry what we may produce and distribute and our exhibitors what they may show in their theatres.

The meeting was presided over by Charles McMahon, according to the flimsy received, and McMahon is described as "chairman of the Motion Picture Bureau of the National Catholic Welfare Council."

We have no idea that the great organization of the church itself, which has demonstrated its friendliness for the screen, is standing sponsor for the hookup with Quinn, preferring to believe both McMahon and the church organization are not aware of the personal nature of the Quinn outfit.

Short talks were made by Dr. Winifred Sackville Stone; Frank Bacon, who used to play character parts in Metro pictures; Dr. Percy Silver, of the Church of the Incarnation, and the Reverend Watson, the side partner of Dr. Wilbur F. Crafts, who proclaimed in Washington that the "moving picture people have a fund of $40,000,000 to defeat our Federal censorship plan," a plain falsity which he never has retracted.

After the adoption of the resolutions, the following committee was appointed to arrange for our industry's supervision: Frank Bacon, "representing the business of the theatres"; McMahon, "representing the Catholics"; Watson, "representing the Protestants"; Mrs. Sidney Borg, "representing the Jewish people," and J. A. Quinn, representing his own personal property, the M. P. T. A. of the W.

The resolutions, which stand as the decade's choicest piece of effrontery, are as follows:

WHEREAS, The Motion Picture has come to be the most potent influence upon the social life of the world, and

WHEREAS, There is universal recognition of the need of reconstruction in the present-day business of motion pictures and of improvement in the product of the industry, and

WHEREAS, There should be open to the people an avenue of frank and honest publicity, free from political or other subsidy, relative to conditions within the industry but especially as regards the quality and character of its screen productions, and

WHEREAS, In lieu of Federal censorship, we believe that the plan for better pictures, as advocated by the M. P. T. Association of the World, represents a really constructive movement which offers the most practical and effective means of co-operation between the industry and the public in bringing about the elimination of the admitted evils of the films and in rehabilitating the general business of the movies; be it therefore

RESOLVED, That this meeting and the organizations represented herein, in accord with the numerous endorsements of the M. P. T., recognize the M. P. T. Association of the World as the logical organization to direct this great reconstruction movement, and be it further

RESOLVED, That the chairman of this meeting appoint a committee of five persons, said committee to consist of one representative of the M. P. T. Association, one of the business of the theatres and one member from each of the Catholic, Protestant and Jewish denominations, for the purpose of drafting a plan for operating under the supervision of the M. P. T. Association a reviewing and information board or commission, said board or commission to be composed of capable representatives appointed and paid by nationally recognized religious, civic, welfare or ethical organizations, whose business it would be to view all current motion picture productions and disseminate information relative thereto, as well as other pertinent knowledge of the motion picture business, to their respective organizations and to the public generally for the guidance and protection of said public, and in the interests especially of the youth of the country, as well as in the interest of public decency; and be it further

RESOLVED, That the committee so appointed be instructed to prepare as soon as possible such a plan of service and information for the further consideration of this and other interested organizations, in order that the constructive program advocated may be realized.

Just when the movies are to be rehabilitated was not made public, but the process will doubtless begin as soon as possible, as the reform folks have plenty of time to give to it.

Crandall Sounds a Good Warning

Big Exhibitor Who Has Proved His Foresight and Fairness Steps Forward in Behalf of the Industry

Harry M. Crandall, who, in addition to being one of the most responsible exhibitors in the United States, is a far-sighted man, has called the attention of the National Association of the Motion Picture Industry to the important subject of supplying film to organizations that operate in opposition to exhibitors in their legitimate showings.

Mr. Crandall, in a frank letter to Frederick H. Elliott, executive secretary of the National Association, speaks as follows:

One of the greatest menaces, as I see it, to the future of the motion picture industry, and a thing that is of far more importance to both producer and exhibitor than censorship or Sunday closing, is the furnishing of shows to non-theatrical organizations, such as churches, clubs, etc.

In the first place, many of these organizations pay no taxes, while the exhibitor has anywhere from ten to fourteen taxes to pay. In addition to this, they can nearly command their congregations or members to attend their shows, as against the picture theatre, and even if they do a very moderate business, it has a tendency to cut down the business of the theatre that may be in their territory, and may eventually put it out of business.

The producer's first thought may be that he will benefit by this and let the exhibitor worry. In this I assure you he is wrong, for the reason that these accounts are usually furnished at a very moderate rental, and if this continues to occur, the exhibitors will have to have a reduction in their service that will more than offset any rentals paid by these non-theatricals. Eventually the exhibitor may have to go out of business, but, whether he does or not, you will find that these churches and other organizations will make so much money out of the picture business that they will decide to produce their own pictures, and this is where the manufacturer will be hurt—and, after all, why should churches and other organizations be supported off the motion picture industry any more than off anything else?

It must be remembered that the motion picture industry has been fought from all angles for years by most everything. Despite this fact, it is successful, and has become one of the most popular forms of amusement in the world. Why should those who have fought us be allowed to come in now, after we have invested millions of dollars, and reap the harvest? I feel that the motion picture industry should be independent and stand on its own footing, and should discourage the encroachments of non-theatrical organizations just the same as the legitimate show-houses have done for years.

I am sending this letter, in addition to yourself, to Mr. Sydney Cohen, also to many of the trade papers, in order to start some discussion on the thing, because it may be that I stand alone, or it may be that I am looking further ahead than some others, but I do feel that a lively debate on the matter will do no harm.

With kindest personal regards, I beg to remain,

Very truly yours,
H. M. CRANDALL.

We commend Mr. Crandall's letter to your earnest consideration and invite your comment.

Industry Gives Hoover Great Response; Regional Chairmen Already Hard at Work

EXHIBITORS throughout the country are responding enthusiastically to Herbert Hoover's call for aid for Europe's starving children. Mr. Hoover's appointment of seventy-two regional chairmen in the various cities to represent the joint committee of the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America has injected pep into the campaign and from every quarter comes news of exhibitor plans which insure success of the great undertaking.

With few exceptions the exhibitors selected by Mr. Hoover to direct the campaign in the various territories have wired their acceptances, many of them outlining plans for raising funds. In New York the campaign has been started with a rush by S. L. Rothafel, the regional chairman for Greater New York.

With a Rush in New York

It seems probable that through his efforts and the efforts of the New York Theatre Owners Chamber of Commerce, of which William Brandt is president, that a large number of New York theatres will donate their entire receipts on Motion Picture Day, January 26, to the Hoover fund. There are strong indications, too, that this plan will be followed by hundreds of other theatres in other cities and towns.

Mr. Rothafel is arranging a special children's matinee to be given in practically every New York theatre on the morning of Saturday, January 29, tickets for which will be sold by the Red Cross, Y. M. C. A., and other organizations which are allied with the European Relief Council in the "Save the Children" drive. At the Capitol Theatre, of which Mr. Rothafel is managing director, one of the most elaborate children's shows ever staged there will be given at that time.

Mastbaum at Work

In Philadelphia Jules Mastbaum has set in motion the machinery of the Stanley Company, with its big chain of theatres. In accepting Mr. Hoover's appointment as regional chairman for Eastern Pennsylvania. Mr. Mastbaum wired: "Accept appointment. All resources of Stanley Company of America and motion picture men in this section at your service. Have appointed Frank W. Buhler as assistant and will organize at once."

The Saenger Amusement Company of New Orleans has also started the ball rolling. E. V. Richards has wired Mr. Hoover: "You have the co-operation of the entire Saenger organization and its personnel, with the same 100 per cent. energy we volunteered in behalf of the motion picture during the war. Will advise you fully after meeting parties you instructed me to meet."

Mike Shea, of Buffalo, was in early with his acceptance. His answer was: "I will be pleased to accept and am starting immediately to get action for this worthy cause."

Michigan in Line

From Michigan comes encouraging news. J. C. Ritter, president of the Motion Picture Theatre Owners of Michigan, has wired Mr. Hoover: "You may depend upon the motion picture theatre owners of Michigan to extend their fullest co-operation of the various organizations contained in your wire has been assured. January 26 definitely set as Hoover Day in Michigan and the Michigan Motion Picture Exhibitors Association assures its whole-hearted support."

James Q. Clemmer of Seattle, Thomas G. Vicroy of Denver, E. T. Peter of Dallas, Fitzpatrick and McElroy of Chicago, Theodore Jelenk of Schenectady, Louis F. Blumenthal of New Jersey and a host of others have wired accepting their appointments as chairmen and giving hearty assurances of co-operation. E. H. Bingham of Indianapolis wired: "Will start campaign immediately and give all there is in me to produce largest fund possible for this worthy cause." And so it goes through the list.

Working Day and Night

At the headquarters of the motion picture committee of the European Relief Council at 122 West Forty-ninth street, New York, the energetic C. C. Pettijohn and a corps of workers are busy night and day answering letters and wires and keeping the men of the industry thoroughly posted on what is being done.

William A. Brady, president of the National Association of the Motion Picture Industry, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, are working hard to bring out the industry's best effort and they feel that every man and woman in the business will do his or her part enthusiastically in answering humanity's call in the drive for funds to feed the hungry little ones across the sea.

Broadside Prepared

A broadside to exhibitors throughout the country has been prepared and sent by the Motion Picture Committee to every theatre in the United States. It tells the theatre owners concisely as possible what is expected of them. One side of the sheet is in the form of a poster which is intended to be hung in the theatre lobby. It is a message to the public, calling attention to the fact that 3,500,000 babies are starving just across the Atlantic and that no more appropriate place to contribute to their aid can be found than in the picture theatre. On the back of the one-sheet is an appeal to the exhibitor to take off his coat and work to make the "save the babies" campaign a credit to the industry.

It is suggested that one sure way of getting a share of the money which every theatre is expected to contribute to the Hoover fund is to give one or more special performances and donate the receipts to the cause. The welfare organizations in every community will sell tickets for the shows.

Revenues from Taxes Have Reached Peak

Revenues derived by the government from the admission tax, while still increasing, give signs of having reached their peak, and it is believed that future receipts will run at approximately $8,000,000 a month, according to advices from Washington, D. C. Collections for the month of November totaled $7,982,248. For the month of October, they totaled $7,932,042. Total collections for the five months ended with November were $36,620,878.

As announced by the Bureau of Internal Revenue, collections from the tax on films during November amounted to $383,542, as compared with $533,472 in October, while $39,588 was collected from the seating tax, against $77,001 during October.

In addition to the above taxes, the moving picture industry, directly or indirectly, contributed considerably toward a number of others, among them being the tax on freight shipments, express packages, personal transportation, seats, berths and staterooms, and telegraph and long-distance telephone messages.

Object to Price Cut

Exhibitors of Sacramento, Cal., and vicinity are up in arms over the policy that has been adopted by Loew's State Theatre in that city and have held several meetings to decide upon a plan of protest. They say that this house opened a few months ago with moving pictures, vaudeville, atmospheric prologues and an orchestra, with prices at 50 and 75 cents. Prices have since been cut to 10 and 20 cents and some exhibitors threaten to boycott the film exchanges that serve this theatre while such prices prevail.

Bunk from the Very

Not so very long ago an editorial writer in the Motion Picture News printed over his own signature an editorial on BUNK.

He deplored BUNK. He railed at BUNK. He condemned BUNK and called it the witch bane of the industry.

This utterance was followed by another on the same subject and there appeared also many columns of endorsement of the stand for VIRTUE in advertising and the elimination of BUNK.

In all of these things this editorial writer was absolutely right even though the smug tone he assumed suggested to the mind's eye a man with eyes aslant toward the heavens and with palm pressed against palm in front of his chest as he spoke.

We were ready to believe that this writer was the Banshee, the good Banshee —if there is such—who slipped in and out among the offices of the industry whispering against BUNK now and forever.

We were on the point of endorsing the man for his courage because we like to recognize even small and occasional evidences of pluck.

Imagine, therefore, our sadness of soul when we read in a recent issue of the publication the following statements, each one of which is BUNK, and BUNK out of the whole cloth!

BUNK NO. 1

Motion Picture News reaches almost twice as many theatres as any other paper in the field and we can prove it.

Compare this assertion with the absolutely proved exhibitor circulation of Moving Picture World as the greatest without question or doubt. Our books are open today as they always have been to those interested for inspection, test and full examination. Even as late as last June the Audit Bureau of Circulation, the one real official and independent authority on circulations, was prepared to test the claims of Motion Picture News, but they were told the News was "not ready." What had it to get "ready"?

BUNK NO. 2

In preference over any other publication in the field Motion Picture News stands ahead of the field by from three to one to four or more to one.

This absurd claim is based on a ten per cent. test made by a film distributor who furnished figures to the News.

These figures were padded by the News to read 1,000 more than they actually were—the 700 was made to read 1,700—and then published. The

Busy Banshee of Bunk

attention of the News was called to this grossly misleading statement by the distributor and yet it never has been corrected in the pages of the Motion Picture News. If this isn't BUNK what is it?

BUNK NO. 3

Here you have gross circulation of double value and advertising value of triple and more worth.

Any conclusion arrived at by false figures is as false as the figures themselves. Moving Picture World advertisers time out of number have found that their returns were greater from the World advertising than from any other and you can see their unsolicited letters and the letters will give you facts not BUNK.

BUNK NO. 4

Newsstand circulation is plain waste.

Did you ever buy a publication from a newsstand yourself? Was the publication wasted on you? We'll let you answer that yourself, pointing out in the meantime that our newsstand circulation has been replaced consistently by paid subscriptions from exhibitors until we have now a greater exhibitor circulation than the others can prove. Further reductions, even to the elimination of this type of circulation, save in the great film centers, is now in progress. You've heard a lot about newsstand circulation but the Motion Picture News is on the newsstands right now and we doubt not legitimately, so why the BUNK?

Moving Picture World is an accredited bona fide and fact member of the Audit Bureau of Circulations, the standing and integrity of which is known to every advertising man in the United States. We invite full inquiry from this authority, not next month or the month after, not when we get "ready," but right now.

Moving Picture World's circulation system is even more strict than required by any audit bureau and its books with the names, addresses and time of subscription expiration are open at all time for you to examine and test.

Moving Picture World bears an earned reputation for strict integrity in all its business dealings. It has never made a false circulation claim since its founding and a business reputation like that counts for something.

Moving Picture World agrees with Motion Picture News that BUNK should be banished from our industry and we have, therefore, imposed on your time to this length.

We intend that Motion Picture News and all other trade media shall stop BUNK and we'll do it by bringing out the facts.

Norma Talmadge Is Running Up Big Lead

NOW it's off—in high speed—hitting on all twelve—like an Ormond-Daytona race—or a U. S. naval balloon blizzard-driven toward the Arctic Circle. After weeks of careful preparation, returns are beginning to come in fast on the National Star Popularity Contest, inaugurated by Moving Picture World in conjunction with Associated First National Pictures, Inc. And what do they show? That, while Norma Talmadge's name recurs constantly at the top of the women's list, there is an absorbing struggle on between the male stars, with the odds just now favoring Wallace Reid, Charles Ray, Douglas Fairbanks, Eugene O'Brien and William S. Hart. Ask the crystal globe about this race!

What has Dayton, Ohio, done? It has chosen Norma Talmadge and Charles Ray as its most popular players. Constance Talmadge and Wallace Reid were good seconds and Katherine MacDonald and Thomas Meighan good thirds. How about Omaha, Neb.? It went for Norma and Wallace Reid, with Mary Miles Minter and William S. Hart close seconds. And Middletown, Ohio? Gone for Norma and Charles Ray, with Constance Talmadge and Tom Mix in the second places. Norma cleaned up again in Grand Junction, Col. William Russell won over the men. The second places were occupied by Constance Talmadge and Wallace Reid. Norma and Reid captured Atlanta, Ga., with Constance and Ray following them.

Sounds like a volley of "Norma and's," doesn't it? Here are some more of them. In Wichita, Kan., last reports show Norma leading Dorothy Gish, her nearest competitor, by an apparently safe margin, with Constance Talmadge only two votes from tying for second place. Reid leads the men, with Douglas Fairbanks running second. Norma and Ray lead in New Haven, Conn., with Mary Pickford and Richard Barthelmess following. Norma is ahead in Springfield, Ohio, with Reid and Tommy Meighan scrapping hard for first place in their division.

Dayton Result

Norma Talmadge	3541	Charles Ray	2527
Constance Talmadge	2656	Wallace Reid	2398
Katherine MacDonald	2254	Thomas Meighan	1745
Marguerite Clark	1495	Bryant Washburn	962
Mildred Harris	1185	Lionel Barrymore	436
Anita Stewart	1177	Douglas Fairbanks	385
Ethel Clayton	1132	Charles Chaplin	259
Dorothy Gish	1000	Eugene O'Brien	189
Enid Bennett	960	William S. Hart	187
Alice Brady	684	Richard Barthelmess	76
Mary Pickford	659	Roscoe Arbuckle	28
Clara K. Young	485	Wyndham Standing	6
Mae Murray	481	George Walsh	1
Elaine Hammerstein	370		
Vivian Martin	162		
Mary Miles Minter	5		
Wanda Hawley	2		

Omaha Result

Norma Talmadge	669	Wallace Reid	622
Mary Miles Minter	595	William S. Hart	570
Constance Talmadge	558	Thomas Meighan	502
Gloria Swanson	506	Charles Ray	470
Anita Stewart	441	William Farnum	383
Mary Pickford	425	Douglas Fairbanks	337

Middletown, Ohio, Result

Norma Talmadge	809	Charles Ray	764
Constance Talmadge	602	Tom Mix	407
Anita Stewart	509	Douglas Fairbanks	288
Katherine MacDonald	451	William S. Hart	279
Mary Pickford	254	Charles Chaplin	192
Mary Miles Minter	199	Wallace Reid	188
Marguerite Clark	92	William Farnum	163
Constance Binney	91	Harrison Ford	102
Alice Brady	62	George Walsh	97
Alla Nazimova	31	William Russell	93

in Contest, with Battle on Between Men

Middletown, Ohio, Result (Continued)

Clara Kimball Young	22	Eugene O'Brien	54
Pearl White	20	Harry Carey	51
Theda Bara	16	Thomas Meighan	32
Dorothy Dalton	14	Tom Moore	23
Gloria Swanson	13	Harold Lloyd	20
Bebe Daniels	11	Conway Tearle	16
Ethel Clayton	10	Milton Sills	15
Dorothy Phillips	8	Jack Pickford	14
Lillian Gish	5	Richard Barthelmess	11
		J. W. Kerrigan	10
		Elliot Dexter	6

Grand Junction, Col., Result

Norma Talmadge	164	William Russell	169
Constance Talmadge	151	Wallace Reid	162
Anita Stewart	79	Charles Ray	70
Mae Murray	78	William S. Hart	28
Marjorie Daw	57	Thomas Meighan	27
Mary Miles Minter	20	David Powell	26

Atlanta, Ga., Result

Norma Talmadge	226	Wallace Reid	219
Constance Talmadge	192	Charles Ray	195
Mary Pickford	137	Eugene O'Brien	173
Anita Stewart	86	Douglas Fairbanks	158
Mary Miles Minter	77	William S. Hart	152
Mae Murray	74	Thomas Meighan	134
Viola Dana	73	Tom Mix	79
Pearl White	68	Harrison Ford	79
Marguerite Clark	66	Conway Tearle	79
Ruth Roland	65	Roscoe Arbuckle	66
Ethel Clayton	64	William Farnum	53
Gloria Swanson	62	Tom Moore	42
Wanda Hawley	59	William Duncan	39
Katherine MacDonald	57	Richard Barthelmess	36
Alla Nazimova	56	Eddie Polo	36
Dorothy Gish	46	Jack Pickford	34
Clara Kimball Young	45	Bert Lytell	31
Dorothy Dalton	41	Harold Lloyd	31
Bebe Daniels	36	Elliott Dexter	30
Marie Walcamp	36	Charles Chaplin	29
Lillian Gish	33		
Elsie Ferguson	31		

Michigan is evidencing remarkable interest in the contest. Daily newspapers and theatres all over the state are co-operating with their utmost vigor. More than fifteen dailies are known to be booming the contest. Bebe Daniels, whose father lives in Grand Rapids, has been staging a campaign for her, and at last reports his daughter was leading, with Norma Talmadge a close second. In Urbana, Ohio, the contest has already begun, with the Clifford Theatre and the Daily Democrat-Citizen co-operating, and will have ended as this goes to press.

Jumping to the other end of the country, the statistician finds the contest scheduled for January 18 at the Grand Theatre, Middletown, Conn., with the Press co-operating. In Bridgeport, Conn., Poli's Theatre and the Times started theirs off on January 9.

These are but a few of the contests that have started in all parts of the country. The returns should come in steadily now and within a month, or six weeks at the most, the final result should be known.

The value of the contest has already been proved in many territories. Learning the local result, exhibitors of each town and city have hurried to exchanges to tie up the stars which are most popular in their territory. In fact, not only the entire industry but the whole country is watching the contest with intense interest to see who will be crowned king and queen of the silver sheet.

First National's "Big Five" Are in Chicago; Prominent

Associate Editor of Moving Picture World

By EDWARD WEITZEL

THE novel "stunt" to aid First National franchise holders in the exploitation of the releases that will be known from now on as the "Big Five," which the managers of the organization put on at the Congress Hotel, Chicago, January 10, 11, 12, will pass into film history as a huge and inspiring success. The pictures shown were Charles Chaplin's "The Kid"; "Passion," the remarkable foreign-made photoplay featuring Pola Negri, which has broken the box-office record of any picture ever shown; the Allen Holubar production, "Man—Woman—Marriage," presented by Albert A. Kaufman and starring Dorothy Phillips; Louis B. Mayer's production of the famous stage success, "Sowing the Wind," starring Anita Stewart, and the Katherine MacDonald feature, "Trust Your Wife," produced by Attractions Distributing Corporation.

In addition to these pictures the Sydney A. Franklyn production, "Not Guilty," and the Louis B. Mayer picture, starring Mildred Harris, "The Woman in His House," were screened. "Passion" and the Mildred Harris picture have been reviewed by Moving Picture World. "Not Guilty" will be reviewed in a later issue.

This unusual opportunity for the First National franchise holders to see these important pictures in a body, compare notes and receive the benefit of personal talks with the officers of the organization more than fulfilled expectations. The exhibition room was crowded with enthusiastic exhibitors at all of the showings, and the high order of merit sustained by the "Big Five" delighted every one present.

Over fifty officials, franchise holders and sub-franchise holders from all parts of the country attended. J. D. Williams said that the meeting offered a splendid opening for acquainting members with First National's latest and best releases: "It is not a matter of promising franchise holders certain big things, but of proving exactly what we have available for him—seven big specials all ready for release at almost the same time." The National premiere of "The Kid" takes place at the Randolph Theatre, Chicago, Sunday, January 16.

Among those present were J. D. Williams, general manager, New York; Robert Lieber, president, Indianapolis; H. O. Schwalbe, secretary-treasurer, New York; Tom North, Paul J. Mooney, general sales manager, Louis B. Mayer Productions, Inc.; J. C. Grainger, eastern representative of Marshall Neilan; Spyros and Charles Skouras, St. Louis; Sol Lesser, Los Angeles; A. H. Blank, Des Moines; Col. Fred Levy, Louisville; M. F. Finkelstein, Minneapolis; I. Ruben, Minneapolis; J. G. Von Herberg, Seattle; Floyd M. Brockwell, New York office of First National; Jule and Herbert Allen, Toronto, Canada; Moe Mark, New York; Nathan Gordon, Philadelphia; Harry Crandall, Washington; Lieut. Jim Anderson, Washington, D. C., Exchange of First National; R. D. Craver, Charlotte, N. C.; James B. Clarke, Pittsburgh; John H. Kunsky, Detroit; George Trendle, Kunsky Theatres, Detroit; C. W. Mason, Bankers & Merchants Theatre Company, Fort Wayne, Ind.; A. F. Brentlinger, Bankers & Merchants Theatre Company, Fort Wayne; Jack Boland, Oklahoma City; John J. Gardner, Toledo, O.; John F. Kumler, Toledo; Frank Newman, Kansas City, Mo.; David Barrish, Philadelphia; Julian Saenger, New Orleans; E. V. Richards, Jr., Saenger Amusement Company, New Orleans; E. Mandelbaum, Cleveland; Walter Lusk, Cleveland; A. L. Friedman, Cleveland; Jacob and S. Fabian, Paterson, N. J.; R. H. Haines, Cincinnati; R. H. Clark, manager, New York First National Exchange; David P. Howells, handling First National pictures in foreign field; T. M. Henneberry, Kansas City, Mo.; C. A. Barbian, Akron, O.; John J. Gleichman, Detroit; Max Balaban, Balaban & Katz, Chicago; Samuel Katz, Balaban & Katz, Chicago; R. C. Seery, manager, Chicago exchange of First National; Watterson R. Rothacker, president, Rothacker Film Manufacturing Company; W. K. Hollander, exploitation director, Balaban & Katz.

Among others attending the showings were: W. E. Shallenberger, president, Arrow Film Corporation; Leo Salkin, Chicago; Aaron Jones, Jones, Linick & Schaefer, Chicago; H. J. Lange, Chicago; Harry A. Sherman of New York; A. S. Aronson, vice-president and general manager, Goldwyn Pictures Corporation; Cecil Maberry, Chicago manager, Goldwyn; L. M. Stein, Chicago; Fred Schaefer, Chicago; Colvin Brown, editor of Kinograms, New York.

"The Kid"

Charlie Chaplin's Six-Reel Feature Will Receive a Rousing Welcome.

CHARLIE CHAPLIN has dared to install a formidable rival to the star in the cast of "The Kid," said rival being Master Jackie Coogan, the adorable small boy, aged five, who gives the picture its title. Blessed with the ingratiating personality of a wide-awake kiddie and handsome as a cherub, the youngster is easily the best actor of his age, weight and class on the screen. His scenes with the more experienced but hardly more gifted Mr. Chaplin are all gems of brilliant hue.

And now, having served the youngster first with his well-merited meed of praise, and made his elders wait, it is only simple justice to congratulate Charles Chaplin on his four-fold role of producer, star, director and scenario writer and to assure the film world that "The Kid" is entitled to a place at the head of the Grade A Chaplin releases. Only "Shoulder Arms" surpasses it in novelty of comic invention and it is superior to "A Dog's Life," which it most resembles, in its blending of broad humor and brief strokes of sentiment that make the fun more pronounced.

Film Men Roar With Laughter

The body of exhibitors and film men who saw the showing last Monday afternoon greeted the constantly recurring comedy points with roars of laughter and checked off with great satisfaction the many promotion angles of an unusual nature to be found in the release. "The Kid," long expected, is worth every second of the waiting. The Charles Chaplin six-reel feature will receive a rousing welcome from public and exhibitors.

The title is a happy one. Opening seriously with the

Run; Novel Stunt Takes Place Franchise Holders Present

Makes Special Trip to Review the Productions

abandonment of a baby by its unfortunate mother, this phase is continued only long enough to establish deep sympathy for the child. With the entrance of Chaplin in his familiar tramp make-up the comic note is struck with the comedian's old masterly touch and is maintained with brilliant effect, except through the slight but welcome traces of wholesome and natural pathos. The use of these serious scenes is justified by the relationship between the two leading characters. The tramp adopts the forsaken child, and their attachment is a real one, which deepens steadily through the five years of care and affection the mature outcast gives to the little waif.

There are scenes where domestic economy, as practised in the household of the baby's foster-father, is turned into a well-spring of unrestricted mirth. The humor of the entire breakfast scene, the comic cleverness with which the tramp turns his sole article of bedding into a gorgeous lounging robe and his lesson to his young charge in the refinements of table etiquette and the proper use of the knife—these are all extra joyful incidents in a picture which is richly endowed with original and unforced drollery.

Chaplin's Tramp Intensely Human

There are other moments when the tramp fights against heavy odds to prevent the boy being taken to an orphan asylum—fights with a tragic intensity that shows his deep love for the little fellow and fills you with a righteous desire to get into the scrap yourself and help rescue the child from the asylum officials. Like all great actors of comedy, Charles Chaplin feels and understands how to express the serious chords of life. And the fun is all the better for making the tramp a human being whose honest attempt to befriend a helpless child leads to some of the best comedy in the picture. The brief time that Charlie turns glazier and stimulates business by sending the boy ahead to throw stones through perfectly good window panes and then turning up at just the right moment to secure the contract for repairing the damage is a period of unalloyed merriment. To see the youngster heave a rock through three or four window panes and then take to his heels is to laugh at and applaud crime in the most bare-faced fashion.

Charlie Sprouts Wings

During a dream Charlie sees the dwellers of the tough court where he lives turn into perfect angels and sprout wings. When Charlie poises himself for flight and then sails gracefully the length of the court, still clad in his famous trousers and shoes and what goes with them, it is a sight for all good movie fans and as many of the common run of humanity as can be packed into the picture houses of the earth.

"The Kid" is all showmanship. It will delight the boys and girls and their mothers—after their fathers have sampled the picture for themselves and put up the money for a treat for the rest of the family.

"Man—Woman—Marriage"

Allen Holubar Picture Featuring Dorothy Phillips An Imposing Production

"MAN—WOMAN—MARRIAGE" is a tribute to the justice of Woman's Suffrage. It is a pictorial history of her long struggle for recognition of her equal rights with man. It shows, though inferior physically, her devotion and mental development have made her of equal importance to the human race. To illustrate this the pages of history are turned back to the days of primitive man—and woman, and strong arguments in support of the story's thesis are taken from the matriarchal period, and also from the days of the Roman Empire when Constantine I discarded paganism and proclaimed Rome a Christian nation.

The opportunity for massive scenic effects, the employment of large bodies of picturesquely clad human beings and the introduction of stirring battle scenes, elaborate processions and brilliant spectacular episodes has found Director Holubar equipped and ready to give full play to every detail just mentioned. The Amazonian period is rich in massed groupings and contains a battle on horseback between the female warriors and their male opponents that must have been the original sex against sex scene and is uncommonly thrilling. The Roman episode also supplies moments of arresting dramatic worth and great beauty. There are numerous shots in both periods that recall the works of famous historical painters.

So much for the scenic features of "Man—Woman—Marriage." The historical atmosphere does not pervade the entire action but is incidental to a modern story in which a woman of today wages battle with the father of her children for a chance for self-expression and the right to stand on an equality with him as a moral and intellectual factor in the world.

Her first move toward mental freedom is when she refuses to wed for wealth and elopes with the man she loves. Her husband is not rich and she suggests that she study law and so be able to assist him in his professional work. Mr. Man does not approve. He holds that domestic duties are the proper ones for his wife. She does not accept his views but goes on with her law lessons without neglecting her children and her home tasks.

Finding financial progress too slow from his income as a lawyer, Mr. Man gets into politics. And here is the only place in the story where the author permits a male character to indulge in a humorous comeback at the opposite sex. One unregenerate male politician admits with brutal frankness that the only time he likes a woman is when she is leaving him.

Elected to the Senate the once unsuccessful lawyer finds the golden stream of wealth flowing in his direction. He builds a magnificent home and gives a feast that rivals in splendor and lack of refinement the banquets of the nobles of old Rome. He also acquires a mistress, and finally drives his wife from the house by his conduct. Mad for further gains he yields to a dishonest impulse and ends behind the bars of a prison. His wife becomes one of the women who are working for the betterment of her sex and when the repentent husband and father seeks to unite the divided family he finds the woman he had failed to appreciate ready to forgive and forget. The pages from antique history are brought in at opportune moments and give enlarged arguments in favor of the propaganda which is the reason for the story's existence.

This last statement should not be lost sight of in classifying "Man—Woman—Marriage." It is propaganda pure and simple—but propaganda which is just and right and, fortunately for the exhibitor, widely popular. No story can indulge in special pleading for a great ethical movement and not lose that intimate

love interest which is the soul of dramatic fiction. The art of the playwright refuses to serve impartially two masters; whatever is given to one is taken from the other. This does not argue that the thesis story has no place in screen fiction. It occupies a highly honorable position in the moving picture field, and "Man—Woman—Marriage" is a fine example of this class of film entertainment.

The photography is unexcelled; and the members of the cast sustain the roles allotted them with ample skill. Dorothy Phillips as the modern heroine and also as the Queen of the Amazons and the Christian slave who loves the Roman Emperor quite surpasses her former enviable record. Always deeply sincere and ready to give of her best, there is greater intellectual poise and artistic finish in every detail of her latest impersonation than is to be found in any of her past characterizations.

James Kirkwood is imposing as the barbarian chief and also as the Roman Emperor and plays the role opposite the star along well considered lines. Ralph Lewis, Robert Cain, Barney Sherry and Margaret Mann are prominent in the cast. The story was written by Olga Scholl, who will be remembered for her share in the authorship of "The Hearts of Humanity." A nine-reel version was shown.

"Sowing the Wind"

Anita Stewart Scores Heavily in Screen Version of Famous Stage Play

IN adapting this celebrated Empire Theatre success, written by Sydney Grundy, to the screen, only the bare outline of the original story has been retained. The heroine's mother, who is only spoken of in the play, is the central figure at the opening of the screen version, and her downward career is followed until she dies in an opium den, the victim of a misspent life. As the plot progresses situations from the Grundy work are introduced, the famous sex against sex scene registering with much of its old force and the powerful climax where Brabazon learns that the girl he thought fit to be only the plaything of his foster son is his own daughter, retaining all of its emotional grip.

The use of so many leading episodes of so different a nature renders the construction uneven and at times splits the interest, but there are gripping dramatic scenes enough and to spare, and a little skillful cutting will clarify matters and leave a screen drama that will please greatly the Anita Stewart following. The clergyman whom Ned Annesley brings with him to Rosamond's home should be eliminated —the young man's word that he intends to make the girl his wife is sufficient.

To the moving picture patron "Sowing the Wind" is a strong, emotional drama of modern American life, in which the star has a congenial role that permits her to do some of the best acting of her screen career.

Rosamond, the heroine of the story, flees in terror when she returns from the convent where she has lived since a child and learns that the house where her mother is staying is a questionable resort and that one of the wealthy patrons of the place is arranging to have her turned over to him. Leaving her husband when the girl was very young, Rosamond's mother put her in a convent and commenced to lead an irregular life. She is known as Baby Brabrant and is assisting in the running of a gambling den and worse when Rosamond, now a beautiful young woman, arrives unexpectedly. After the departure of her daughter, the mother quits the place in an agony of remorse and her death in an opium joint follows.

The heroine becomes an actress, meets with success and falls in love with the foster son of a wealthy man who has peculiar views about honorable conduct. When this man learns that the boy he loves as if he were his own son wants to marry an actress he only laughs at him and advises Ned to treat Rosamond as his plaything, the man's punishment coming when he discovers that Rosamond is his own child.

The production has been given every attention, the supporting company being well chosen. James Morrison, as Ned Annesley; Myrtle Stedman as Rosamond's mother, and Ralph Lewis as Mr. Brabazon, her father, come next to the star in importance. The picture is in six reels.

"Trust Your Wife"

Katherine MacDonald Does Her Best Work in Strong, Emotional Role

KATHERINE MACDONALD has been given an excellent acting part in her latest picture, "Trust Your Wife." Founded on the stage play "Conscience," there is refreshing novelty of treatment and clear sounding of the human note all through the story. The star's character is that of a warm hearted young wife who is anxious to help her husband in his financial fight and whose domestic blunders are atoned for by her zeal and faith in the man she loves.

The young fellow has perfected plans for a model home and has interested a financier in New York in a project to build a number of the dwellings. The inventor lives in Des Moines. Straitened circumstances had already forced his wife to pawn her diamond engagement ring. Through inducing some of his friends to furnish a little backing, the couple reach New York and call on the man of money. He has always followed his own desires in his treatment of women, and has one now under his protection. The moment he sets his eyes upon the beautiful wife of his visitor from the West, he immediately determines to win her away from the inventor.

Learning the truth about their money affairs, he sends word to the wife that he cannot put any funds into the project until her husband has contributed twenty-five thousand dollars to the company as a guarantee of good faith. He also takes every opportunity to show the woman who has charmed him that he will lavish jewels and money upon her if she is willing to pay his price. She manages to keep him at a distance, until she consents to visit him one evening on his yacht.

She knows the danger, but decides to take the risk in a last attempt to get the New Yorker to keep his word about helping her husband.

A Powerful Scene

The financier tries to bribe her; failing in this he attempts to conquer her by physical force. She resists at first, acknowledges she is powerless and then finds the words to make him realize the contemptible part he is playing. The innate goodness of the woman is her strongest protection. She is taken to the apartment of a friend and returns to her own home the following morning. The cast off woman makes the heroine's husband believe that his wife is untrue to him and he passes a night of torture and greets his wife harshly when she comes back. The financier arrives. His explanation satisfies the inventor, and husband and wife are made happy by seeing the company put on its feet as promised by the New Yorker.

Katherine MacDonald shows marked improvement in her emotional work as the heroine. The role calls for downright acting ability and she measures up to the demand. It is a pleasure to see this beautiful woman forcing her way ahead by her determination and brains. The future holds much in store for her.

David Hastings is manly and dramatic as the inventor. Charles Richman is effective as the financier, but is a trifle too anxious to register. Mary Alden is excellent as usual as the discarded woman. "Trust Your Wife" is in five reels.

First photographs from "The Kid," new Chaplin production included in Associated First National's "Big Five," to be released January 23, in six reels.

Improved Cable News Service to Bring Quick Reports to American Exporters

AN improved cable news service for the benefit of American exporters has been put into operation by the Bureau of Foreign and Domestic Commerce. The bureau states that, in view of the rapid changes in economic and commercial conditions abroad, it has inaugurated a new monthly cable service from its commercial attaches and trade commissioners located in the leading commercial centers of the world. Mailed reports from the consular and attache service are valuable in presenting these conditions, the bureau points out, but with the inauguration of this new service it is planned to condense the news of the most recent current happenings into a brief cabled report which will be released immediately, fuller details to follow through the mails.

The bureau's field officers, in daily contact with foreign business circles, have been instructed to cable the Washington office not later than the eighth of each month the pertinent facts concerning current conditions in their territories. These cables are all to be published in one number of Commerce Reports, so that there will be presented monthly a panorama of current world economic conditions for the benefit of American business. In the first cables more attention has been paid to conditions in Latin America and the Far East than to Europe and the Near East, although eventually, as circumstances warrant, reports from other sections of the world will be incorporated also.

Australian Situation

Excerpts from recent cables show: That exchange rates are seriously interfering in Australia with imports from the United States, Canada and Japan. Money is tighter and the general financial situation is rapidly becoming worse. Imports are increasing, but a dull demand is expected due to overstocked markets—buyers generally holding off for lower prices. The present prices of imported commodities are ruling higher than in the same period of last month. Parliament will not convene until March. In the meantime, American importers will apply to the minister of customs during January in order to obtain a ruling affecting a return to the mint par value of the pound sterling as the basis for valuations in computing customs duties instead of the current rate of exchange as at present inforced.

China

That the tremendous fluctuation in China's exchange rates during the past year has been the most important factor in the foreign trade of that country. The exchange is expected to fall off somewhat. Serious failures are expected when the Chinese new year begins on February 8, as that is the time set for the paying of all debts. Declining foreign prices have made the situation more critical. Export trade at present is the quietest it has been in years. Prices of raw products are ruling lower than they were a month ago. The reason seems to be an expectation of still lower price levels and the difficulty which China's foreign purchasers experience in disposing of stock previously acquired and in obtaining requisite credit for further purchases.

Japan

That a fall in Japanese exchange on the United States is expected. The banks, evidently in an effort to force liquidation of stocks, have raised their rates, but the resulting tightening of the money market does not seem to have accomplished the necessary result. The prices of imported staples are ruling generally lower than for the same period in December. As a result of the stagnant markets, industry has lagged and little foreign investment capital is attracted in any form. Domestic capital is also difficult to secure, owing to the sluggish demand for Japanese products abroad. A general lowering of wages in many lines of industry is expected if the present conditions of depression continue.

British India

That exchange rates continue to play the dominant part in both the import and export trade of British India. The abandonment of the government's attempt to bolster up the rupee continues to increase the adverse balance of trade against India. Imports are increasing monthly and Indian exports are falling off to a very large extent. Credits are becoming more and more difficult to negotiate throughout India, and the utmost caution is advised on the part of American exporters in extending credit to native and other firms without due investigation, as the markets are overstocked with imported commodities and the demand is extremely dull. Indian ports and railroads are congested with shipping.

Argentina

That the course of Argentine exchange continues unfavorable to importation. Exports as well as imports are decreasing. Bank rates have been raised and money is tighter. The number of commercial failures reported in December was double that of last year. Minor failures are occurring and more are threatened. Bank loans are decreasing and the process of deflation is in evidence. Stocks of both import and export merchandise are greater than at the same period last year. Prices of import staples are about the same as last month, but prices of specialties are generally lower and further recession is predicted. Labor conditions continue unfavorable and the rural society has petitioned Congress to pass strike legislation. After a whole year the strike of the Mihanovich fleet is still a deadlock.

Brazil

That the general public of Brazil does not know how to estimate the present situation there. Importation, especially from the United States, is made difficult because of exchange rates and there is no relief in sight. Brazilian importers are favoring those exporters who will extend time of credit until exchange becomes more favorable. Restrictions have not been removed on credits and these are more difficult to negotiate. The financial situation is therefore growing worse, with many failures occurring. Both imports and exports are decreasing. The trade balance was against Brazil for the past month and is growing more unfavorable. There is an increased stock of merchandise in warehouses due to cancellation and other causes, but stocks of merchandise in the hands of retailers are decreasing.

Chile

That the situation in Chile is more favorable and there is a slight improvement in exchange. Deflation is occurring, there have been a number of important failures and great care should be taken in granting credit. Both imports and exports are increasing, but a favorable trade balance was reported for December. Stocks of import merchandise are large because of the dull retail trade and stocks of export merchandise are large because of the absence of foreign demand. Prices of both import and export commodities are nominal and the market is depressed. Labor unrest and strikes have been increasing.

Peru

That the Peruvian exchange situation was relieved the last week in December because the government col-

(*Continued on page* 401)

Kent Succeeds Lichtman as Manager of Famous Players-Lasky's Distribution

AL LICHTMAN, general manager of the department of distribution of the Famous Players-Lasky Corporation, has resigned to go into business for himself and President Adolph Zukor has appointed S. R. Kent, now general sales manager, to succeed him. The change becomes effective immediately. Mr. Lichtman's plans are nearing completion and he will make them known shortly.

In the following letter to Mr. Lichtman Mr. Zukor has expressed deep regret at Mr. Lichtman's decision to leave the company: "Although I have long known that you desired to go into business for yourself, I cannot accept your resignation without telling you how deeply I feel at the severance of business relations which have extended throughout all the years that have seen the growth of this company. You have been one of the principal factors in building up our organization and during our association I have found you an executive of integrity, vision and rare ability. But more than that, I have always counted you as one of my closest friends. I sincerely wish you the best of success in your new venture."

Made Many Innovations

In announcing Mr. Kent's appointment Mr. Zukor said: "I look upon Mr. Kent as one of the most aggressive and keenest sales executives in the film industry. During his tenure as general sales manager he has put the selling of pictures on a business basis. This he has accomplished by applying to the sales of Paramount Pictures the same stable methods which have been so successful in other industries. His occupancy of the office of general sales manager has been marked by many innovations, all making for greater efficiency. Chief among these is the establishment of the sales school and the zoning system.

"By the establishment of the sales school, in which he was backed by the officials of the company, he has raised the tone of salesmen and has proved that, with proper training and business ideals, young men can be made into salesmen who are the equal, if not the superiors, of men who have been selling films for years. The first class in the training school has been so successful that Mr. Kent plans to have from four to six additional classes this year. The zoning system has given wider distribution to Paramount pictures, and this wider distribution has resulted in more equitable prices for all exhibitors."

Like Leaving Home

In announcing his retirement Mr. Lichtman said: "It will be like leaving home—and a wonderful home at that. I shall always look back on the years I have been associated with Mr. Zukor as the happiest and most helpful of my whole life. I consider him the outstanding genius of the motion picture industry, but to me he always will be more than that—he is my best friend. During my association with him I have seen Famous Players grow from a dream into the greatest motion picture organization in the world, and there is no question but that its present greatness is due principally to the vision and wonderful ability of Adolph Zukor. Much as I regret leaving him, however, I do not feel justified in turning down the opportunity which has been presented to me. What my future plans are I shall make known shortly."

Organized Alco

Mr. Lichtman is one of the best known men in the distribution field of the business. He has as many friends in the industry as any man. He began his career in motion pictures while on a furlough from the United States army in a recruiting office in Omaha. In 1910 he quit the army and became a salesman of the Chicago Exhibitors' Advertising Company. Later he had the New York agency. Then he became a salesman for the Powers Film Company, selling pictures to independent exchanges on a states right basis.

When Mr. Zukor formed the Famous Players Film Company, Mr. Lichtman became identified with its sales department. He left Famous Players to organize the Alco Film Company, of which Metro is the successor, and in three months built up a releasing organization with an output of one feature a week. He was appointed general manager of the Artcraft Pictures Corporation when it was formed for the distribution of pictures starring Mary Pickford and Douglas Fairbanks. When Paramount and Artcraft merged into the Famous Players-Lasky Corporation in 1918, Mr. Lichtman took charge of the distribution, building up a sales organization which now averages $600,000 weekly.

Mr. Kent's Rise Rapid

The rise of Mr. Kent to his present eminent position has been rapid, but according to those who have watched his progress, has been based on solid achievement. Before entering the motion picture business he was for seven years with the Colorado Fuel & Iron Company, most of his work being in the West. Later he was with the American Druggists Syndicate as assistant to the president. He entered the motion picture business four years ago with the General Film Company, where he worked with former Postmaster-General Frank H. Hitchcock in liquidating the affairs of that company.

Three years ago he became connected with the Famous Players-Lasky Corporation in the administrative bureau in the New York office, and a few months later entered the distribution department as a special representative. Later he was appointed district manager of the territory embracing the Kansas City, Omaha, St. Louis and Des Moines exchange territories, which position he held until May, 1919, when he was called to the home office to become general sales manager.

Lichtman's Plans

It is rumored that Mr. Lichtman is considering three propositions—buying the world rights to Paramount reissues, taking over sixteen theatres in the West, or entering the producing field for himself.

S. R. KENT

Who is general manager of the Department of Distribution for Paramount

AL LICHTMAN

Who has resigned as general manager of the Department of Distribution for Paramount

Indiana's "Holier Than Thou" Crepe Hangers Howl in Unison Against Sunday Amusements

MACHINERY for a concerted movement in favor of a strict observance of the Sunday closing laws, with reference to moving picture theatres, poolrooms, etc., was set in motion in Indiana on Sunday, January 9, when the ministers of Indianapolis and other Indiana cities, in a series of sermons, urged the members of their congregations to use their influence in bringing about a strict enforcement of law.

The sermons were in compliance with a request made by the Indianapolis Church Federation that at least one sermon be devoted to the sacredness of law, as one means of checking crime and strengthening the moral fiber of the citizens of the state. The request was sent in the form of a letter to all ministers in the city and state.

Says Films Are Objectionable

"Moving picture and vaudeville theatres, poolrooms and many places of business are open on Sunday contrary to law," the letter stated. "The Eighteenth Amendment is frequently and flagrantly violated. The social evil is again seeking to retrench itself in many cities (including our own) from which it was for a time expelled. The picture shows on the whole are not improving, but are rather growing more objectionable, and some vaudeville houses are apparently attempting to see how far they can go with suggestiveness and indecency."

Just what action, if any, will be taken by the state legislature toward the enactment of a law legalizing the operation of moving picture shows on Sunday has not been determined. The moving picture exhibitors of the state are well organized and are said to be well prepared to foster any legislation of that kind that might be introduced. It is understood, however, that the exhibitors prefer to maintain a defensive attitude rather than take the lead in trying to get legislation of that kind enacted.

Condemns Sunday Films

The Huntington Ministerial Association, of Huntington, at a recent meeting, adopted resolutions condemning the operation of the moving picture heatres there on Sunday. The action of the ministers is said to have been precipitated by a statement that one of the theatres of the city had arranged with a certain club, interested in charity, to open Sunday and devote all receipts above expenses to charity. The ministers asserted they saw in the proposition a plan to open indiscriminately for profit all the theatres in Huntington on Sunday.

The Noble Theatre at Princeton, Ind., has been enjoined from operating a moving picture show on Sunday as a result of a temporary restraining order granted on petition of the Law and Order League by Judge Harris Clements, of the Posey county circuit court. The hearing on the injunction will be held in a few days.

Church to Show Pictures

The action was brought as a result of the efforts of the United Theatres Amusement Company to operate the Noble Theatre a few Sundays ago.

Beginning Friday night, January 14, the First Methodist Church of Princeton will conduct a moving picture entertainment every Friday night. Only educational, religious and character-building films will be shown. No admission will be charged. Members of the church committee, which has bought a projection machine, deny that the giving of a weekly entertainment has anything to do with the fight against Sunday shows which is being made by the churches of the aforementioned city.

T. O. C. C. and F. I. L. M. Club Combine to Make Charlatan Showmen Quit Shady Enterprises

THE Theatre Owners' Chamber of Commerce of New York City has gone after the "fly-by-nighter." This organization, which, in the short space of a year, under the presidency of William Brandt has done much for the industry, has joined hands with the F. I. L. M. Club to eliminate the charlatan from the ranks of motion picture showmen, and to keep the business of running a theatre on an ethical basis.

In a pithy editorial published in the Theatre Organ, the official publication of the Chamber, the organization voices its sentiment on irresponsible exhibitors in general and on the malefactors who have been making capital out of widely exploited productions in particular.

It reads in part: "Fighting with a manager who advertises an inferior picture as a big, widely exploited feature production, is like grappling with a pig in a mud puddle. The more you fight. the dirtier you get, and the better the pig likes it!

"But more effective, by far, is it to pen him up in a barb wire enclosure and keep him where he belongs. And that's exactly what the Theatre Owners' Chamber of Commerce, working in conjunction with the F. I. L. M., is doing with disreputable managers who attempt to cash in on the good will of big productions by digging into the junk piles, uncovering fifth-rate 'yeller drammers' and billing them as 'Way Down Easts.'

"The T. O. C. C., comprising as it does a membership of solid, far-sighted exhibitors, regards such practices as the rankest sort of fraud, unjust, not only to the theatregoer who is led to spend his money for something he doesn't get and to the reputable producer whose name and good-will are impaired, but to the business of exhibiting as a whole."

New Winnipeg Law Puts All Film Exchanges in Fireproof Structures

The city of Winnipeg, Manitoba, has adopted a film exchange bylaw which will make it necessary for all exchanges of that city to be established in a fireproof structure, having approved vaults and ventilation, before October 1, 1921. The law was adopted after assurance had been secured from exchange interests that a brand new building would be available for film offices by next fall. Each film company using the new structure will be required to pay an annual tax to the municipality of $25, and the bylaw provides for regular inspections of the building.

Winnipeg is the last of the large cities in Canada to have an approved moving picture exchange headquarters, large and appropriate structures being already in use in Toronto, Montreal and Vancouver.

The value of precautions for buildings in which moving picture exchanges are conducted was demonstrated in Toronto recently when the Hermant Building, the home of various film offices, was threatened by a serious fire in the premises immediately adjoining. A fairly large structure occupied by a chemical company was completely gutted, the loss being estimated at $250,000, and eight firemen were saved from death only by heroic rescues, but the moving picture building withstood the flames and was little damaged.

Paul Brunet Brings Optimistic News of the Industry from Pacific Coast

MOTION picture production is not suffering from "paralysis" notwithstanding the many statements to that effect which have found their way into print during the last few weeks. This denial is from authority noted throughout the film industry for his conservatism—Paul Brunet. It is, therefore, entitled to the fullest credence and will be so received by all whose interests are concerned in the manufacture and distribution of screen attractions.

Mr. Brunet has just returned from a visit to Pacific Coast centers of picture production where he spent more than two weeks with the object of satisfying his own mind regarding the actual production situation. Not only did he discover that there is no "paralysis," but that there has been none.

A Healthy Reaction

"It is true," said the president of Pathe Exchange, "that there has been a falling off in the output of pictures at most of the Pacific Coast studios, but that was a healthy reaction due to a period of overproduction. It was not influenced by any pessimistic attitude on the part of exhibitors, for it is not true that any such attitude has existed. It simply was good business to slow up for a little while and prepare for the era of greater general prosperity presently to arrive, and which was foreseen.

"Much of the misinformation regarding production conditions that has been printed came from sources that never are entirely reliable. At these production centers there is a constant ebb and flow of people working, and seeking work, as "extras." They are employed for mob scenes and work of that sort, whenever it is essential that the film show a crowd in connection with the action of the principals in the drama.

Irresponsible Statements

Naturally enough, these people call themselves 'movie actors,' and usually are willing enough to express their views for publication. Their employment always is irregular, and whenever production lets down temporarily for any cause whatever they are the first to feel the effect.

Whereupon they view the general situation with much pessimism—and often these views are printed in good faith as coming from bona fide members of the profession. This is what happened during the last few weeks, and is largely responsible for the unjustifiable accounts of 'paralysis' in motion picture production.

"I, myself, was considerably disturbed by these reports, but I have returned from a personal investigation of the actual conditions on the Pacific Coast in a most optimistic frame of mind. There is, and has been, no 'paralysis.' Conditions are more fundamentally healthy than ever before in the history of the industry.

Renewed Activity

Picture producers have taken a leaf out of the book of other manufacturers, and of dealers in staple articles of general consumption, and luxuries, and have cleared the way for renewed activity under brighter auspices—with a general tendency toward an advance in quality.

"My investigations were broadened and rendered simpler by the presence on the Pacific Coast at this season of the year of a large number of visitors from the East and other sections of the country—men of wealth and authority in all of the important industries. Without exception, their views and their plans for the immediate future reflected the attitude and the corresponding actions of the picture producers as I have stated them. All through the industrial world the decks have been cleared for action that spells solid prosperity.

Optimism Broadcast

"The picture studios have passed through their period of preparation for the promising near future and exhibit no more signs of retrenchment. But I was struck by indications everywhere of a settled determination to proceed henceforth on lines assuring a higher quality of productions. Emphasis was placed on this policy at the various centers where serials and features are produced for Pathe distribution. It was in the air at the Brunton and the Hal Roach studios, and in a hardly less degree elsewhere. Even the merchants of Los Angeles are sharing this optimistic attitude.

"I found the greatest enthusiasm existing among all who are instrumental in filming the Harold Lloyd Comedies. The latest of these—and the first to be made under the record-breaking contract with Associated Exhibitors—was practically finished. The opinion of all those figuring in it was unanimous to the effect that when the film has been cut and edited and finally titled, the public will see the best and funniest legitimate comedy of the Lloyd series, and probably the best and finest that has ever reached the screen.

Big Exhibitor Demand

"Producer Hal E. Roach and Harold Lloyd had, perhaps, less to say on the subject, but their gratification was none the less apparent. I might mention that at this studio no reduction in output has been either desirable or possible owing to exhibitors' demands which exceed capacity to produce.

"Returning from this visit to Pacific Coast producing centers personally so fully reassured respecting existing conditions and immediate prospects, I feel that I am discharging a duty to the public, as well as to the picture industry, in making this unqualified statement of convictions, and I entertain no fear of appearing unduly optimistic."

Film Industry Had Lower Percentage of Court Actions in 1920 Than Many Others

THE close of the year 1920 discloses that the motion picture industry has contributed its share to the enormous amount of litigation that keeps the wheels of justice revolving in the New York Supreme Court of the First Department, as the court for this district is designated.

While there has been a great amount of litigation the past year in these courts, involving individuals and concerns in the motion picture field, it is much to the credit of the industry to say that it has a lower percentage of actions instituted for various causes than any of the other large industries in commercial lines, as, for instance, the clothing, textile and kindred industries, which seem to excel as litigants.

The year just closed has witnessed a great many of the producing companies and individuals, either in the role of plaintiff or defendent. Among some of the former have been the Fox Film Corporation, Famous Players-Lasky, Goldwyn Pictures Corporation, International Film Service, Commonwealth Film Corporation, Victor Kremer Film Features, C. K. Y. Film Corporation, Select Pictures Corporation, Vitagraph Company of America and many others, while among individuals have been such notables as Douglas Fairbanks, Mary Pickford, Charlie Chaplin and Clara Kimball Young.

Many of these cases were settled amicably without ever going to trial, others where questions only of law are involved were decided by the justice before whom they were tried, and other where both questions of both law and fact were involved were decided by a jury. In a large number of instances involving motion picture litigation, the cause of the action is traceable to a breach of contract of some form or other, which seems to be also the basis for causes of actions in other lines of industry.

Germans Due to Finish "Anne Boleyn;" Fantastical Film Wins Public's Praise

(Special to Moving Picture World)

Berlin, November 21.

SINCE the last report little has changed in the external position of the German film market. The question of the hour, on which Germany's film market depends, the importation of foreign films, has not advanced a single step. The Federal Ministry of Economy (Reichwirtschafts Ministerium) which has the distribution of the allotted part of imported films, i. e., 15 per cent. of the entire German productions, to the different groups and firms, awaits the proposal of the film industry.

An agreement cannot be reasonably expected too quickly because the German film industry varies so greatly in its different interests. Not only do the film renters and exhibitors claim a share of the contingent, but even the producers are of the opinion that the importation of foreign films means a loss of a part of the domestic market, for which they must receive a compensation in the shape of a certain percentage of the imported films for trade purposes.

Ebert Views "Anne Boleyn"

The last month has been more or less a month of preparation, while in former years the season was in full swing at this time. In October the Union was still working at the completion of its mammoth film, "Anne Boleyn," which in regard to length, decoration and costs, is the largest ever produced on the continent. Even President Ebert, a number of government representatives and members of Parliament witnessed the shooting of this film, especially the mass scenes.

Guided by the general manager of the Ufa, Mr. Davidson, and Dr. Strauss, the chairman of the board of supervisory directors of the Ufa, the gentlemen visited the new property the Union and Messter had acquired. This day was one of great events. Over 5,000 extras populated the large fields, and Ernst Lubitsch, Germany's foremost director, supervised this throng, which participated in the coronation procession of Heinrich VIII and Anna Boleyn. The executives of the Ufa, Messrs. Bratz, Grau, Jacob and Somlo served as guides for the guests. The film will be shown in Berlin December 3. The leading role is played by Henry Porten, who is without an equal among Germany's most favored film stars.

Praise for Fantastic Film

"The Golem," a fantastical play, was completed last month and shown at the Ufa Palast at the Zoo on October 30. Even the newspaper critics, who in Germany are far from lenient with their criticisms, called this film a work of art and boasted especially of the great art of Paul Wegener and the power of imagination of Polzigs, the architect of the Rheinhard Schauspielhaus who had erected a fantastical town of the middle ages. The film, "The Golem and how it came into this world," was shown a few days ago to an especially critical audience —the bankers of Germany, who had an assembly in Berlin.

The Decla also had invited guests for the day to their studios in Neubabelsberg to show them the preliminaries for the big film, "The Judge of Zalamea." Mrs. Ebert, wife of the president, who before had had the opportunity to inspect the studios of the Ufa during the filming of "Sumurun," took advantage of the moment to see the Decla studios. "The Judge of Zalamea" was shown in the Marmorhaus in Berlin on October 29.

Historical Subject

This film was directed by a young Berlin stage manager, Dr. Ludwig Berger, who enjoys a splendid reputation in theatrical circles. Although the film is not without faults, it shows very strong and thrilling action and beautiful scenery. The scenario was worked out by Dr. Berger from a drama of the Spanish poet Calderon. The acting also, especially that of Albert Steinrucks, who played a leading part in "The Golem," and a young Berlin actress, Anna Straub, is remarkable.

The Gloria Film Company has at the same time completed its big film, "The Conspiracy of Genoa," and although it will not appear until early next year, I have had the opportunity to see it almost complete. If the season does not bring any unforeseen surprises of which I am not informed, "The Conspiracy of Genoa" will without a doubt be the most picturesque film of this season. The director, Paul Leni, in former years was an artist of renown.

Asta Neilsen also will appear in an especially large film this season. She has herself rewritten the old legend of Hamlet. Although this film is not completed, I also saw a greater part of it and believe that it is one of the best which will be shown this season in Germany. Besides this, Asta Neilsen plays the leading role in a Maxim Film, "Mate Holk," in which Paul Wegener is her partner. This includes the preparations which the producers of Germany have made for this season.

DAISY ROBINSON

Heading the cast in "Partners of the Tide," which is Irvin V. Willat's second Hodkinson release

State Righters Must Pay Tax, Government Contends

Buyers of state rights are considered as exhibitors in the collection of the film tax, according to a decision of the Bureau of Internal Revenue, Washington, D. C., which has ruled that the five per cent. tax shall apply in the case of state rights buyers.

The decision of the bureau, it is declared, is based upon the fact that nothing in the present form of lease prohibits the buyer from exhibiting the picture himself. This contention is opposed by the law committee of the National Association of the Motion Picture Industry, which says that state rights buyers purchase only for release to exhibitors.

The law committee is now endeavoring to have the bureau change its attitude. It is possible that this may be brought about by changes in the form of lease, whereby it will be stipulated that the state right buyer is not himself to exhibit the film but intends to rent it to exhibitors in his territory, from whom the five per cent. tax will be collected.

Film Company Files Suit

Suit has been filed in the New York county clerk's office by the Adolf Philipp Film Corporation, of 11 East Fourteenth street, to recover $6,715 from Frederick T. Van Beuren.

The film corporation charges that it paid the defendant $5,200 rent for a studio, and that subsequently it found a portion of the premises could not be used for the purpose they were rented, making it necessary to expend monies for the fitting up of the studio, bringing the sum expended with rental up to the amount sued for.

New York State Conference of Mayors Opposes Repeal of Local Option Law

IN announcing its 1921 municipal legislative program, presented to the governor and the New York State Legislature, the officers and advisory committee of the New York State Conference of Mayors, which represents every city in the state, has come out as opposing any attempt toward repealing the existing law empowering cities to regulate the operation of picture theatres on Sunday.

This announcement is of paramount importance to the industry, for the organization carries great weight and is aggressive during the session. William J. Wallen, mayor of Yonkers, is its president. Its special legislative committee is headed by Mayor William W. Chamberlain, of Johnstown, who will be assisted by the corporation counsels of a half dozen cities, including John O'Brien, of New York. Members of this committee will meet in Albany the latter part of the month for the purpose of considering what its attitude shall be on legislation introduced up to that time.

Argues No Repeal

In making public its stand on the regulation of motion pictures and theatres, the State Conference of Mayors, in its announcement of its legislative program for the year, says:

"The cities of New York State are opposed to the regulation of motion pictures by state censorship. This action is based on a comprehensive study made by a special committee organized by the conference to investigate the regulation of motion pictures.

"We are opposed to the repeal of the existing law empowering cities to regulate the operation of picture theatres on Sunday. If the present law is repealed the cities will be confronted with the same chaotic condition that existed before the enactment of the law, when the cities in some sections of the state were permitted by decisions of the court to authorize the operation of picture houses on Sunday, while in other sections cities were denied this right.

Local Option Satisfies

"We direct the attention of the governor and the legislature to the fact that whenever a city administration has submitted to a referendum the question of permitting picture theatres to operate on Sunday the vote has been in favor of granting the permission, with one exception. Some cities in the state favor the opening of picture theatres on Sunday; others are opposed. Under the existing law both are satisfied."

The question of repealing the present daylight saving law is also one in which a great many owners of theatres in New York State are taking a keen interest. The State Conference of Mayors announces its stand on this subject as follows:

"The conference recently asked the mayor of each city in the state to ascertain as accurately as possible the consensus of opinion in his community about the so-called daylight saving law, for the purpose of assisting to determine whether or not there has been any material change in sentiment during the last year. These replies show conclusively that public opinion has not undergone any material change, and that there is still a strong sentiment among urban residents in opposition to the repeal of the law, 74 per cent. of the replies received showing this to be a fact.

"The remainder are either in favor of a repeal or are non-committal. The majority of replies favoring a repeal are from cities generally regarded as railroad centers. There is, however, a pronounced sentiment for amending the present law to the end that it will be operative from May 1 to September 30. We, therefore, recommend an amendment which will result in the daylight saving law being effective from May 1 to September 30 only."

Agitators for Censorship Will Introduce Bill Before the Michigan Legislature

A MOTION picture censorship bill is scheduled to be one of the first measures introduced in the present session of the Michigan legislature. Its sponsors declare it will avoid the pitfalls of the one that failed to pass in 1919, but will have the support of the women's clubs of the state.

Senator Evan M. Hamilton, of Grand Rapids, and Senator John W. Smith, of Port Huron, are framing the bill. It will not create a paid commission to have control over pictures to be shown in Michigan. Instead, it will place the censorship power in the hands of the superintendent of public instruction.

Under this plan, Senator Hamilton believes the measure will not be open to the objection that the censorship fall into the hands of faddists and cranks.

The bill will strictly define what may be prohibited as indecent and improper pictures, and will permit the owners of censored pictures to appeal to the courts for redress.

Censorship Board Proposed

A plan has been proposed by the Detroit Council of Churches through Rev. Morton C. Pearson for the censoring of pictures in Detroit. Supporters of the plan say that it will prove equally satisfactory to those who are interested in censorship and the exhibitors.

A board of censors to be composed of three persons, two men and one women, is proposed. Royal Baker, now police censor of pictures, would be one member. The two members would be appointed by the mayor for indefinite terms.

A central screening room to be provided by the Michigan Motion Picture Exhibitors' Association in Detroit is proposed. All pictures which passed muster, on being sent to different localities, would carry trailers showing the Detroit approval. It is believed this would obviate the necessity of any legalized state censorship.

The plan is now under consideration by the mayor, police commissioner, the recreation commission, the Detroit Council of Churches and the Michigan Motion Picture Exhibitors' League.

Quebec Censors Condemn Griffith's "Way Down East"

The Quebec Board of Moving Picture Censors sprang a sensation on January 8 when announcement was made by Chairman R. de Salles that his board had seen fit to condemn D. W. Griffith's "Way Down East." No official reason was offered for this action, but it is understood that it was rejected for religious reasons.

Intimation was given through a local representative of Mr. Griffith that the decision of the Quebec censor board would be contested in the Canadian courts unless the Quebec censor board will consider an appeal.

Pictures in Schools

Efforts are being made to have juvenile motion pictures included in the curriculum of Washington (D. C.) schools. For the purpose of interesting school officials and the public in the movement, it is understood that local society leaders are planning the presentation of a series of such films at a local theatre every Saturday morning.

School and civic officials, it is stated, have indorsed the plan and a number of prominent Washingtonians have been invited to attend the first showing of the pictures.

Puritanical Group in Minnesota Busy; Duluth Showmen's Interests in Danger

THE exhibitors of Duluth, Minn, are facing the fight of their lives this week in an attempt to thwart the plans of the reform elements of that city to force through the city council a rigid censorship ordinance. So serious is the situation in Duluth and so active have become the "Blue Sunday" advocates throughout Minnesota, that President William A. Steffes of the United Theatrical Protective League is in Duluth directing personally the fight against the proposed ordinance.

As soon as this matter is concluded, Mr. Steffes will begin active preparations for lining up the exhibitors of the State against Senate File No. 18, introduced in the Minnesota Legislature last week by Senator Peterson of Northern Minnesota. Senator Peterson's bill—the most drastic ever offered in the Minnesota legislative body for regulating the motion picture industry, proposes Sunday closing, censorship and elimination of "objectionable features in films."

Steffes Leads Campaign

Mr. Steffes declared that the exhibitors of the State are 90 per cent. organized and that steps will be taken immediately looking to laying before the legislators the consensus of opinion in each locality on Sunday closing and censorship. Patrons of all theatres will be given an opportunity to express their opinions on the proposed move.

The preliminary move of the reform element to gain a foothold in Minnesota received a distinct defeat at Waterville, Minn., last week. Upon learning that an attempt was to be made to have an ordinance passed by the Waterville city council to create a censorship board for motion pictures in that little city, Mr. Steffes made a trip there to aid the exhibitors in combatting the move.

Waterville Saved

The people of Waterville were acquainted with the provisions of the proposed ordinance. They besieged the city council in such numbers in opposition to the measure that it was lost by a three to one vote. The ordinance carried a rider providing that all pictures should be reviewed by a censorship board during the afternoon that they were to be shown. Failure of a picture to pass the board would leave the exhibitor without material for a showing.

"The exhibitors of Minnesota are with their backs to the wall fighting for the lives of their business," said Mr. Steffes. "The time for moderation is past. Our enemies are coming out in the open and now is the time to fight them. It must be a war to a finish.

"We believe that the public, when it comes to learn just what our enemies propose to do, will rally to our aid. The motion picture industry is threatened with strangulation by those who either do not realize what they are attempting to do, or are wilfully determined to ruin a group of business men who have done more than their share to benefit their respective communities."

To Close Deal on Books

Arthur Levey announces that a deal will shortly be closed with one of the leading producing companies for the screen rights to the books of Louis Tracy, C.B.E., well-known novelist. The transaction may also include the services of Mr. Tracy to write original stories for the screen.

Mr. Levey is handling the business by special arrangement with Louis Tracy and E. J. Clode, publisher.

Mr. Tracy is a close personal friend of Lord Northcliffe and recently returned from London after six months as associate editor of the "London Times."

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Temple Bill Proponents Claim Screen Shows Contempt for Protestant Clergy

OPPOSITION to the Temple bill, now pending before the House Committee on the District of Columbia, better known as the Blue Law for the District of Columbia, is growing daily and to such an extent that there is coming a complete revulsion of feeling against reform, misguided or otherwise. It begins to look as though these self-appointed purifiers of the nation's morals have undertaken a most unpopular work—a work that will stand against them in efforts in other directions.

Clubs and business organizations of Washington are adopting resolutions expressing their disapproval of the Temple bill. The difficulty, however, is that the people of the city are without a vote and their approval or disapproval does not get very far. The aid given by outside organizations and the individual citizens of other states and districts is very valuable. By this means Congress is informed that the American people consider the Temple bill a direct attack upon their liberties and it does not look as though they would stand for it.

Commerce Chamber Opposition

Emphatic opposition to the bill was voiced at the monthly meeting of the Washington Chamber of Commerce board of directors who voted to instruct a special committee of three to oppose this bill before the House Committee on the District of Columbia, should it come up for a hearing, and also to oppose any other bill introduced during the present session of Congress "aiming to restrict the liberties of the residents of the District of Columbia on Sunday as they now exist."

Action on this matter was taken following the reading of a letter from the Better Business Bureau, which is asking other organizations to co-operate in fighting the bill. Francis X. Wholley, director of the Better Business Bureau, is very active in his opposition to the measure. The membership in this organization comprises some of the best known and most prominent retail merchants in the city.

Under the terms of the Temple bill all work not of necessity would be prohibited in the District of Columbia on Sunday. All places of amusement would be closed and it is predicted that the next step would be the passage of a law compelling all residents of Washington to attend church on Sundays.

During the discussion by the commerce board of directors, speakers were vigorous in their denunciation of the legislation. Backers of the bill were described as "serious-minded, hard-working fanatics," and references were made to "experimenting on the District through the exertion of pressure upon Congressmen in their home districts." However, it is possible to use the same tactics in opposition to the bill and the readers of this article and their friends can tell their congressmen they do not want such a law for the District as is proposed.

Contempt for Ministry?

The Washington Bureau of Moving Picture World is in receipt of a press notice which states:

"The Board of Temperance, Prohibition and Public Morals of the Methodist Episcopal Church announces that it is going to exert every effort during the coming year to stop the contemptuous treatment of the Protestant ministry by some cartoonists, writers and actors. Particular attention is called to a series of comic cuts by 'Pop,' published in Washington December 29, picturing a Protestant minister in a most discourteous fashion. These pictures are simply typical of others appearing constantly.

"On the stage and in motion pictures the Protestant minister is seldom represented except as an effeminate fool. The members of the Protestant churches are exhorted to be liberal, to take humor as humor and to be slow to wrath. But the members of the Roman Catholic Church do not tolerate such treatment of their priesthood, which is always represented on the stage and elsewhere in a most favorable way, and whose religion is treated with consideration. The Catholics are to be commended. The time has come also when Protestants should not tolerate any other than courteous treatment of their religion and ministry.

"The matter is being brought to the attention of preachers' meetings not only of Methodist but of all other denominations throughout the country, to the entire religious press and the entire Methodist ministry. Protestant ministers everywhere are being asked to bring the matter to the attention of their congregations and are requested to report any violations of ordinary courtesy to the Board of Temperance, Prohibition and Public Morals, which will make them public. Attention has already been called to one act formerly offered by Ziegfeld in which an actor portrayed a Protestant minister in a blasphemous way.

"All that the Protestant churches want is the courtesy accorded to the Roman Catholic Church and they are going to get it if possible. It is believed that this objectionable development has crept upon the newspapers inadvertently and that both they and the motion picture interests at least will be glad to check it sharply."

Improved Cable Service

(*Continued from page* 394)

lected from the United States Shipping Board $500,000 due as the result of allocation of the German interned vessels. The improvement will be only temporary, however. Both imports and exports are decreasing and money is tighter. The December trade balance was unfavorable. There have been some failures. Credits are more difficult to negotiate. Higher government taxation in the form of income taxes and increased export duties seem probable. The market is dull because overstocked. Lower prices are predicted. American merchants should make every effort to retain Peruvian markets, but they will have to meet the competition of firms who are dumping low-priced goods in the country.

Venezuela

That the trend of Venezuela's financial situation during December was unfavorable and it is felt that the bottom has not been reached. The banks have curbed credits to bring about a most necessary deflation. It is predicted that the general price level of Venezuelan export products will reach in January a still lower level, and that a general business depression is inevitable. Some failures have occurred and serious failures are feared. The British have continued to allow the usual credits to their well-established customers. The demand for further importation is dull. There has already been a marked decline in imports of American goods. Despite this, there has been a notable activity on the part of foreign concerns to open agencies.

Mexico

That the expectation of lower silver in Mexico is decreasing the orders of foreign goods. Bank rates have been raised and money is much tighter. Serious failures are feared. The general condition of government finances is unfavorable. Through a reduction of export duties a lower taxation has been brought about. There has been a decrease in both imports and exports. The market is overstocked with export commodities. Prices are lower and a further drop is looked for. Unemployment is in evidence and the cost of living is increasing. An increasing number of salesmen of all nationalities is in evidence.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.
Member Audit Bureau of Circulations

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IN the course of his very active life never has there been a time when Benjamin B. Hampton was not interesting. His progress has been upwards and we are moved to describe him today as Moses Number One. We are of the opinion that it will take several separate and distinct Moseses to lead the moving picture business out of the Land of Egypt, because no one man can be expected to carry out unaided the correction of such faults as obtain in our industry. But Benjamin B. Hampton has started in and we credit him now.

We acclaim Mr. Hampton for having had the courage in an article in the Pictorial Review for February, entitled "Too much sex stuff in the movies? Whose fault is it?" to frankly discuss the various phases of picture production and the public's responsibility for types of pictures which are most profitable.

The article is long, but every word of it is important and we suggest to our readers that they consider all that he has written and, as well, the spirit of helpfulness which underlies his authorship.

Mr. Hampton places the responsibility on the public and he proves his case. We are of the opinion that this article is one of the finest documents against legalized censorship that has been produced since the screen began. It reflects credit on Mr. Hampton, credit on the Hodkinson organization with which he is associated as a producer, and upon the entire industry.

If it were not for the fact that C. C. Pettijohn has recently been elected president of the Publicity Haters' Union, Local No. 23, we would call especial attention to his fine and unselfish activities in the campaign to save the lives of 250,000 starving children, but under the circumstances our hands are tied. We can only assure C. C. Pettijohn that the name of C. C. Pettijohn shall go unhonored and unsung, although it seems too bad that C. C. Pettijohn should remain nameless.

It has been officially and expertly decided that moving pictures don't hurt the eyes. But they do hurt the feelings of the censors because they have entertainment in them. As Roscoe Conklin said of the Pilgrim fathers and bear baiting: "They didn't care so much about the feelings of the bear, but they objected to the fact that the sport afforded amusement to the onlookers." To the warped soul of the reformer anything that gives pleasure is wrong, and as moving pictures give healthful pleasure to the millions, they are, therefore, fiendish and of the very devil himself.

Jacksonville, Fla., through its Chamber of Commerce, has taken a step which means much to the moving picture business and much to Jacksonville. After negotiations with Mr. Murray Garsson arrangements have been completed whereby Camp Johnston is to be converted into a great moving picture studio, and as a result Jacksonville itself is bound to become an important film manufacturing center. It is close to New York, the climate is excellent and in every respect conditions are favorable to moving picture making. Unquestionably other film companies will head in that direction, and we will not be surprised to see in the course of a few months a flourishing community of moving picture activity which will rival the two great centers already established.

A Really "Better" Picture

It would be interesting to note the confusion and dismay which would spread over an audience made up entirely of reformers and censorship enthusiasts if they were to see projected upon the screen "The Higher Law," a new Selznick production, in which Ralph Ince figures both as director and star character. I saw it during the present week, and when it had finished I felt much as a man feels who has just enjoyed a holiday in the open air. I was refreshed.

The primary purpose of the moving picture is to recreate the individual by taking him for the time away from himself and the cares of the day and carry him into storyland so that he, being absorbed by the play, will derive the normal benefits of rest and change. When a picture does this it attains, in my opinion, the highest place, the natural place in its own wonderful domain.

"The Higher Law" is a simple, appealing story from the life of Abraham Lincoln, so linked with the present day that it can neither be called new nor old. It is charmingly contrived, skilfully directed and very well acted. Mr. Ince, in his interpretation of Lincoln, gives a noble characterization in which none save the captious could find a flaw. He lives Lincoln, and through the character impresses the spectator into absolute forgetfulness of self and surroundings.

It is not my purpose to tell you the story. The screen tells it so much better. But it is my purpose to advise you that this production is a great credit to the industry, and to assure you that your patrons will find in it a human type of satisfying entertainment that will bring them back to your theatre for more of the same thing.

"The Higher Law" is in all respects a great success as a production, and I commend it to your especial attention.

ARTHUR JAMES.

Dorothy Phillips Speaks of Herself and About "Man—Woman—Marriage", Too

By T. S. daPONTE

ADVENTURE, it has often been said, lurks just around the corner; romance is likely to be actually stumbled over, if one is not careful. So, in the lobby of the Commodore Hotel when a bell-boy came to me and said: "Miss Phillips will see you now—room 1849," I nodded a surprised assent, and decided that here adventure or romance or whatever it was going to turn out to be, was knocking at my door, as it were.

Evidently somebody had been inquiring for Miss Phillips, and I had been mistaken for the other "gent."

On the eighteenth floor the floor attendant answered my query as to Miss Phillips' whereabouts with a fund of information. "Miss Phillips—Miss Dorothy Phillips, moving picture star," she said brightly in answer to my question for direction. "Walk straight down the hall, then turn to the right—room 1849."

Then a light flashed across my mental vision. Dorothy Phillips! Movie actress! Ah! Dorothy Phillips, the Star, of course. She had evidently been expecting an interviewer. He was probably waiting in the lobby now. And the mistaken bell-boy had sent me in his stead.

A Tough Job

Interviews with movie stars were not, what you would call exactly my line. If it had been a talk with Jack Dempsey, for example, or Mr. Tex Rickard, or "Babe" Ruth, I would have known exactly where I stood. But a movie star, and especially a feminine movie star, flabbergasted me. It was with more or less trepidation that I stepped toward "1849" cogitating the questions I should ask as I went along.

A knock on the door—a moment's wait, and then it was opened.—A "he-man" stood in the aperature!

"Good evening," he boomed cordially, as he grasped my hand and jerked me across the threshold. "You came to see Miss Phillips?" he went on, indicating a neatly attired little figure which arose from a sitting position on one of the twin beds in the room. She smiled a welcome. Then indicating the man who had opened the door, her voice trickled across my bewildered mind like rippling water over hidden rocks: "Allow me to introduce my husband," she said, "Mr. Holubar—Allen Holubar."

Made a Break

Here they were then—Dorothy Phillips, one of the famous of filmdom, and Allen Holubar, hardly less well known.

Trying my best to appear at ease, I turned what I intended for an inquiring look upon Miss Phillips and asked casually: "Well, Miss Phillips, how're they hittin'?"

Immediately I realized I had made a break. These two were monarchs in the movie field and I had fallen into the vernacular of the base-ball diamond.

Miss Phillips big blue eyes opened wide in astonishment. Mr. Holubar hid a smile behind his hand. His eyes twinkled. Evidently he understood that movies were not my forte. So he began to speak without waiting for me to fire any more questions. "We've just finished 'Man—Woman—Marriage'," he said, "We're here——"

Somehow the word "marriage" struck upon my embarrassed consciousness. Realizing that I had already made a break, and trying to cover it up, I put my foot into it again.

"Ah, let me offer my congratulations," I said rapidly, "you movie people certainly do get away from the post at the drop of the flag. Why, I hadn't heard——"

A Mistake

Then I caught the look of surprise on Miss Phillips face again, "Oh, you're quite mistaken," she said. "We've been married quite some time. Mr. Holubar was going to explain to you about our latest picture; it's called 'Man—Woman—Marriage,' and we just finished it several weeks ago and are here in New York to see that it is launched auspiciously. It's going to be released through First National, and it's going to be advertised, oh, very heavily, and we're all pleased with it, and I'm just SURE it's going to make a big hit."

Make a big hit! Why, if any picture which had for a heroine that winsome little figure who sat on one of the twin beds with her feet tucked so childishly under her, wouldn't make a big hit, then I was sure the public must lack all sense of appreciation.

Not Like a Movie Queen

She was dressed for the street as she sat there—was Miss Phillips—even to her hat and veil. But it wasn't at all the sort of dress that you'd expect a movie actress to wear. It was dark blue, and trim and neat—almost severe in its tailor made simplicity. There were low tan shoes on her feet, which peeped out from beneath her dress occasionally as she changed her position on the bed, and on her finger flashed a great diamond that reflected a blue white light from its many facets. It was the only thing brilliant about her attire.

The room: No it was not at all like you'd expect a movie queen's and a movie director's room to be after you had heard so much about the oodles of money that they earn, and the more than oodles that they spend in making their films and otherwise.

Holubar Seemed Tired

Besides the twin beds there were two chairs—a big arm chair—which Mr. Holubar and his wife insisted that I occupy, and another little chair which Mr. Holubar sat in during the few moments that he was not draped lengthwise on the other twin bed. Then there was a dresser, and a small wardrobe trunk, and the inevitable feminine hat-trunk.

From his reclining position on the bed Mr. Holubar answered the almost constant telephone calls. "It's Miss Wilson, of First National," he said to his wife after answering one of them, "She wants to see you."

"Miss Wilson—Miss Wilson," Dorothy repeated vaguely. "I don't know who she is, but tell her to meet me at the hair-dresser's on the mezzanine floor in half an hour."

Here, then, was the feminine trait of embellishment cropping out, and it brought me back to the knowledge that I was expected to ask leading questions. "What are you going to do in New York, Miss Phillips?" I popped out with.

Wants to Shop a Lot

"Oh," she exclaimed girlishly, "I'm going to buy and buy and buy. There are so many be-au-ti-ful things in the stores. And I love them so! And there are a lot of good shows here that I'm dying to see. Some, of course, I've seen already, but there are so many more to take in."

(Wouldn't that bump you? Which is a way of saying wouldn't that knock you for a goal, to hear an actress say that she's just dying to see some shows? You'd think she'd be tired of the theatre, and all that—quite blase regarding theatrics. But not so with Dorothy.)

Her eyes sparkled as she spoke of the stage. And she was especially animated as she spoke of the stage-folk's clothes. "They're so dainty and fresh looking here," she said. "And they're so old and seemingly shopworn when the plays finally get to Los Angeles. I'm speaking, of course, of the 'legitimate' shows, not the movies. The stage plays that are good don't usually get to Los Angeles until about two or three years after they've had their Broadway openings.

Loves New York

"Don't you think everything here is perfectly glorious?" she rippled on. "Why, I haven't been to New York for ages, it seems to me, and I just love it here. Of course I can't find any fault with California with its natural beauty and its salubrious climate, but the weather here too, has been beautiful since we arrived Christmas week, and I would rather spend a winter in New York under these conditions than anywhere else I could imagine.

"I've spent a good deal of time riding horseback around the suburbs in Jersey during the last few days, and I found it all so lovely. I don't like to think of leaving, but I suppose we'll be going back in about three weeks after our new picture is released."

"Yes, we'll be going back," chimed in Holubar, raising himself on an elbow from his reclining position, "but we haven't decided as to our future course. However, I can tell you something of what we've been doing in a business way, though I find it difficult to talk about myself.

Cost $400,000

"In the first place it took about four months to make 'Man—Woman—Marriage,' and we used up about 300,000 feet of film. That, however, has been cut to 9,000 and it makes a nine reel picture. They've got out a lot of posters for it made by the artists, Leon and Bracker, and they're quite exceptional in their way—more like etchings than the usual movie poster.

"First National's going to make a big splurge in the advertising—they think it's one of the best things they've handled, and I'm mighty glad too to be connected with that organization. Mr. Albert Kaufman, of New York is associated with me in the business end of the production. The cost to make it? Why, yes, it cost $400,000,'" he said easily, just as nonchanantly as you'd speak of spending forty cents.

"Phew!" I whistled, "that's nearly as much as Dempsey and Carpentier are going to pull down for their scrap. That sure is a lot of money."

A Good Cast

"Oh, not so much for a production like ours," chimed in Miss Phillips, "and when you see it you'll be convinced it cost every penny of that. It's sumptious. And we've got a good cast, too. James Kirkwood plays opposite me—he played also, you know in 'The Luck of the Irish' and 'The Scoffer.'

(*Continued on page* 404)

Bookings on Beban's "One Man in a Million" Being Accepted by Robertson-Cole Branches

THE week following the signing of the contract between Robertson-Cole and George Beban, whereby the former undertakes the distribution of Mr. Beban's special production, "One Man in a Million," finds the work of preparing an elaborate exploitation and advertising campaign for the picture well under way.

"One Man in a Million" on January 8 opened a week's engagement at the New Brandford Theatre, Newark, N. J., this being its national premiere. Following this it will continue to play off the $100,000 in contracts which Robertson-Cole secured as part of its agreement with Mr. Beban and Sol Lesser, who was allied with Mr. Beban in making the production.

Only two or three of these engagements will have been played before Robertson-Cole will present to the trade its complete campaign for putting over "One Man In A Million," and then first runs everywhere may have the picture. Bookings are now being taken by the Robertson-Cole branches in every section of the United States.

Fine for Exploitation

"One Man In A Million" is highly adaptable to exploitation in many forms. It has several human problems mingled with its action. Its actors present such picturesque characters as a city pound-master, a post-war group of Belgian waifs, a Belgian mother seeking her lost child; a combination Fagin and bootlegger, a detective who pursues his investigations along sociological angles, dozens of children in appealing roles, and scores of dogs of all sorts, not to speak of a most remarkable educated parrot.

The backgrounds add further to the exploitation possibilities. They include a city dog pound, and city streets wherein the dog catcher has amusing and dramatic adventures, a colorful low lunch room, a mysterious den of thievery and a secret still beneath the sidewalk, the home of the humble, big-hearted Italian, who is the picture's central figure, and many other interesting scenes.

The story is that of a kind-hearted Italian lunch-counter man who protects an unknown cripple from the abuse of the harsh character who owns the lunch room, and so loses his job.

Mr. Beban is supported by George Beban, Jr., as an appealing little Belgian boy; by Irene Rich as the mother; by Helen Jerome Eddy as the girl with whom the dog catcher falls in love; by Lloyd Whitlock as the detective; by George Williams as the evil restaurant man; by Jennie Lee as the wife of the latter; and by Wade Botoler as an inspector of immigration, besides "Bo-Bo," the parrot, and "Toodles," the dog.

Finkelstein & Ruben Opens Loring Theatre, Beautiful Minneapolis Neighborhood House

FINKELSTEIN & RUBEN, First National franchise holders for the Northwest, have opened the Loring, announced as the largest and finest suburban theatre in the Twin Cities, and said to rank up with the best in the country.

The Loring, which is located at Nicollet Avenue and Fourteenth street, Minneapolis, has a seating capacity of twelve hundred. It took more than a year to complete and cost in excess of $250,000. It is the embodiment of all the features of modern motion picture house comfort and beauty.

The building is seventy-five feet wide and one hundred and twenty-five feet long. It is constructed of buff brick and terra cotta. The lobby is of white marble, with the dome in buff and blue. The structure is entirely fireproof. Entrance to the lobby is on Nicollet avenue, one of the principal thoroughfares of the city.

Spacious Marble Staircase

From each side of the lobby lead spacious marble staircases to the balcony and to the rest rooms on either side. On the balcony level is a waiting room for women fitted up with luxurious furnishings, easy chairs and divans. Cove lighting is installed throughout. Blue and gold in peacock design form the interior decoration scheme.

The theatre is the consummation of a dream long cherished by Messrs. Finkelstein and Ruben to give the apartment house section of Minneapolis a house commensurate with those in the downtown district. It is the plan of the owners to schedule in the Loring high-class features so quickly after their downtown appearance as to make it virtually a first run house.

"Construction of the Loring justifies our faith in the desire of the theatregoing public of Minneapolis and the whole Northwest to have the best," said G. N. Briggs, publicity director for the firm. "We believe that motion pictures are due for an era of unexampled prosperity. We shall continue our policy of giving the public the greatest possible value in motion pictures that it is within our power to give at the lowest prices we can consistently make."

The theatre was named after Charles M. Loring, Minneapolis busines man who promoted the park system of the city and after whom the section in which the Loring is situated was named. C. Teorey, who has had considerable experience as a manager of suburban houses in the Twin Cities, is manager.

New Allen Theatre In Cleveland to Be Pre-Release House

If present plans do not miscarry, Cleveland will witness the opening of one of America's finest photoplay houses when the Allen Theatre on Euclid avenue, now rapidly nearing completion, throws open its doors to the public on or about Monday, February 21. When completed, the structure will undoubtedly represent the last word in modern theatrical construction, and although the Allen will not be the largest house in the United States, it will be one of the real show places of the country.

With a seating capacity of 3,500, the theatre will be devoted to the presentation of exceptional motion pictures exclusively. Messrs. Jule and J. J. Allen plan to make this, the most recent addition to their chain of over sixty theatres, the pre-release house of America. Producers of high-class motion pictutres are being invited by the Messrs. Allen to arrange for the premiere of their features to be exhibited in this palatial theatre. This invitation has been extended to the independent producers as well as to the established companies.

Runs of one and two weeks, depending on the merit and drawing power of a picture, will be the established policy of the house. All productions will be given elaborate presentations and special musical settings.

Mayor Stops Sunday Shows

Blue laws, as far as moving pictures are concerned, will be invoked upon the beautiful new theatre which is being erected on Coventry Road, in Cleveland Heights, a suburb of Cleveland.

The mayor of that municipality has announced that no Sunday moving picture performances will be permitted. The new theatre is almost ready to open.

Dorothy Phillips Speaks

(*Continued from page* 403)

"My own last picture? Oh, that was 'Once to Every Woman.' We made that about a year ago, but there was some difficulty about releasing it. I didn't do any pictures after that until we started on 'Man—Woman—Marriage.' My husband and Miss Scholl colloborated on the story, and it's a good one. He also made 'The Right to Happiness" and 'The Heart of Humanity,' and from that, of course, you can tell that he knows pictures and how to direct them." And she looked admiringly at him.

Agreeing with anything Miss Phillips might say would come easy to any man. I nodded my head affirmatively, though I thought in my less esthetic soul that I would appreciate far more the films of the recent Dempsey-Brennan imbroglio.

The telephone jangled again. "You say he wants an interview?" inquired Miss Phillips from her end of the wire. "Yes, send him up." And she put the receiver back on its hook.

There was a lull in the conversation. I tried to seem at ease and start it again. "We'll—'er, what do you think about this big clown Beckett—the guy that Moran tipped over the other day," I said casually.

Again there was that look of surprise in Miss Phillip's eyes. "Big clown Beckett?" She inquired. "Why, I never heard——"

A knock at the door came to my rescue. As the new interviewer came in I backed out. As the door was closing I heard Miss Phillips say with a rippling laugh to the newcomer: "Oh, that was SUCH a queer man who just went out. He——" The door closed before I could get an earfull as to my "queerness."

Salient Films to Produce in the East; Goosmann, Davis and Weeks in Firm

THE Salient Films, Inc., a New York corporation, announces its entrance into the ranks of producers who will film their pictures in the East. It will produce a series of ten five-reel features during 1921. These pictures will be made in New York.

The new firm is composed of Max F. C. Goosmann, Frank Weeks and J. Charles Davis, 2d, respectively, president, vice-president, treasurer and secretary, the last named also being supervising director, with full authority over all productions of the company.

Messrs. Goosmann and Davis are well-known in the motion picture industry, both having been connected with prominent firm from which they resigned to assume their present positions. Mr. Goosmann was for several years an executive of Famous Players-Lasky, traveling all over the United States for his company. He resigned as office manager of the New York exchange of Famous Players to manage the New York exchange of the Empire State Film Corporation, an independent motion picture distributor. This enabled him to study the state rights end of the business. From there he went to Robertson-Cole Distributing Corporation, where he was until last week.

Weeks and Davis

F. W. Weeks is a newcomer to the ranks of producers. He has long been interested in photography and has patented several inventions pertaining to the motion picture end of the business. He will devote his entire time to the affairs of Salient.

J. Charles Davis, 2d, came to the motion pictures in 1912 from the ranks of advertising men. He has devoted the intervening time to an exhaustive study of the business, having been scenario writer, assistant director, director, film editor, producer and exhibitor. He has devoted the last two years to advertising and exploitation, having been exploitation manager of the New York exchange of Famous Players. He resigned to be advertising and exploitation manager of Empire State, which he left to be director of advertising and publicity for the Arrow Film Corporation. He will have entire charge of the producing end of the business for Salient and states that work on the first picture will be started at once.

To Eliminate Money Waste

President Goosmann stated that it is the intention of Salient to produce good, strong human interest stories with a well chosen cast, and to give them careful production with the best of direction and photography. It is the purpose of the company to make these pictures with a careful attention to cost, which will eliminate the vast sums of money so often wasted in making pictures.

A carefully devised system of producing will be followed, which, it is claimed, will permit the turning out of a high grade product far below the usual cost, but equal in every respect to the present standard of feature productions. It is the belief of the company that with the curtailment of production by the program companies and the tendency of producers to concentrate on "super-specials" that there is not only a place, but a demand for good pictures that can be made and marketed for a moderate sum. The productions of Salient will be released on the independent market.

A number of stories have already been secured and negotiations are now being conducted for the services of several well-known players. Salient Films has opened offices on the fifth floor of 522 Fifth avenue, New York.

Big Surprise Promised

A smashing surprise is promised the public when Charles Ray's fourth independently produced picture, an adaptation of James Whitcomb Riley's poem, "The Old Swimmin' Hole," is released by First National on February 7. According to Arthur S. Kane, who presents the star, the particular feature that is destined to make exhibitors and fans alike to stop, look, and—look again, is something unique in film production.

Directors Association Elects New Officers

The annual meeting of the Motion Picture Directors' Association as well as the date for election of officers, fell, simultaneusly, on January 4. A large attendance gathered to cast their votes for their favored candidates, with the result that Charles Miller will succeed James Vincent as director, Charles M. Seay will take up the work of scenarist, laid down by Travers Vale, and the other officers elected are as follows: Assistant Director, S. E. V. Taylor; Technical Director, Robert G. Vignola; Treasurer, C. Jay Williams; Inner Guard, Robert Ellis; Outer Guard, George A. Lessey; Trustee for Three Years, James Vincent.

Following the meeting Mr. Miller was recipient of many congratulations and friendly handshakes. He said that it was one of the times when he had little to say except that he was as proud as President-elect Harding, and that he promised a year that would keep all members of divers committees busy.

Idaho Jackies Applaud Charles Ray Production

The officers and men of the United States battleship Idaho, then at anchor off San Pedro, Cal., had a treat recently when Charles Ray's picture, "Forty-five Minutes from Broadway," was shown aboard the ship by special arrangement with the Los Angeles branch exchange of First National.

Commander C. L. Hussey wrote this letter to Arthur S. Kane, who presents the star in his pictures:

"The Charles Ray picture, 'Forty-five Minutes from Broadway,' was shown on board the Idaho Thursday, December 16. We advertised it a week in advance by showing a slide, and this, in addition to the reputation of the picture, attracted a large audience. The picture was very well received by the officers and men. It's a pleasure to indorse a picture of this quality. It is a pity that there are not more photoplays on the market as clean and wholesome as this one."

National Board Show to Include Chaplin Comedy

Announcement that Charlie Chaplin's "The Kid," First National's six reels of joy, will be included on the program of the subscription benefit performance to be given at Carnegie Hall on January 21, by the National Board of Review of Motion Pictures for the working fund of the children's department, has started a demand for boxes among producers and stars of motion picture companies which indicates that the house will be sold out before the doors are opened for the showing.

Before the announcement that "The Kid" would be shown, the natural drawing powers of "Passion," starring Pola Negri, the First National attraction which was to be the main feature, combined with a presentation by S. L. Rothapfel, and the interest felt by the trade in the objects of the children's fund of the national board, presaged a crowded house. Since the announcement that for two of First National's first group of Big Five productions would both be shown, the demand for seating accommodations has surpassed anything which the committee in charge has anticipated.

Get Prints of Willat Picture

Irvin Willat has shipped to the W. W. Hodkinson Corporation from the West Coast the completed print on "Partners of the Tide," his second independent release. Accompanying this print were several exceptional stills which demonstrate conclusively that Mr. Willat has once again succeeded in creating a fascinating picture of the sea and its folk.

OFFICERS OF THE NEW SALIENT FILMS, INC.
Left to right: J. Charles Davis, 2d; Max F. C. Goosmann, president, and Frank W. Weeks, vice-president and treasurer, secretary and supervising director

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

The Rookie's Return

(*Douglas MacLean—Paramount—5 reels*)

M. P. W.—Its limitations class it as only fairly good entertainment.

E. H.—Ordinary of merit, but entertaining.

N.—Quite frail, but fairly pleasing.

T. R.—Offers bright flashes of rollicking humor and a medley of amusing farcical situations which develop to a merry and pleasing climax.

Two Moons

(*Buck Jones—Fox—5 reels*)

M. P. W.—Is ahead of the average Western production in several respects.

N.—Buck Jones in a story of gunplay and hard riding.

W.—Stars put over ordinary material which lacks originality.

Two Kinds of Love

(*Featured Cast—Universal—5 reels*)

M. P. W.—Tells Western story of average interest.

N.—Rather crude, but has moments of interest.

T. R.—Good acting and skillful direction mould it into a very satisfactory melodrama.

W.—Western "meller" somewhat shy on interest.

Blind Wives

(*Estelle Taylor and Marc MacDermott—Fox—9 reels*)

M. P. W.—Is far above the average feature subject in substance, despite the fact that the very magnitude of the conception makes it difficult of presentation.

E. H.—Absorbing story presented with a wealth of detail that makes for good entertainment.

N.—Another episodic picture of certain appeal.

T. R.—A superfeature contained in something more than eight reels, and is an offering that should mean a great deal to the box office of any theatre.

W.—Will satisfy but doesn't match up with recent Fox specials.

The Bait

(*Hope Hampton—Paramount—5 reels*)

M. P. W.—Is pure melodrama. The best features of the production are some sensational incidents during the early portion of its development, notably the escape of some wild beasts from their cage into the crowd at a variety entertainment.

E. H.—Exciting, mysterious and fascinating, although lacking, by reason of its nature, the beauty of the usual Tourneur setting.

N.—Rather hectic but fairly interesting.

T. R.—Offers an interesting story of the underworld, with pungent thrills, numerous complications and a happy climax.

W.—Another society crook melodrama; well enough produced and sometimes interesting, but isn't new.

The Hundredth Chance

(*Featured Cast—Stoll—6 reels*)

M. P. W.—Interesting adaptation of novel of English racing life.

E. H.—Is a pleasing presentation of the triangle plot, simply but interestingly told, with an anti-climax that will thrill the most blase.

N.—Familiar story is well picturized.

T. R.—Is a melodrama with a better story than we usually encounter, and the steeplechase in the closing scene is sufficiently interesting to attract exhibitors because of the exploitation possibilities.

W.—Well made production helps plot lacking originality.

Bunty Pulls the Strings

(*Featured Cast—Goldwyn—6 reels*)

M. P. W.—Rich in descriptive value of an amusing set of old-fashioned Scottishers.

E. H.—Deliciously humorous and clever.

N.—Fine production given famous stage comedy.

W.—Really pleasing entertainment; fine Scotch atmosphere and some good touches of humor.

Hearts Up

(*Harry Carey—Universal—5 reels*)

M. P. W.—The story falls short in plot conception rather than in acting or atmosphere.

E. H.—A worthy follow-up on Carey's previous pictures.

N.—Harry Carey has satisfying offering here.

W.—Really pleasing picture with Carey in a role out of the ordinary.

The Passionate Pilgrim

(*Featured Cast—Paramount—5 reels*)

M. P. W.—Can be rated as fine entertainment.

N.—Better than average picture from well-known novel.

T. R.—The theme is a bit conventional but not badly handled, there is no lack of exciting moments, and the elements of suspense hold fairly well to the close.

W.—Story hasn't much life, but is well told and given good production.

"Astray from the Steerage"

A bottle of "hootch" doing a marathon, and the wild efforts of the owner to recover his property after he has smuggled it in, serve as the main line of action in this Mack Sennett Comedy, which is "some" lively farce with a lot of typical comedy stuff. A burlesque of the literacy test for immigrants is a scream and how Billy Bevan survives is a wonder. Louise Fazenda, Billie Bevan and small Henry in the roles of newly landed immigrants register the proper amount of stupidity. They are the unconscious carriers of the forbidden bottle and their adventures are many and wild, especially when they arrive at their destination and take up the job of watching the daughter's husband.

TOGETHER THEY WAIT, TO HEAR OF THE FATE—THAT MAY MAKE THEM GLAD OR MAKE THEM SAD

Scenes from "The Killer," which is being released by Pathe

Murray W. Garsson, Back in New York, Gives Details of New Fine Arts City

FOLLOWING the completion of negotiations for turning Camp Johnston at Jacksonville into a new gigantic motion picture city, to be called Fine Arts City, comprising 700 acres of ground, Murray W. Garsson, president of Fine Arts Pictures, Inc., has returned to New York highly enthusiastic over the successful termination of the plans to make Jacksonville one of the big producing centers in the motion picture industry.

"Not only will Fine Arts be interesting as a producing center, twenty-seven hours' ride from New York," said Mr. Garsson, "but it will be an inspiring locale. Architecturally, it will stand out in vivid relief as a gem among motion picture centers. One of the ablest architects in Jacksonville has devoted weeks of study to supervising the designing of the plans for the studios where Fine Arts will make specials and program features.

"A big factor, too, from the monetary viewpoint, is railroad fare. It takes a little over one day, or twenty-seven hours, to get to Jacksonville from New York. It takes four and one-half days or over 108 hours to get to Los Angeles from New York. The railroad fare to Jacksonville is $39.46. That to Los Angeles is $120.59. A difference of $81.13. Quite a considerable sum, when it is necessary to make such a trip several times a year. Aside from money, what a time saver!

Novel Characteristics

"And the time saving is not money wasting, either. Climatic conditions in Jacksonville are excellent; the big electric light plant of the city is ready with the necessary electric facilities; scenery is there that has never been photographed, and that is not to be equaled anywhere else in the world."

Fine Arts City will boast other novel and efficient characteristics. This site embraces a much larger area than any other motion picture center. Each producing company will be given the use of a complete section entirely separate from every other studio; this unit plan of building studios is expected to appeal strongly to producers. Mr. Garsson expects to place orders for equipment and to award building contracts upon his early return to Jacksonville.

Producers who come to Jacksonville to locate will meet with square treatment, it is promised. The motion picture committee of the Chamber of Commerce and the City Council have pledged their co-operation. Likewise the local newspapers. These have pledged themselves to expose mercilessly any one who profiteers in connection with the industry. Similar pledges have been given by the Retail Dealers' Associations and the Jacksonville Real Estate Board. W. R. Carter, chairman of the committee, has declared the committee will work constantly to prevent any mistreatment of motion picture people.

Compile Photographic Record

Following the announcement of Fine Arts City, scores of letters and telegrams came to the local Chamber of Commerce, the motion picture committee and Mr. Garsson from producers seeking detailed information.

In connection with its motion picture activities and for the convenience of producers, the Jacksonville Chamber of Commerce is compiling a complete photographic record of thousands of locations available in the immediate vicinity of Fine Arts City, which is seven and one half miles from the center of Jacksonville, situated near a brick paved highway and electric line conveyances. Experienced motion picture photographers have been engaged in this work for several weeks and are assembling a photographic library that is expected to be of incalculable assistance to producers and directors. Anticipating the inquiries about light and time in taking these pictures, each picture will have a time and a light record and will be indexed.

"Fine Arts City is situated in the center of scenic versatility," says Mr. Garsson. "There are old historic locales within an hour's ride of the studio. Forty miles away is the picturesque city of St. Augustine. Only a night's ride away are the mountains. Near the studios is a desert. Jacksonville proper offers a marvelous beach, tropical scenery, the St. John River, a short distance down which can be found novel places for taking pictures; across the river are alligator and ostrich farms. In Jacksonville are homes which lend themselves to attractive 'shots.' Indeed, Fine Arts City is endowed with beautiful scenery and will be characterized by every business facility, efficient management, and hearty co-operation of Jacksonville's business men, municipal executives and newspapers.

"One of the outstanding faults in the film industry has been the careless extravagance of picture makers. Hence, the present cut down in production. The correction of this fault is one of our uppermost considerations in making Jacksonville the center of Fine Arts Pictures, Inc.'s production and in building Fine Arts City. We are utilizing all materials in Camp Jackson, so that the buildings there can be converted into studios at a minimum cost."

Lenox Files Answer to Suit by Triangle

The Lenox Producing Company, through its vice-president, J. J. McCarthy, has just filed in the N. Y. County Clerk's office its answer to the suit brought against them by the Triangle Film Corporation of 1459 Broadway, in which is denied all the allegations in the complaint, except that defendant admits that it paid to the Triangle corporation $52,977, and asks that the complaint be dismissed. In making practically a general denial the Lenox Producing Company indicate they desire the respective contentions to go before a jury for adjudication without disclosing their defense.

The Triangle people allege that in June, 1918, in conjunction with John A. Barry, they made a contract with defendants to produce a motion picture play, for which defendants were to pay Triangle the cost of production plus 20 per cent. of the cost and to refund to plaintiff any and all sums expended by them in connection with the reproduction.

The Triangle corporation claim they performed their part of the agreement, and whereas the Lenox concern have paid them the sum of $52,977, there is, it is claimed, a balance still due plaintiff of $11,965.

Nebraska Legislature to Consider Censorship

It is certain that the Nebraska State Legislature, which convened last week, will act on motion picture censorship legislation before it adjourns. The nature of that legislation has not developed, only it is known that at least three schemes are afoot.

The first and most promising scheme is the result of numerous conferences held by Governor S. R. McKelvie with delegations from the State Federation of Women's Clubs. The governor, whose wife is a decided friend of the motion picture industry and who, for that reason, is inclined against strict and radical censorship, has been calling the conferences, presiding at them and asking what the women wanted in way of regulation.

They decided that strict censorship, sought for in a bill, which was allowed to die before the 1919 session of the state legislature, was not desirable. They agreed upon a bill which embodies a board of inspectors of five people, men and women, to inspect and either indorse or reject all films.

This will not be known as a censorship board but as an indorsing board. It will indorse pictures which it favors and eliminate those with disagreeable features. It will recommend lists of pictures to libraries, schools, newspapers and churches for information. It will be supported by the state, with final power.

The other two schemes are the extremes. There are the women who want a strict law regulating motion pictures, prohibiting their exhibition on Sunday, making it illegal to exhibit objectionable pictures.

Then there are the exhibitors who, after a poll of every legislator-elect, declared the vast majority are against censorship of any kind. While these politicians possibly told their local exhibitors such a story, the exhibitors who have had past experience with legislatures are not placing too much confidence in promises. A lobbying committee has been appointed from among the exhibitors and is on the job at Lincoln. The exhibitors, it is believed, will resort to full-page advertisements in the newspapers, as they did two years ago, to fight censorship.

Metro's January Release Schedule Comprises Four Special Productions

FOUR special productions from the studios in Hollywood, including Jewel Carmen in a Roland West Production, comprise Metro's January release schedule. Viola Dana in F. Scott Fitzgerald's "The Offshore Pirate"; May Allison in an adaptation of Margaret Mayo's dramatization of "The Marriage of William Ashe," a novel by Mrs. Humphrey Ward; "Lure of Youth," Luther Reed's original story, presenting an all-star cast; and Jewel Carmen in "The Silver Lining," produced by Roland West, are the pictures.

The last named, written as well as produced by Mr. West, is the first to be released, the date being January 3. The scenario was written by D. J. Buchanon; and the production was photographed by Edward Wynard and Frank Zucker.

"Lure of Youth" will be released January 10. This absorbing picture of the sacrifice of a famous actress for the sake of keeping fresh the illusions of an ambitious youth, was adapted by Luther Reed from his own original story. Philip E. Rosen directed.

May Allison, the blonde Southern beauty, stars in "The Mariage of William Ashe," which Metro releases on January 17. This picture was adapted from Margaret Mayo's dramatization of the novel by Mrs. Humphrey Ward. Miss Allison plays the role of the tempestuous Kitty Bristol, who astounds staid British aristocracy with her unconventional antics. Edward Sloman directed. The scenario is by Ruth Ann Baldwin.

The fourth release of the month, "The Offshore Pirate," is announced for January 31, with Viola Dana starring. This special was adapted from F. Scott Fitzgerald's story of the same name.

Dallas M. Fitzgerald directed. The scenario was written by Waldemar Young.

Brockliss Corrects Story of Commonwealth's Suit

Corrections to a published account brought by the Commonwealth Film Corporation against J. Frank Brockliss, Inc., are made in the following statement issued by the defendant company:

"In the first instance, the suit was brought against J. Frank Brockliss, Inc., in which Mr. Brockliss himself is one of the smallest shareholders. We also wish to point out that the Frohman Amusement Company has never delivered a negative of the motion picture serial in question, 'The Invisible Ray.' The Brockliss company has never felt under obligation to pay additional money to the Frohman company until the negative was delivered. They have already paid very much in excess of the amount that should have been paid under the circumstances."

Pearl White to Star in "The Mountain Woman"

The Fox offices announce that Pearl White's next vehicle, "The Mountain Woman," which has been made from Charles Neville Buck's popular novel, "A Pagan of the Hills," will introduce Miss White in one of the quaintest parts she had ever handled.

The leading role in this story is that of a girl of the Kentucky mountains, who has been reared as a boy. However, in the midst of spirited action the eternal feminine asserts itself. Charles Giblyn had charge of the megaphone.

Many More Theatres Fall in Line with Plan of the Film Industry for European Relief

MANY more theatres from various sections have pledged their support to the Motion Picture Committee of the European Relief Council in making the campaign for the relief of Europe's starving children a big success.

At the headquarters of the committee, 122 West Forty-ninth street, letters are being received daily from exhibitors, stating that they are co-operating with the Red Cross, Y. M. C. A., and other units of the European Relief Council in their towns or zones in procuring speakers for their theatres on Motion Picture Day, January 26, and that they are also arranging for the special Children's Matinee on Saturday morning, January 29.

The speakers on Motion Picture Day will call the attention of motion picture audiences to the desperate need of the children in Central and Eastern Europe—a need which can be supplied only by America.

Suggestions from exhibitors are welcomed by the committee. J. C. Duncan, of the Strand Theatre, Asheville, N. C., has written as follows: "May I come forward with a suggestion for January 26th, the day set aside for the motion picture industry?

"Suppose it be a universal appeal to everyone connected with this big family to donate one day's salary, income, wages or pay, to this cause?

"I believe this will meet with unanimous approval of everyone concerned and can vouch for all members of the industry in this city, as being more than willing to come across.

"You may depend upon my own efforts to help in any plan that is formed."

Each mail brings to the committee letters form exchanges in the various key cities stating that the managers and salesmen are arousing enthusiasm among the exhibitors. "The Invisible Guest" is being booked solidly in every territory. Some of the theatres are running this tabloid film two and three days in order to bring the story of Europe's starving children and the need for feeding them forcibly to the attention of the theatre patrons.

Capitol Midnight Meeting Engineers Hoover Drive

Under the direction of S. L. Rothafel, the motion picture industry in Greater New York is preparing to push its drive in the Hoover campaign to aid the starving children of Europe with an efficiency that promises real results.

A midnight meeting called by Mr. Rothapfel at the Capitol Theatre on January 11 served to crystallize the plans of the motion picture committee. January 26 and January 29 will be given over by the theatres to the Hoover campaign. Speakers supplied by the Hoover organization will have the freedom of the picture theatres on January 26, and on January 29 a special morning performance will be given, and at this performance tickets supplied by the motion picture committee and sold by various woman's organizations at 50 cents each will be honored at the box offices. Film for these performances will be given by the various exchanges.

Tickets will be opportioned to the theatres according to their capacity, and will also be honored at the box office at any subsequent showing except Saturday, Sunday or a holiday. The price will be 50 cents irrespective of the prices in vogue at the theatre.

The meeting at the Capitol was informal, but enthusiasm and energy were evident every minute. Senator Jimmie Walker spoke and co-operation to the last detail was promised by I. E. Chadwick, William Brandt, Sydney Cohen, "Pop" Linton and Leo Brecher. It wasn't hard for the winning Mr. Rothafel to get what he wanted. He had as an able helper Manny Strauss, appointed by Herbert Hoover to assist the motion picture industry in its drive. Committees were appointed to engineer the drive with the greatest possible efficiency.

Hall-Room Comedy Ready

"This Is the Life," the third release of the Hall-Room Boys comedies, directed by Harry Cohn and distributed to state right buyers by Celebrated Players Film Corporation, has just been placed on the market. This number consists of a lively series of landlady-dodging stunts and lessons in shimmy dancing, which are said to feature the well-known Percy and Ferdie at their funniest.

Bar Scenes of Cruelty, Says S. P. C. A. President

Believing that scenes in motion pictures which show sufferings on the part of animals have a depressing and harmful effect upon the theatre patrons, and children in particular, Special County Judge Frederick L. Dutcher, in his annual report as president of the Rochester Humane Society for the Prevention of Cruelty of Animals, recommends that some action be taken to bar such scenes from the screen.

Judge Dutcher said that some action should be taken by the society advocating the discontinuance of such pictures and their censorship by the proper officials. He further said: "In moving picture shows there are frequently exhibited pictures concerning the treatment of animals, such as the branding of stock, ferrets attacking rabbits, bull fights and so forth, depicting animal suffering, which are revolting to those of humane instincts and I believe to the public in general, and which certainly must have a very harmful effect upon the minds of children."

C. L. Chester Tells Details of His New Contract with Federated Exchanges

By T. S. daPONTE

THE real beginning of this story starts with an "if." However it was related by a man who is not of the "if" type, but who is on the contrary one of those progressive, go-get-it individuals, who never seem to have to look back on any "ifs" as stumbling blocks in their progress.

Follows, therefore, the expressive way C. L. Chester, of Chester Productions, Inc., summed up the present day extravagance in the making of motion pictures, and especially in the extravagant use of film:

"If," said Mr. Chester, "a shoe factory took a couple of cowhides to make one pair of shoes, everybody would look at it in the light of pretty poor business. By the same token it's pretty poor business when a director uses up 250,000 feet of film, say, to make an eight-reel picture. Nevertheless that's what they often do, and it's something that has to be eliminated. In fact the whole industry has got to come down to brass tacks, and put only the needed amount of money into any picture without any unnecessary waste and without any extravagance."

Tells of Contract

These remarks of Mr. Chester's were brought forth in the recital of the details of his recent contract with Federated Exchanges, which involves $3,000,000, and by the terms of which he is to furnish a one-reeler every week and two two-reelers a month. One of each of the latter is to be a Chester Comedy, and the other a "special."

Heretofore Mr. Chester has been releasing his product through Educational Films Corporation, but with the expiration of his contract with that organization in April he has decided to connect with Federated.

"I have had some personal dealings with the men who compose that organization," said Mr. Chester, "and I believe our affiliation is going to be advantageous to all concerned. I have found them men of integrity and business acumen unsurpassed. These qualities combined have done much to put J. L. Friedman, of the Celebrated Players Film Corporation, of Chicago; Sam Grand, of Boston; the Consolidated of San Francisco and Los Angeles, and Charnas of Cleveland among the leaders in the industry. They own their own exchanges, which is a big advantage, they play no favorites, and their methods are business-like from beginning to end, lacking all sentiment, it is true, but extremely progressive and aggressive.

Building Studio

"To meet the needs of the contract I have entered into I am going to put up a new studio in Hollywood that will be especially adapted to the making of comedies. All the latest machinery for this purpose will be installed. The studio will be next to our present offices at 1438 Gower street, and will be 100 by 270 feet, and will have a stage of 100 by 200 feet, which, you will doubtless admit is a stage of 'some' magnitude.

"Our comedies are going to be those in which pretty dresses and beautiful scenery will play a large part. It is my belief that these sorts have a much larger appeal than those grotesque creations that are sometimes passed off on the public as 'funny.'

"Four comedy companies will be operating at the same time, so when we get under way, which we expect to do by April 1, there will not be time for anything but work. There will be no room in our plant for the temperamental sort of director who comes to work at 10 o'clock in the morning, after everybody has his make-up on and is ready to start, and strikes a pose with hand on brow, and remarks ruminatively, 'Well, what shall we start on today?'

Prosperity in Sight

"I say emphatically there'll be no room for that sort of chap. We are getting our stories whipped into shape now, and we'll be all ready to get away from the post at the fall of the flag, and we're not going to let our pace slacken.

"Speaking of the industry as a whole I believe that the period of greatest depression is over, and that it is entering a period of stable prosperity. Need for economy is recognized, and in line with this the enormous salaries heretofore paid to stars must be cut. Taxes also must come down, not only in the picture industry, but in all lines, and give invested capital a chance for adequate returns. This is one of the principal things to be considered, and when it is accomplished I believe the last rut in the way of progress will be smoothed over."

Equity Receives Many Requests for Return Engagements of "Mid Channel" In Which Clara Kimball Young Stars

NEWS has arrived at Equity headquarters that the run of "Mid Channel," a Clara Kimball Young production, has already begun its return engagements.

The film was first released only two months ago. The company feels flattered to know that the return engagements are booked in theatres that completed their first run of the picture but a month ago.

During the first run of this release, Equity franchise holders found that the demand for expected runs of this picture was greater than the number of prints that they had at their disposal.

Therefore it was necessary to refuse the request for additional playing dates for several weeks, and satisfy the demand of exhibitors by return bookings.

The number of these bookings is said to be mounting into the hundreds and many exchanges are predicting that the second run will prove even more profitable than the first.

The requests for so many return engagements on "Mid Channel" is responsible for the delay in opening the fifth Young production, as it was not desired to have them competing.

In Atlanta, New Orleans, Columbia, Charlestown, and other principal cities of the South, twenty-eight days' return engagements are reported to date. In the east return engagements are also plentiful.

Fox Finds Farnum Films Are Extremely Popular

A contest just concluded under the auspices of the Terre Haute Tribune, and conducted in conjunction with the Liberty Theatre of that city, proves, says the Fox Film people, that William Farnum activities are not confined to winning new friends in "The Scuttlers," the thrilling sea story in which William Fox is now presenting him, but that he can go out and win in any popularity contest just as easy.

In the Terre Haute test, Farnum polled a lead of 3,546 over his nearest competitor.

ATTRACTIVE OFFICES OF C. L. CHESTER PRODUCTIONS, INC.
These offices are located at 1483 Gower street in Hollywood

Eugene O'Brien Given Big Dramatic Role in "Worlds Apart," Latest for Selznick

BECAUSE she was as lonely as he was—because she, too, nursed a hatred for mankind—he married her. But neither of them found the peace they sought until greater trials than either had passed through before entered into their lives." Thus is revealed the structure upon which is founded the latest Eugene O'Brien production, "Worlds Apart," announced for January 30 release by Selznick. Alan Crosland, who directed Mr. O'Brien in the current Selznick picture, "Broadway and Home," also guided "Worlds Apart" to the screen.

Interwoven are scenes showing prominent members of society, such as the Drexel Biddles and the Belmonts, taking active part in as realistic fox hunting scenes as ever staged in the South. The scenes were taken at Warrenton, Va., a famous fox hunting rendezvous for society's sporting fraternity. Another big shot reveals an Oriental cabaret scene in which more than 200 extras participated, in addition to the principals and part of the chorus appearing at the Strand Root, New York.

These colorful shots serve as an impressive background to the role portrayed by Mr. O'Brien. He is seen in the role of a young man without wealth, but with great ambitions shortly to be realized, who worships womanhood. Then disillusionment sends him wandering into the path of another—a girl who was as lonely as he was, who also nursed a hatred against the world.

A bond of sympathy springs up between them and they marry. But the marriage does not last long, for she insists upon breaking her agreement. How he causes her to change her mind, and in the process shows the calibre of which he is made, provides Mr. O'Brien with one of the best roles he has yet had as a Selznick celebrity.

Aiding and abetting Mr. O'Brien are Olive Tell, the popular screen actress who has appeared as a star in her own right in many independent productions, in the leading feminine role; Louise Prussing, Florence Billings, Warren Cook, Arthur Houseman and William H. Tooker. The story was written by John Lynch and adapted by R. Cecil Smith.

They'll See "Ireland in Revolt," with Irish or British Eye Closed But They'll See It Just the Same

NEWSPAPER accounts of the quarrel between Ireland and England may be partial or impartial according to their source or according to your own individual view of the question of the freedom of Ireland. But the camera cannot garble the story. In the hands of Captain Edwin F. Weigle, of the Chicago Tribune, the motion picture camera has brought to the eyes of the world a pictorial review of Ireland in revolt.

Are the eyes of the world ready to look at this pictorial revolution?

Judging from the manner in which the problem of Irish freedom has intrigued the news sense of editors not only from New York to Los Angeles, but from Dublin to Milan, and has challenged world-wide the political sense of statesmen whatever their belief in the matter, the eyes of the world are indeed ready to look at the screen's story of Ireland's travail.

One Eye Is Enough

Some will look at it with the Irish eye open and British eye closed. Some will look at it with the British eye wide awake and Irish eye in a sling. But they'll all look at it to prove their own particular contention: Ireland is right; England is right.

That's the beauty of the picture from the exhibitor's point of view. They'll all look at it.

"Ireland in Revolt" is the name which has been given to the Weigle pictures. It does not attempt to go into the whys and wherefores of the question of the freedom of Erin and on this point the sponsors of the film are to be congratulated. It is impartial, shows raids of the Irish Republican Army, as well as reprisals of the Black and Tans, and leaves the individual to open his British eye or his Irish eye as the truth strikes him.

History Sketched

And because it is impartial there can be no reason why anyone attending the exhibition of the picture should want to close either eye of a neighbor spectator with a fist

Starting back about 1914 the picture sketches the Sinn Fein movement in Ireland, not for propaganda purposes but to give the spectator enough of the background to enable him to understand current developments. Then follows the camera's picturization of activities in the main centres of rebellion.

Treatment Is Frank

In practically every case Captain Weigle arrived on the scene of the raid or reprisal the day after its execution and his camera caught the ruins of police barracks, homes and factories still smoking. In one instance where he had been previously tipped off concerning a police raid he had his camera set up opposite the house and caught the episode from start to finish.

The pictures are frank. Shooting from the window of his hotel in Belfast, Captain Weigle obtained pictures of shipyard workers of both sides on the warpath and in one case caught under his window a street fight in which the mob kicked a man to death. It seems that sometimes men have to be kicked to death in the name of liberty or of empire.

New York Plans

There can be no question as to the news value of these pictures. They supplement what has been printed; they back up pictorial matter on the subject. The question of Unionism or Nationalism is left entirely to the spectator.

Plans are being made to lease a Broadway Theatre and give "Ireland in Revolt" a New York showing. Judging from the activity of both radical and conservative Irish in this city there can be no doubt of the success of such a run. The Lyric in Buffalo starts a week run January 16.

"Ireland in Revolt" is being handled by American Film Company on a state rights basis. New York State sales rights have been acquired by Gardiner Pictures and New England rights by C. A. Taylor, who has E. F. Callahan and J. C. Parmelee assisting him in the exploitation of the picture.

Educational Joins National Association

The Educational Film Exchanges is the latest motion picture film distributing company to join the National Association of the Motion Picture Industry.

On January 11, Earl W. Hammons, president of the company, formally filed an application for membership of the Educational Company.

The Educational Film Corporation of America has been a member of the producers' division for several years and is the fourteenth company to affiliate with the distributors' branch of the National Association, which includes the following: Artcraft Pictures Corporation, Associated First National, Fox Film Corporation, Goldwyn Pictures Corporation, Paramount Pictures Corporation, Metro Pictures Corporation, Pathe Exchange, Inc., Realart Pictures Corporation, Select Pictures Corporation, Vitagraph, Inc., Triangle Distributing Corporation, Universal Film Manufacturing Company, and Robertson-Cole Distributing Corporation.

This addition to the distributors' division will bring the National Association's percentage nearer to the 100 per cent. mark than ever before. It is not improbable that another distributing company will file its application shortly, which will give the association the support of practically all of the distributing companies in this country.

Antonio Moreno Finishes Feature for Vitagraph

As a screen vehicle for Antonio Moreno, "Three Sevens," Perley Poore Sheehan's famous novel, is reported to be a fast moving melodrama. The production is now being edited and titled. It was directed by Chester Bennett, one of the best known of the younger directors.

Two young actresses, each well known as a leading woman in pictures, are seen opposite the star. They are Jean Calhoun and Beatrice Burnham. Emmett King, Dewitt C. Jennings, Bull Montana, Edwin J. Brady, Hector V. Sarno, Bobby Mack, Starke Patterson and Jeffrey Webb complete the cast.

"Three Sevens" includes spectacular sequences. Governor Campbell of Arizona gave the company every privilege at the State Prison at Florence. Three hundred convicts were liberated in an escape scene and permitted a mile outside the prison.

George Bunny Stars in "You'd Better Get It"

George Bunny, son of the famous comedian, John Bunny, is starring in the latest Capitol Comedy, "You'd Better Get It," which is being released through the Goldwyn Distributing Corporation. Reports from the Goldwyn exchanges show that George Bunny is being received in different localities with cordial welcome. In support of the star is Estelle Harrison.

The George Bunny series of Capitol Comedies are being directed by Mark Goldaine; and Kingsley Benedict is writing them as well as acting in them.

Canadian Government Asked to Remove Tariff on Films Coming from England

THE Canadian Government was definitely asked on January 4 to establish further preferential tariff for English moving pictures imported into Canada by removing the duty of two cents per lineal foot now collected on prints made in the British Isles while retaining the present duty of three cents per lineal foot on American films imported by Canada. The request was made before the Tariff Commission at Ottawa, Ontario, by representatives of the Anglo-Canadian Picture Plays, Ltd., and several prominent citizens.

Interesting figures were bared to show the preponderance of American-made moving pictures in the Dominion. Lieut.-Col. A. A. Magee of Ottawa declared that Canada imported 283,474 lineal feet of positive moving pictures from Great Britain during 1919. During the same year the film importations from the United States amounted to 12,051,840 lineal feet. Col. Magee said that 95 per cent. of all pictures in Canadian theatres were of United States' manufacture. He asserted that British producers could not compete with American film manufacturers in the matter of prices for pictures.

At this point, Sir Henry Drayton, Federal Minister of Finance, interpolated: "What about Charlie Chaplin and the $1,000,000 they paid him? And Douglass Fairbanks —they say he is a multi-millionaire? And Mary Pickford—she is paid very well?"

Col. Magee replied that there were 14,000 moving picture theatres in the United States and only 4,000 in Great Britain. This proportion enabled the United States' interests to spread their costs so that they were smaller on the larger production, though the original cost of production might be the same.

To Stir Up War

Col. Ernest Chambers, of Ottawa, Gentleman Usher of the Black Rod, claimed that while acting as Canada's chief press censor during the war, his attention had been drawn to "the fact" that moving pictures of the United States had been used for propaganda purposes. One picture, with William Randolph Hearst behind it, he said, had been released with the object in view of stirring up warfare between the United States and Japan.

He felt that the moving picture business was largely influenced by a class of men "purely money-making that did not care a rap for any intellectual advantages that might follow from the development of this wonderful industry."

Another speaker was Lady Pope, who appeared in behalf of the Imperial Daughters of the Empire. The moving picture had become a great educational factor in the life of the community, but the foreigner in Canada was becoming more familiar with "Old Glory" than with the "Union Jack," she said.

Major Milton F. Gregg, V. C., Toronto, declared that the cost of purchasing moving pictures from the United States would be 7 cents per lineal foot as compared with 10 cents per lineal foot from Great Britain. Mr. M. H. Staples, of Toronto, educational secretary of the United Farmers of Ontario, declared that a protective tariff had failed to do away with unemployment in Canada. He favored the removal of duty on English-made moving pictures.

No immediate action was taken by the Tariff Commission. Decision will probably be made at the session in February, it is believed.

Chester Beecroft Receives Print of Big Nordisk Production; McCardell Editing It

"OUR MUTUAL FRIEND," the Nordisk production of Charles Dickens' quaint familiar story, has been received at the offices of Chester Beecroft, 501 Fifth avenue, New York, where its preparation for American presentation is now rapidly under way.

This picture, it is said, has been outstanding success of the current season in Europe, dramatic critics as well as film reviewers in all the Continental capitals having invariably referred to it as marking the greatest advance that has yet been made in European picture making. It is interesting to note that the production has met with the same extraordinary degree of success in London, Paris, Antwerp, Berlin, Vienna, Prague and Athens, with its variously translated titles, as it did in Copenhagen, where it was produced.

That Mr. Beecroft thinks highly of his "find" is apparent from the fact that he has arranged with Roy L. McCardell to edit and title the picture for its New York showing. Mr. McCardell is known to newspaper and magazine readers throughout the world, and has contributed many of the greatest screen successes. More important to the present purpose, however, is that Mr. McCardell has long been recognized as one of the foremost authorities on Charles Dickens, his writing and research work having won for him an honorary membership and degree in the Dickens Fellowship, a society which is made up of the select men of the literary world.

McCardell Pleased with Picture

"I am enthusiastic about this picture and glad to be identified with it," said Mr. McCardell when chatting with a representative of the Moving Picture World. "I have always believed that the works of this master reported were ideally suited to motion picture reproductions. The trouble has been in the preparation of the stories and in the seeming inability of our American actors to get into the Dickensonian atmosphere.

"The manner in which the Danish producers have handled 'Our Mutual Friend,' and the splendid portrayals which every artist has made of the quaint, amusing, pathetic and heroic characters—the extremes of goodness and villainy—is a revelation.

"This story lends itself particularly well to picturization, and in 'Our Mutual Friend' the producers have not only given us an artistic treat, but a wonderfully delightful and gripping story. Though the action is vigorous and the development of the plot is intense and thrilling, it is the kind of picture that mothers and children will love; a secret in story telling on the screen that too few scenarioists understand. The photography is the best I have seen since 'Caberia,' and I know it is going to open the eyes of the American producer."

Roche Elected President

Dan Roche, exploitation representative for Paramount Pictures in Chicago, has been elected president of the Chicago Motion Picture Press Club. The honor comes as a tribute to Mr. Roche's long and distinguished service in journalistic and motion picture work.

The Chicago Motion Picture Press Club is a comparatively new organization.

Pictures Increase Church Attendance

Success of moving pictures in the church and their benefits as a drawing card of persons to church services is well described by the Rev. Raymond Clapp, pastor of the Walnut Hills Congregational Church, located in one of the large suburbs of Cincinnati.

"Instead of no Sunday evening services in the church, we now have an average church attendance of 150," Dr. Clapp said. "This is because we draw to the church persons who desire something modern. The appeal is made through the eye instead of through the ear."

Prior to Dr. Clapp's call to the church from Boston, eight months ago, there had been no Sunday evening services in the church for fifteen years.

"The movies we show are appropriate to service and teach a lesson," he said. "For instance, on one Sunday night we showed a Red Cross story illustrating the beauty of service, a film on good roads and a travelogue.

"For the next three weeks for showing on Sunday nights we will have the first showing in Cincinnati of films made by the International Church Film Corporation. After that we expect to have a wholesome two reel drama. Besides the film there is a ten minute sermon, community singing and a solo."

Equity's "Hush" Duplicates in Detroit Remarkable Success Attained in Boston

LAST week the independent field was interested to hear of the great success in Boston of the fifth Clara Kimball Young production, "Hush," released by Equity Pictures Corporation. This week the unmistakable triumph of Sada Cowen's screen masterpiece was duplicated at the foremost theatre of Detroit, the Madison, the largest house, directed by the Kunsky interests.

Two days before "Hush" opened it was screened before Kunsky and immediately booked for the coming week, so impressed was he with its box office strength. As luck would have it, Detroit was in the midst of a blinding snow storm the early part of the week. This, however, did not prevent the motion picture fans from turning out en masse to see Miss Young's fourth Equity production. Approximately 34,000 patrons were drawn into the Madison Theatre by the star.

The artistic lobby display on "Hush" prepared by the Equity advertising staff was one of the most colorful ever ornamenting the interior of the Madison and was somewhat responsible for the enthusiastic reception of the production. The chief source of this successful run, however, is to be attributed to the picture itself, as the success of any picture must come from mouth to mouth advertising.

No doubt the reputation of the author of "Hush" contributed. Sada Cowen's work in "Why Change Your Wife" won her personal recognition. Mr. Kunsky personally declared to Herbert Weil, who controls the distribution of Clara Kimball Young productions in the Michigan territory, that, as familiar as he was with the popularity of Clara Kimball Young, the sweeping success of "Hush" was unexpected.

An additional source of attraction was the ingenious teaser advertising prepared by the Equity staff. This is based on repeated use of the phrase, "Hush Money," as cleverly as to arouse suspense among the public as to the coming of the picture. The series of inexpensive newspaper insertions sent to public officials proved effective in awakening general curiosity.

Mr. Weil reports a swarm of booking dates and he has enlarged the staff of salesmen.

E. W. Hornung, Author, Praises Vitagraph's Production of "Dead Men Tell No Tales"

E. W. HORNUNG, author of "Dead Men Tell No Tales," which Vitagraph made into a successful screen production, recently saw the picture in London. The author of "Raffles" and other widely read stories, paid Vitagraph the compliment of declaring that "Dead Men Tell No Tales" was the first of any of his stories adapted to the screen, and there have been many of them, where he could recognize his own work as a motion picture.

A letter, received recently at Vitagraph's general offices at 469 Fifth avenue, from George H. Smith, its London manager, tells of the visit of the well-known author to the London office.

"We had a great reception at our trade showing," wrote Mr. Smith. "The author, E. W. Hornung, was present, and was most enthusiastic, and the highest compliment he could pay us was that this was the first time one of his stories had been filmed and he could recognize it on the screens."

Mr. Smith added that the picture had appealed to the English taste for motion pictures and would be quite as successful in Great Britain as it has been in the United States and Canada.

A letter from H. Wood, manager of the Bijou Theatre, Rivers, Manitoba, Canada, reads: "This is just to advise you that "Dead Men Tell No Tales" broke all records for attendance in Rivers."

The management of the Gem Theatre, Salt Lake City, reported: "Positively the best picture booked into this house this season."

Arthur B. Leopold, manager of the Louisiana Theatre, New Orleans, wrote: "We had the fortune to play your picture for one week, beginning Sunday, December 12, and are pleased to say that we broke the record."

Aviators, Flying for Paramount, Killed When 'Plane Drops in Mississippi River

CAPTAIN GEORGE H. SIMPSON, pilot, and Carl Fisher, mechanician, were killed near Tiponville, Tenn., when their hydroplane caught fire and fell 500 feet into the Mississippi River. The aviators were delivering films by air route under direction of officials of the Cincinnati branch of the Paramount Film Corporation.

The flight was an initial test, and one leg of the journey, as far as Louisville, had been safely made. Miss Mildred Kerr, of the exploitation department of the Paramount Cincinnati exchange, had accompanied the fliers, but had been set down at Louisville.

The trip had been planned to take in all the principal towns on the Ohio and Mississippi rivers and along the Gulf Coast as far as Key West, Fla. It was under direct supervision of Frederick Strief, manager of the Cincinnati branch, and of Frank A. Cassidy. More than 3,000 flying miles were expected to be covered.

Preparations had been made to have delegations meet the airship at the principal Southern cities and accompany it on part of its journey. It was not intended to establish a speed record, but it was planned to follow a definite schedule. A 130 horsepower machine was used.

Captain Simpson was formerly of the British Royal Flying Corps. Fisher was from Dayton, Ohio.

"Passion" Viewed by Washington Editors

The dramatic editors of the four Washington, D. C., papers were the guests of Harry M. Crandall at luncheon at the Arlington Hotel, January 5, following which they witnessed a special showing of "Passion," which will open at the Metropolitan Theatre, January 16.

The "party" was planned by Nelson B. Bell, who is in charge of advertising and publicity for the Crandall theatres. The luncheon was purely in the nature of a "better acquaintanceship" occasion, and gave the Crandall officials a chance to talk over with the newspaper men the publicity which was to be put out regarding the film, and publicity work in the moving picture industry generally.

The film was exhibited to the party at the Knickerbocker Theatre, which runs no weekday matinee, music being provided by the big pipe organ. The newspaper men were unanimous in their praise of the show, and it is believed that by affording them an opportunity to view the film in this way the reviews in the local papers will be more carefully prepared than would be the case if the film was reviewed with a number of other shows.

Special publicity is being prepared by Mr. Bell and Bert B. Perkins, outside exploitation agent of the Crandall organization, for the "Passion" engagement in Washington.

To Entertain Picture Executives at Studio

Anthony Gablik, who has done some wonderfully creative art work for the advertisers of motion pictures, will entertain a number of motion picture executives and writers at his new and elaborately furnished studio, 70 West Forty-fifth street, on Friday evening, January 21, which informal function will also serve to introduce in this country three famous musicians, Josef Kardos, pianist; Stanley Deak, celloist and Adalbert Loblovitz, violin virtuoso.

Collections of Art

The new Gablik Studio is considered one of the most beautiful in New York City and has already become locally famous because of the wonderful collections of works of art that are contained there, included among which are Murillo's "John Baptista in the Desert," a church interior by Canaletto; "The Holy Family," by Carlo Maratta and Murillo's "Saint Pietro," which was done in the artist's early days. A magnificent carrarin marble statute of a life size fisherboy by Prof. Triebel is another attractive work of art that adds to the charm of the place. The decorative scheme that Mr. Gablik has worked out the interior of the studio in, is something exceedingly unique.

This evening of art and music for the motion picture people is to be the first of a series that will be given by Mr. Gablik regularly during the present winter musical season.

John M. Stahl Returns

After a three months' visit to New Pork, John M. Stahl, director, has returned to Los Angeles to resume production activities under the Louis B. Mayer banner. Mr. Stahl's pictures will hereafter be known as John M. Stahl Productions. They will be famous stories filmed on an elaborate scale and will have all-star casts.

Mr. Stahl's first Louis B. Mayer-Associated attraction, "The Woman in His House," has created great interest in eastern film circles. It is planned to put it in a Broadway theatre for an extended run. "Sowing the Wind," his latest picture for Louis B. Mayer, stars Anita Stewart and promises to be one of the big dramatic offerings of 1921.

"The Greatest Love," with Vera Gordon, Should Be a Big Box Office Winner

WHATEVER you do with "The Greatest Love," the Selznick release with Vera Gordon, don't make the error of announcing it as being "as good as," or "Better than" "Humoresque," with which it inevitably invites comparison.

"Humoresque" made a wonderful success. It won the favor of thousands, and there will be no more certain method of prejudicing those thousands than to claim equality or superiority for this new vehicle for the star "mother."

No matter what the merits of the picture may be, you will not win support through comparison and all who come will come already decided that the picture is *not* as good, and they will go out still of the same opinion.

On the other hand, if you sell merely Vera Gordon, the real star of "Humoresque" in a new play, practically everyone will go out feeling that this play is more gripping and they can say what you should not.

Written for the Screen

As a matter of fact you will probably find that your patrons will respond to the appeal of this play because it has been written for screen presentation and is not an adaptation of a story first told in another form of expression. It will please all who saw "Humoresque" and it will please many who felt that "Humoresque," as a story, fell short of being a great play, despite the admirable acting of the cast.

The screen story is bound by no restrictions of prior publication, and it has been possible to make sight situations replace the scenes of the Hurst play which were better told in words. But all this is merely for your guidance and not for your advertisements.

What you have to sell is Vera Gordon and an admirable cast in another story in which this player is again seen as the exemplification of maternal love. Sell that, and let them find out for themselves how good it is. Make a special drive for a first day crowd and the rest of the week will care for itself.

Play Up the Cast

Make your selling four fifths Vera Gordon, but don't overlook the admirable support. The player who contributed the wonderful picture of a witless youth in "Humoresque" is now the adult "Lorenzo" of this play, while Bobby Connelly plays the boy in his more youthful years. Play them both up, and play strong on the girl who plays the adult Francesca. She does some splendid work in the strong scenes. You will lose opportunity if you centre it all on Vera Gordon. She could sell the play alone, but here she has admirable support, make use of all of the names.

And use the story. Instead of telling that it is another "Humoresque" in so many words, tell what you offer. Use some such stuff as this.

In her newest play, "The Greatest Love," Vera Gordon is again seen as the mother of an emigrant family, but this time she is an Italian, Mrs. Lantini. Both of the children inherit the fine fire of their maternal parent and in the new world little Lorenzo is aided to find expression of his father's artistic genius in the more profitable occupation of architect. The girl, Francesca, has a passion for the stage, which in the end not only proves her undoing, but involves her brother in a net of circumstance which leads to the death house in Sing Sing. With such dramatic factors, it can readily be understood that the part of the loyal mother provides the wonderful Russian actress with every opportunity for the display of her rare abilities.

Or play directly on the mother love angle, with a story more along these lines:

"The Greatest Love," the Selznick production which comes to the Dash Theatre—date here—is, of course mother love, which is greater and more lasting than the love of a man for a maid. And Vera Gordon, who made herself a star overnight through her wonderful work in "Humoresque," has been selected for the important role of Mrs. Lantini, the real head of a little family of Italian emigrants who come to this country in search of liberty and the better life. Though her son, grown to successful manhood, is accused of murder, and is sentenced to the death chair, her steadfast love never wavers for an instant. Her boy has told her he is guiltless and her mother heart knows that he speaks the truth. How she proves her faith justified forms one of the most gripping stories of the year.

These suggestions will show how to play up the story without inviting comparison, and will help to put the idea over without arousing stubbornness.

And play hard on the story of the stage-struck girl whose desire to make her club theatricals a success leads to her undoing. She is invited to a dress rehearsal of a musical comedy, staged by a manager for whom her brother has just designed a new theatre, and the excursion into stageland forms one of the vivid spots in a picture which abounds in novelty. You can get interest in the stage struck girl, and in the general color, not to mention Mrs. Lantini's horror of the brazen young woman who slaps her son on the back with the remark, "Kid, I'm going to knock 'em dead Monday." If you can get the proper scene cuts, play up this episode big.

But in all your stories, cling to the big theme of mother-love and bring in the name of Vera Gordon. That is your chief commodity.

Special Drives

If there is any Italian colony within trolley distance of your house, get out special throwaways in Italian, and use the Italian newspaper, if there is one.

Make an appeal to amateur dramatic clubs and try to get them to attend in a body, interesting them through Francesca's experiences. If you know of none, get out an open letter in the paper, or on a throwaway, if you do not use the papers.

Use a number of cutouts of the star. Get them into windows away from the house as well as using them in the lobby. Her face is known, use it to the fullest advantage. Drive hard on this even if you do not use paper as a rule. Get plenty of it, and cut it out well in advance, building up on the display as showing time approaches. And use portrait cuts in your newspaper work and throwaways. Get busy early and keep busy. Give more than your usual appropriation and more than your usual time on this.

Don't figure that you are merely trying to sell this attraction. Sell the picture idea to those who seldom attend. That is a more important angle. You can sell big on your following programs if you put this over properly, for every really good picture will help you to sell the average program release for a time, since it revives the interest of those who are but lukewarm fans. Keep the picture long enough to make it worth while to advertise heavily. If you change every second day, keep this for three or four days. You can at least make it three and perhaps four.

"The Greatest Love" will pay you if you drive hard. You have a self-seller, but don't lie down just on that account. Sell to the limit and all over the average business is velvet, less the cost of paper and advertising and this will represent but a small proportion of the additional return.

VERA GORDON AND BOBBY CONNELLY AGAIN UNITED

They are again mother and son in "The Greatest Love," a Selznick production which offers many points of resemblance to "Humoresque," though the story is more dramatic on the screen because it is written for the screen

Seven Strand Houses Book "The Devil"; Unique Exploitation Helps Arliss Film

THE DEVIL," screen version of the great play that pleased two continents, in which Associated Exhibitors, Inc., will bring George Arliss to the screen, will be exhibited in virtually all the theatres controlled by the interests directing the Strand, New York. It is in the lattaer house that the world premiere of the feature has been slated for January 16.

Moe Mark, head of the Strand organization, last week booked the Associated Exhibitors special, in addition to the New York Strand and the Brooklyn Strand, for the following houses: the Strand, Worcester, Mass.; Mark Strand, Lynn, Mass.; Rialto, Newark, N. J.; Strand, Syracuse, and Mark Strand, Albany.

Preparations for the premiere at the New York Strand continue apace. Probably no other picture that has ever graced the Strand screen ever received the exploitation that will support "The Devil" presentation. The advertising campaign will be inaugurated in the newspapers a week before the opening on Sunday, January 16. New York also will be posted with an attractive 24-sheet and all suitable sorts of publicity will be given the feature.

Unique exploitation will be inaugurated in a conception of an electric light flashing sign box, alternating in colors, about three feet long and two feet high. These boxes can be placed in lobbies or in store windows, where they make attractive displays and can be attached to any form of electric current.

The sign on "The Devil" shows the Satanic figure of George Arliss, which at the first flash is displayed in red, then in green and then in yellow. Far different than any sign of a similar nature ever attempted, these should gain attention because the color changes give life to the figure of Mr. Arliss and consequently command the eye of the passer-by. Manager Plunkett will place one of these signs in his lobby a week before the opening of the picture. Others will be placed in the most advantageous positions along Broadway, some in haberdashery shops and in the windows of leading merchants.

Camera Work on "A Message from Mars" Nears End; to Burn Tenement House Set

THE final scenes on location for "A Message from Mars," the forthcoming Maxwell Karger production starring Bert Lytell, are being taken at Recreation Ball Park, Long Island City, where a section of the London slums has been built by Metro to be destroyed by fire in the concluding big scenes of the play.

Following the completion of camera work on the giant London street set that Metro constructed within the Eighth Coast Defense Command Armory in the Bronx, the entire force of workmen and electricians were transferred to Long Island City, where the construction of the exterior set representing a section of London slums was already underway. This set is virtually the companion set to the one built within the armory, as the action of the story directly follows the series of events that transpire upon the latter locality.

Shows Slum-Dwellers

The story in thus shifting from the west to the east end of London shows the passage of the fire engines through the former district and their arrival at the latter, where a tenement house, crowded with poverty-stricken human beings, is shown consumed by fire. All the misery and destitution of London slum-dwellers is depicted here in the great concluding exterior scene of the picture.

It is this fire which in the play's story gives Horace Parker, a selfish young scientist, his great opportunity through the aid of the message from Mars to redeem himself in the work of rescuing lives from the flames, to which emergency he rises handsomely in his final regeneration. In the part of Horace Parker, Bert Lytell portrays one of the most interesting roles of his career.

M. P. Staulcup, who designed the London slum set, spared no pains or expense in the realistic creation of the scene. The set represents a section of the Whitechapel district in the heart of London and as such is typical of the locality. A narrow dirty street is shouldered on either side by drab tenements out of which issue the sweepings of London slum life.

"A Message from Mars" was adapted by Arthur Zellner and Arthur Maude from Richard Ganthoney's well-known story and play, in which Sir Charles Hawtrey starred. The company supporting Bert Lytell, the star, includes Raye Dean, Alphonz Ethier, Maud Milton, Leonard Mudie, George Spink and Gordon Ash. Maxwell Karger is personally directing the picture.

Work Progresses Fast on Eastman School of Music

George Eastman is losing no time in keeping his promise to build in his home city, Rochester, N. Y., the greatest institution of its kind in the world, the Eastman School of Music and the National Academy of Motion Pictures. The roof beams are being placed and other work rushed on the school side of the building, providing accommodations for 2,500 students. Work is going forward on the auditorium side of the building, too, and it is expected that the entire crew of steel workers will soon begin to fashion the steel skeleton which will enclose the main auditorium, with its seating capacity of 3,500.

Little is being said now regarding the policy of the National Academy of Motion Pictures, except that it will show the best pictures to be obtained to the accompaniment of a large symphony orchestra.

Herbert Brenon to Be Supervising Director

Joseph M. Schenck, president of the Norma Talmadge Film Company, has obtained the services of Herbert Brenon to direct Norma in "The Passion Flower" and other productions, and to act in a supervisory capacity for future Norma Talmadge productions.

"In extending my New Year's greetings to exhibitors and the public it gives me exceptional satisfaction," says Mr. Schenck, "to make this announcement of Mr. Brenon's affiliation with me. In no other way could I give a better assurance of my earnestness in promising bigger and better productions for 1921. I consider Herbert Brenon a great artist in his line of work, a director who stands for infinite technical detail as well as real inspiration. The co-operation of a star like Norma Talmadge, with a director of Mr. Brenon's reputation and attainments, should be a great incentive to both of them to turn out the very best work of their respective careers."

Exhibitors Anxious for "Their Mutual Child"

Because of the success the novel "Their Mutual Child," has had in all parts of the country, American Film Company says exhibitors are extremely anxious to arrange dates on the screen version, and already the company's New York branch has arranged solid bookings on many more than the usual quota of prints.

Other branches are reporting a similar demand for this special which is released in six acts. P. G. Wodehouse wrote the novel.

Starring in this film is Margarita Fisher, who is supported by a strong cast, among whom are Master Pat Moore, the five-year-old who plays the title role, and Nigel Barrie in the leading masculine role.

Lloyd Scores Again

Holiday crowds paid tribute to Harold Lloyd in his latest Pathe comedy, "Number, Please?" and with the emphatic indorsement which capacity audiences supply demonstrated the high esteem in which this increasingly popular comedian is regarded. The general release of the picture bore out the anticipations created for it at such pre-release exhibitions as at the America Theatre, Denver and the Howard, Atlanta.

"Number, Please?" therefore began its New York premiere at the Strand and Capitol theatres as a comedy that had proven its appeal, and bearing the stamp of success placed upon it by representative audiences in various parts of the country.

WATCH THE WORLD

Pathé Faces Future with Confidence; Heralds Product for 1921 Finest Ever

WITH the turn into the New Year and its already encouraging signs for industry in general and motion pictures in particular, Pathe has taken "stock," as it were, and finds itself equipped with probably the finest assemblage of entertainment in its entire career.

This "inventory," taken by Director of Exchanges Elmer Pearson, indicates that Pathe is prepared for all events with a series of features that have never been equalled by a Pathe feature output, a most attractive series of short subjects and a schedule of serials that rivals comparison.

In calling the attention of his field forces to this "stock," Mr. Pearson advises that the product is of such merit as to be a bulwark against any slump in business. And further, Mr. Pearson foresees no good reason at this time for any real depression in the industry insofar as it affects the exhibitor.

Conditions Improving

"Conditions generally throughout the country, according to daily reports in the newspapers giving the opinions of the foremost men of industry and finance, are sounder today than in months," writes Mr. Pearson. "In the early fall, conditions unquestionably were extremely precarious. Industry was suffering its first and most serious blow from post war conditions and financial inflation. But industry in general stood up well under the shock. Various sections were temporarily demoralized, but even this fact didn't bring any material decrease of patronage to picture theatres.

"Now, on any morning, one can pick up a newspaper and read where factories shut down for weeks are again resuming activities. The buying strike of the public has about ended. The lowering of retail prices in accordance with the drop in the wholesale markets, will further aid this condition.

These Should Dispel Gloom

"In any event, Pathe is prepared to face conditions with a most superior type of productions, serials, short subjects and features. "Just a few of the coming features, or current issues, are 'Dice of Destiny,' which exhibitors will find more in favor with their public than even H. B. Warner's other great success, 'One Hour Before Dawn'; 'Rogues and Romance,' the comedy drama which led George B. Seitz to take an entire company to Spain, and in which he is co-starred with June Caprice, with Marguerite Courtot next in prominence in the cast; 'That Girl Montana,' a play that combines all that has made Miss Sweet one of the biggest box office attractions of the day: 'When We Were Twenty One,' also an H. B. Warner offering, which was adapted from the celebrated stage play in which Nat Goodwin won renown; 'The Sage Hen,' a typical Edgar Lewis production, which is synonymous with big outdoor entertainment.

Pathe's "Biggest"

"And then there is 'The Devil,' in which Andrew J. Callaghan and Harry Leonhardt will bring George Arliss to the screen via the Associated Exhibitors. Without question, this is Pathe's biggest picture and is expected to gross the figures equalled by not more than six productions in motion picture history.

"In addition to these attractions, there is 'Half A Chance,' acclaimed by every exhibitor playing it as one of the best pictures of 1920; 'The Riddle: Woman,' 'One Hour Before Dawn,' 'Passers By,' 'Rio Grande,' 'Other Men's Shoes' and 'The Deadlier Sex.'

"With the adding to our schedule of the Tom Santschi series and the Holman Day stories, Pathe undoubtedly has the best outdoor features it has ever issued.

Short Subjects, Comedies

"The short subjects department has been substantially responsible for the record business of our organization in the past few months. The Pathe News continues to dominate the topical field, and I venture to say that no screen magazine has a record approaching that of the Pathe Review. Hal Roach continues to turn out one comedy a week, which stands the strain of entertaining thousands daily. 'Snub' Pollard gains in popularity with each release, while the Vanity Fair girls captivate and act as beautiful aides to Eddie Boland, comedian, in the 'Vanity Fair Girl' one reelers.

"'Topics of the Day' have taken such a firm grasp on audiences that there is not one exchange in our entire system that has not surpassed its quota on this subject.

"The success of Harold Lloyd continues to grow apace. With the release of 'Number, Please?' Lloyd completed the second stage of his career in two reelers. There is no episode in picture history so full of brilliant achievement as that of Mr. Lloyd's.

"'Double Adventure,' another of Charles Hutchison's daredevil stunt serials, will inaugurate our 1921 serial schedule. When productions of this type are released in episode form, it is a healthy indication of the progress of the industry, for no feature ever was produced on a more elaborate or painstaking scale. Mr. Hutchison has recorded a number of noteworthy performances as a serial star, but he surpasses all in 'Double Adventure.'

"In several weeks announcement should be forthcoming of the release date of 'The Avenging Arrow,' another Ruth Roland production. Exhibitors who have felt the tremendous drawing power of "Ruth of the Rockies" through the medium of their box offices, will surely have even greater success with 'The Avenging Arrow,' for in many respects the latter is a superior serial.

"These productions are augmented by Juanita Hansen in 'The Phantom Foe' and 'Velvet Fingers' starring George B. Seitz, which are current releases.

"One noteworthy fact in connection with all Pathe product, is its showmanship values. Pathe feels that every picture should possess exceptional exploitation power, particularly at the present time, and an analysis of the Pathe schedule will convince that the organization practises what it preaches."

Fox Uses Real Oriental Settings in "Wing Toy," Shirley Mason's Vehicle

"WING TOY," which will be released the latter part of this month by Fox Film Corporation, will, according to advices from officials of that company, be one of the most noteworthy productions of the entire Fox output for the year. The settings are particularly impressive, and their construction occupied several weeks prior to the filming of the picture.

One of the most sensational interiors ever used in a picture, it is said, is a big Chinese gambling room. This elaborate set has dragons and other grotesque figures forming the background for some of the most thrilling scenes of the story. The Chinese gambling paraphernalia used in this scene is the real thing and represents the total hauls of several picturesque raids in Chinatown, where the instruments of chance fell into alien hands.

Chinese Curio Store

Another particularly striking set is a Chinese curio store, stocked with Oriental bric-a-brac and oddities. A set representing the interior of a wealthy Chinese gambler's home represents an infinite amount of labor and detail in its manufacture, the woodwork being painted to get the effect of cherry wood and being richly stenciled. Above the wainscote are panels of rich Chinese fretwork, gold and vermilion, and set on a black background. The set contains twenty-five colored panels.

A Chinese altar used in this set is the same from which Buddah glares fiercely at the Los Angeles Chinese, who come to worship, it is said, as it was borrowed from the local josshouse and promptly returned after the filming. The exteriors was taken in Los Angeles' Chinatown, with its alleys, runways, narrow stairways and dark corners.

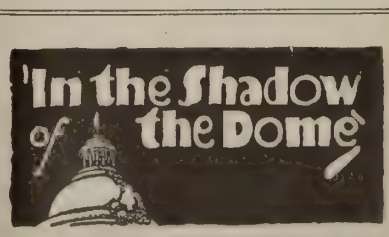
In order that the production might register authenticity and correctness of detail, orders were given that every prop used be the regulation Chinese article. The incense, wine, candles and cakes on the altar, for example, are the original Chinese articles. The story of "Wing Toy," which was written by Pearl Doles Bell, is said to furnish Shirley Mason with the most attractive role of her career.

Lyons with First National

John F. Lyons, one of the youngest pioneers in the motion picture industry, surprised his friends on December 18 by taking unto himself a wife, and at the same time resigning his position as manager of the Simplex Projection Rooms at 220 West Forty-second street, to assume an important position with the First National Exhibitors, Inc.

Mr. Lyons has been connected with the Joe Miles Enterprises for the last ten years.

In his new affiliation he will have charge of the distribution of prints of all First National attractions to their various distributing centers.



A David G. Fischer Production

"Lochinvar of the Line," First of Border Series, to Be Released by Pathe, January 30

MORE of interest, it is said, than appears on the surface is contained in the announcement that Pathe, on January 30, will release the first picture of the Holman Day Canadian Border series made from the widely read stories of that author by the Edgar Jones Productions, Inc. That first release is called "Lochinvar of the Line." While it is a love story, it presents with manifest realism one of the most vexing of current problems connected with the enforcement of the prohibition law.

The critical scenes of the love drama are laid in a "Line House," a general goods and liquor store and residence erected on the border line of the two countries, which a visible line on the floor and walls locate half the building in the United States and the other half in Canada. The stock of liquors, of course, is kept on the Canadian side of the line—which is near enough the bar, however, to be handily "reached over" by thirsty persons "in the States."

Naturally, the place is a rendezvous for smugglers, and a special object for the surveillance of U. S. cuctoms officers. In the last year or so these "Line Houses" have considerably increased in number, and become the subject of much newspaper comment.

By international treaty agreement, no more houses may be erected squarely on the line. Those now in existence are allowed to remain until decay or fire disposes of them.

The resulting conditions under enforcement of the prohibition laws naturally furnish the valuable quality of realism for quite a variety of fiction situations necessary at times.

It is said that men are daily risking their lives in attempts to smuggle contraband liquors out of Canada, and that U. S. officers are taking the same risk in efforts to stop the traffic, and the "Line House" shown in this picture is said to be the scene of frequent violent happenings.

Metro Depicts Thrilling Fire Scene in Picturing "A Message from Mars"

ONE of the most spectacular and thrilling character fire scenes ever done for the screen was staged recently on Recreation Ball Park at Long Island City, when Metro officials and workmen directed by Maxwell Karger burned down a three-story tenement house as part of the action of "A Message from Mars," starring Bert Lytell.

The building that was burned was part of a row of brick tenement houses especially constructed to represent a London street scene. The set was the length of a city block and reproduced a section of the London slums—a narrow, dirty street in the Whitechapel district.

It was to this human hive of misery that the fire came, driving its miserable occupants out into the snow-covered street. The glare of the fire showed also the arrival of the London fire department and the rescue by Horace Parker.

The fire scene was the sequel to the realistic street scene Metro recently constructed within the Eighth Coast Defense Command armory in the Bronx.

The taking of the fire scenes practically completes camera work on "A Message from Mars," which will be released by Metro as a Maxwell Karger Production. The picture was adapted by Arthur Zellner and Arthur Maude from Richard Ganthony's well-known stage play.

Tagore to Invade Pictures

Sir Rabindranath Tagore, the internationally famous Bengali poet and dramatist, has given the sole motion picture rights of all of his stories and plays to Miss Laurel E. Miller, whose offices are located at 51 East Forty-second street.

Tagore is called "The Shakespeare of India" and it is his poetic genius that won him the Nobel prize in 1913. Contrary to his past attitude toward the motion pictures, he is now an enthusiastic friend of this most modern of all the arts.

According to Miss Miller producers will find in the Tagorian dramas the only means of escape from the everlasting similarity of our usual stories.

Ince Makes "Beau Revel"

Few men who devote their talents to the writing of fiction have grasped the essentials of plot, construction, drama, suspense and romance so thoroughly as Louis Joseph Vance, whose "Beau Revel" is soon to be released by Paramount. The picture is an InceVance special, produced under the direction of John Griffith Wray, photographed by Henry Sharp and scenarized by Luther Reed. The cast is composed of such players as Lewis Stone in the title role; Florence Vidor, Lloyd Hughes, Kathleen Kirkham, Richard Ryan, Harlan Tucker, William Conklin, Lydia Titus, William Musgrave and Joseph Campbell.

Many Present at View of "Porcelain Lamp"

The premier showing of "The Porcelain Lamp" was held at the Strand Theatre, Broadway and 47th street, New York on Wednesday morning, January 12, under the auspices of the educational department of the National Automobile Chamber of Commerce.

The film is an educational feature depicting the evolution of travel from the days of Adam up to the latest limousine, and the story centers around the discovery of gasoline as a liquid fuel and the part it plays in automotive travel. There is a pretty little love story woven around the French inventor of gasoline and his wife, Eugene Borden and Doris Sheerin having the leading roles.

Prominent people in the automobile world, city officials, first-run picture exhibitors and members of the press were "among those present."

By arrangement with Dr, Earnest Crandall, director of the visual instruction department of the Board of Education, two hundred and fifty high school students viewed the showing.

The picture is produced by the Harry Levey Service Corporation, and is in five reels.

"Gamesters" Continues in Steady Demand All Over

Reports from American branches in all parts of the country show a steady demand for "The Gamesters," the American Film Company's production starring Margarita Fisher. Everywhere this special has received unusually favorable comments.

"The Gamesters" was released early in the fall and a big list of first run houses played it; since that time theatres of all classes.

Moving Picture World prints more news and less publicity than any other publication in the field. What does that mean to you?

Paramount Announces Complete List of Feature Releases Through Next August

THE Famous Players-Lasky Corporation has completed its schedule of Paramount releases through next August, the end of the current motion picture year. The greater proportion of these productions have already been completed, and of the remainder all are either now in the making or in immediate contemplation.

In announcing the completed schedule, in which there is likely to be few if any changes, Sidney R. Kent, general manager of distribution, said: "This imposing list of productions, following those for January and February, concerning which exhibitors already have been informed, furnishes the strongest kind of evidence of the good faith of the Paramount organization, when it promised exhibitors prior to last September that they would be assured a constant supply of pictures of the highest box-office value throughout the year 1920-21."

Melford Picture in March

First on the list for March is the George Melford special production, "The Faith Healer," from the novel by the late William Vaughan Moody, which Jesse L. Lasky declared, on his recent arrival in New York from the Coast, to be the equal of George Loane Tucker's production, "The Miracle Man." Also on the list for March is Hugh Ford's production of Henry Arthur Jones' "The Call of Youth," made at the London Famous Players studio; Thomas Meighan in Blair Hall's story, "The Easy Road"; the Cosmopolitan production, "Straight Is the Way," a crook story with Matt Moore in the leading role; William S. Hart in his own Western production, "O'Malley of the Mounted"; the Robert Z. Leonard special, "The Gilded Lily," starring Mae Murray; Dorothy Dalton in "The Tease," and the Thomas H. Ince-Joseph Vance special, "Beau Revel,"

April will bring William DeMille's production of Sir James M. Barrie's play, "What Every Woman Knows"; Roscoe (Fatty) Arbuckle in "The Dollar a Year Man"; Marion Davies in the Cosmopolitan production, "Buried Treasure"; John S. Robertson's special production of Sir J. M. Barrie's "Sentimental Tommy"; William D. Taylor's special production of Augustus Thomas' play, "The Witching Hour"; Douglas MacLean in the Ince production, "The Home Stretch"; Wallace Reid in "The Love Special," an adaptation of Frank H. Spearman's story, "The Daughter of a Magnate," and Hugh Ford's London-made production, "The Great Day."

Big Ones in May

In May there will be Thomas Meighan in "The Quarry"; the Cosmopolitan production, "Proxies"; George Melford's production of Sir Gilbert Parker's, "The Money Master"; William S. Hart in "The Whistle" Sidney Chaplin in his own production, "King, Queen, Joker"; Dorothy Gish in "Oh, Jo"; the Lois Weber production, "What's Worth While"; Gloria Swanson in "The Great Moment," the story Elinor Glyn wrote for her, and Elsie Ferguson in an adaptation of the Arnold Bennett play, "Sacred and Profane Love," produced by William D. Taylor.

The June list includes Roscoe (Fatty) Arbuckle in "The Traveling Salesman"; the Cosmopolitan production, "The Wild Goose"; Thomas Meighan in "Billy Kane"; the Thomas H. Ince-Louis Joseph Vance special, "The Bronze Bell"; Douglas MacLean in the Ince production, "One a Minute"; Donald Crisp's London-made production, "Appearances," by Edward Knoblock; Ethel Clayton in "Sham," and William DeMille's production of an Edward Knobloch story, as yet untitled.

A Lois Weber Picture

In July there will be Lois Weber's production, "Married Strangers"; Marion Davies in the Cosmopolitan production, "The Bride's Play"; Wallace Reid in "Watch My Smoke"; Dorothy Dalton in "In Men's Eyes"; the London Famous Players production, "The Mystery Road," directed by Paul Powell, who produced "Pollyanna"; Billie Burke in a picture as yet untitled; a Charles Maigne special production tentatively titled "The Lifted Veil," and Gloria Swanson in "Everything for Sale," an original story by Hector Turnbull.

For August there are scheduled the Cosmopolitan production, "Get-Rich-Quick Wallingford," directed by Frank Borzage, who made "Humoresque"; William S. Hart in "Traveling On"; Douglas MacLean in an Ince production as yet untitled; Thomas Meighan in "The Tall Timbers"; Ethel Clayton in "The Almighty Dollar"; Roscoe (Fatty) Arbuckle in "Three Miles Out"; the London Famous Players production, "The Princess of New Pork," and the George Melford special production, "You Can't Fool Your Wife," by Hector Turnbull.

Realart Is Finding Strong Demand for Films Under Its "Honor System"

THE life period of a really worth-while picture is not to be measured by the time occupied in its first run showings. A strong production that has made money for a theatre once will do it again—if it is given a chance." This is the belief of John S. Woody, Realart's general manager, who was discussing the question of first and subsequent run showings.

"Many exhibitors now are using pictures that have been shown in their neighborhood before—and at their own theatres! And they are finding that the second visit of the productions is as profitable as the first," Mr. Moody said.

"Among these pictures are the Mayflower specials, released by Realart under its risk plan. Under this plan exhibitors play the five specials, and then pay us what they regard as a fair proportion of the box office receipts.

"Productions which we have given out under this plan are Allan Dwan's 'Soldiers of Fortune,' and 'The Luck of the Irish'; Emile Chautard's 'The Mystery of the Yellow Room'; R. A. Walsh's 'The Deep Purple,' and Charles Miller's 'The Law of the Yukon.' The exhibitors made money on the productions and the 'honor system' found, and is finding, a splendid response.

"A good example of successful second showings is found in Detroit. Late reports from that section indicate that twenty-nine theatres are subscribers to the risk plan. These houses have taken the five Mayflowers for showing—regardless of previous runs. But what is even more noteworthy is the fact that out of these twenty-nine all but four have shown one or more of the pictures before.

"The exhibitors first booked the productions on a straight rental basis. They had faith in the power of the pictures at their box office. And then they ran them again, under the risk plan, and found them profitable on the second showing. The very fact that they could and did pay Realart on the basis of the production's box office value is proof, I think, that the pictures were successful."

PLEASE—DON'T EVERYBODY BECOME ILL AT THE SAME TIME—NOT ENOUGH TO GO 'ROUND

The Vanity Fair Girls in "The Sleepyhead," being released by Pathe

N. J. Associated First National Discusses Direct Participation of Sub-franchise Holders

THE policy of offering to the sub-franchise holders direct participation in the operation and conduct of Associated First National Pictures, Inc., was put into action at the first business meeting of the Associated First National Pictures of New Jersey, Inc., at the Robert Treat Hotel, Newark, N. J., on Thursday, January 6.

Between thirty and forty out of a total of ninety-two sub-franchise holders of the state gathered around the luncheon board on the second floor of the hotel. Jacob Fabian, of Paterson and Newark, the franchise holder for the state, and Abraham M. Fabian and S. H. Fabian, his sons, made the sub-franchise holders welcome when they arrived, and upon the conclusion of the luncheon the business session opened with a bang.

The chief tasks before the members at this initial meeting were the election of four sub-franchise holders to the board of nine directors, and the election of an exhibitors' advisory committee of eleven.

Before the elections took place, however, A. M. Fabian, as presiding officer, asked the theatre men to listen to a brief address by E. Bruce Johnson, legal adviser for Associated First National Pictures, Inc., who had come over from the home office to attend the meeting.

Co-operation and Square Deal

Mr. Johnson was applauded as he arose, and fresh cheers greeted the conclusion of his remarks, in the course of which he drove home the spirit of First National and fired the enthusiasm of his audience with a description of the exceptional productions that were in store for the sub-franchise holders during 1921. Particular emphasis was laid by Mr. Johnson upon "The Big Five."

"Associated First National Pictures is founded upon the spirit of co-operation and fair play," said Mr. Johnson in the course of his speech. "That means fair play for everybody, exhibitors and producers alike. Our business at the home office is to see that every exhibitor gets the same square deal that every other exhibitor gets and to provide you with the best productions we can obtain. We not only insist upon our producers giving us the best their studios can turn out, but we make it worth their while to give us the best.

"In the sub-franchise plan to which you have subscribed is to be found the crystallization of that spirit of fair play, because, under its workings, there can be no discrimination, no unfairness to any exhibitor who has adopted it. It is his protection and his guarantee.

"And it is a magnificent testimony to the complete practical effectiveness of the sub-franchise idea that we have already sold approximately sevenety-five per cent. of the total number of sub-franchises available to the exhibitors of the country."

Pledge Support to Hoover

There was an interruption in the session at this point, while former State Senator Colby took the floor for a moment to address the theatre owners on the $2,500,000 drive for the European Children's Relief Fund, under the direction of Herbert Hoover. The Senator warmly thanked the exhibitors present for their pledge to get behind the drive, and urged them to do everything in their power to make the special performances on the morning of Saturday, January 29, a complete success. The gross receipts of these performances will be turned over as part of the industry's contribution to Mr. Hoover's work.

At the conclusion of the Senator's words, the company passed a resolution pledging their undivided energies to the success of the movement, and directed that it be forwarded at once to Mr. Hoover

To Fight Blue Laws

Joseph Stern, one of the leading exhibitors of Newark, and for years chairman of the legislative committee of the New Jersey Theatre Owners, then arose to make an eloquent plea for aggressive co-operation by his fellow exhibitors against the "blue law" agitation in the state. Mr. Stern pointed out that of the twelve Assemblymen sitting for Essex County in the legislature at Trenton, eight of them were avowed representatives of the Lord's Day Alliance, and that a dangerous municipal censorship measure was already being planned by the fanatical element in the state.

"This would simply mean," said Mr. Stern, "that if a picture were passed in Newark and cut for Newark, and then sent for exhibition to a theatre in Bloomfield, the authorities there could turn it down unless their views happened to coincide exactly with those of the Newark censors."

The result of Mr. Stern's remarks was a resolution endorsing his position and promising the co-operation of the sub-franchise holders of New Jersey with the Motion Picture Theatre Owners of New Jersey, the state branch of the Motion Picture Theatre Owners of America.

Elect Officers

With these matters disposed of the meeting proceeded to the election of four directors and the advisory committee of eleven.

The balloting resulted in the election as directors of Irving Rose, Union Hill; William C. Hunt, Haddon Heights, N. J.; Henry Haring, Hackensack; and Benjamin Nussbaum, Newark.

The five directors already elected are Jacob Fabian, president of Associated First National Pictures of New Jersey; Philip Dimond, of Paterson; A. M. Fabian, Simon H. Glass, and S. H. Fabian.

The exhibitors' advisory committee was unanimously agreed upon as follows:

Morris Feldman, of the Grand Palace, Newark; Alexander Oaken, of the Cranford Theatre, Cranford; Benjamin Schindler, of the Victorial Theatre, Camden; Herman Austerman, of the Playhouse, Newark; Louis Belinger, of the Summit Theatre, West Hoboken; Lewin Pizor, of the Leader Theatre, Gloucester; Mrs. Lillian Webbe, of the Park Theatre, Nutley; Philip Bornstein, of the Criterion Theatre, Newark; F. A. Struve, of the Arcade Theatre, Princeton; Adolph Bauernfreund, of the Cortland Theatre, West Hoboken, and A. B. Smith, of the Fenwick Theatre, Salem.

Money Needed to Make Association Wheels Go

There was a meeting of the Visual Instruction Association of New York City in the City Room of the Municipal Reference Library, Municipal Building, Monday, January 8. At this meeting it was brought out that the appelation, the Visual Instruction Asociation of New York City had been finally adopted for the organization. This decision was arrived at after hanging fire since September.

There was much parliamentary procedure interspersed with every action of the meeting. The members seemed particularly desirous of hedging every motion inside a barbed wire entanglement of legal verbiage as a protection against any untoward technicality that might be twisted to misconstrue their intent. It was emphasized that every move must be made in accordance with the organization's constitution.

Finally, however, the reading of the last meeting's minutes were come to. Then Dr. Grossman was named treasurer, and made a speech, saying that what he wanted for the organization was "money," and that the members "might consider my utterances, materialistic, commercial, not spiritual, or anything else, but that nevertheless money was of paramount importance."

O. C. Cocks said that Dr. A. W. Abrams, of Albany, in charge of visual education, had stated that there was no film produced in the last six months that was worthy of being circulated in the schools. Other members, however, stated that Dr. Abrams had reniged to some extent on that statement.

Miss Rita Hochheimer was installed as corresponding secretary, and Mrs. Weis as recording secretary through the tortuous ways of much parliamentary action, and thanks was expresed to Dr. Hugo Reisenfeld, and he was named an honorary member for his work in behalf of the society. The publicity committee was also accorded a vote of appreciation for its efforts, especially in connection with a meeting held at the Rivoli Theatre.

Irene Wallace, a popular vaudeville dancer, is being starred in the Selig spectacular animal serial called "The Crooked Dwarf."

Hugh Thompson has come from the east to play opposite Mabel Normand in her new picture for Goldwyn.

NEWS STAND BUYERS OF
MOVING PICTURE WORLD
READ ANNOUNCEMENT ON PAGE 400

"The Mark of Zorro" Breaks Box Office Records; Critics Praise Picture Highly

BECAUSE of the great number of Akron, Ohio, people who had not the opportunity of jamming themselves into the Allen Theatre, Akron, Manager Simons was compelled to extend the engagement of "The Mark of Zorro," the latest Fairbanks picture to be released by the United Artists, for two days. Packed houses were the rule at the Allen from the very first performance—in fact, the picture shattered all previous attendance records at the theatre. Critics and the photoplay public were particularly loud in their praise.

The moving picture editor of the Lima Times said that there was "no use talking about it. 'Doug' Farbanks is surely the goods in his latest production, 'The Mark of Zorro,' and that hundreds of people were turned away on the first day, and those who succeeded in getting into the theatre were enthused about the production.

The editor of the moving picture department of the North American speaks of "Doug" Fairbanks' latest picture as one of special excellence, while the critic of the Chicago Herald and Examiner states in his review that "Douglas Fairbanks always comes back with a bang, and he comes back this time with more of a bang than ever before and a much shrewder actor to boot."

Played Big in Springfield

At the Majestic Theatre in Springfield, Ohio, "The Mark of Zorro" did capacity business during the entire run of the picture, despite the fact that there were two rainy days. The management wired to Hiram Abrams, president of the United Artists, that all their patrons were well-pleased with the production and that it is the best Fairbanks production ever made.

Harris & Smoots of the Vine Theatre, Cleveland, wired Mr. Abrams that "The Mark of Zorro" opened to much better than average business, despite the fact that their opening marked the severest cold weather they had had thus far in the season, and that their patrons were very well pleased.

The following telegram was sent to Mr. Abrams by Harry Chakers of the Lyric Theatre, Lima, Ohio: "Doing big business on 'Mark of Zorro.' This is the best Fairbanks ever made. Patrons like it very much."

In the majority of the Marcus Loew Theatres, where the management set aside all former precedent and booked "The Mark of Zorro" for seven days instead of three and four, the box office records were broken.

The Mission Theatre in Los Angeles reopened the house with the production and have extended the run to four weeks, something unprecedented in the motion picture industry in that community.

One of the outstanding features of the picture is the fact that it is creating no end of longer runs in all sections of the country and Canada.

"The Devil," to Be Released February 16 by Pathe, Will Have Unique Exploitation

ACCORDING to announcement from the offices of the Associated Exhibitors, "The Devil," starring George Arliss, will be released February 6. Practically every leading theatre in the country has negotiated for the production, it is said, following its pre-release showing at the Strand Theatre, New York, the week of January 16.

The entire sales force of the Pathe Exchange, through which the picture will be distributed, report that the exhibitors who have seen the production have spread the word of its merit.

Practically all of the houses controlled by the Moe Mark interests will give the picture special presentation with prologue and musical program. Arrangements are under way for presentations in Boston, Buffalo, Brooklyn, Newark, Chicago, Cleveland, Kansas City and Los Angeles.

With the premiere of "The Devil" at the Strand Theatre, New York City, one of the most unique exploitation aids ever used in the motion picture business will be utilized for the first time. Associated Exhibitors have contracted for a large quantity of portable electric signs. These signs are 36 by 22, set in a portable box and carrying a celluloid poster in four colors. Eight switch lights of various colors are set in the box, and the ever-changing color behind the celluloid screen gives a beautiful and striking effect.

The story of "The Devil," as portrayed on the screen, is said to be a masterpiece of filmdom. In a characteristic way and with vitally alive characters, it shows the triumphs of Truth over Evil.

"Godless Men" Will Be at Capitol, January 30

Goldwyn's production of "Godless Men," from Ben Ames Williams' sea story of "Black Pawl," a Reginald Barker all-star production, has been booked for early showing in thirty-nine key cities and at the Capitol Theatre, New York, where it will be screened the week of January 30.

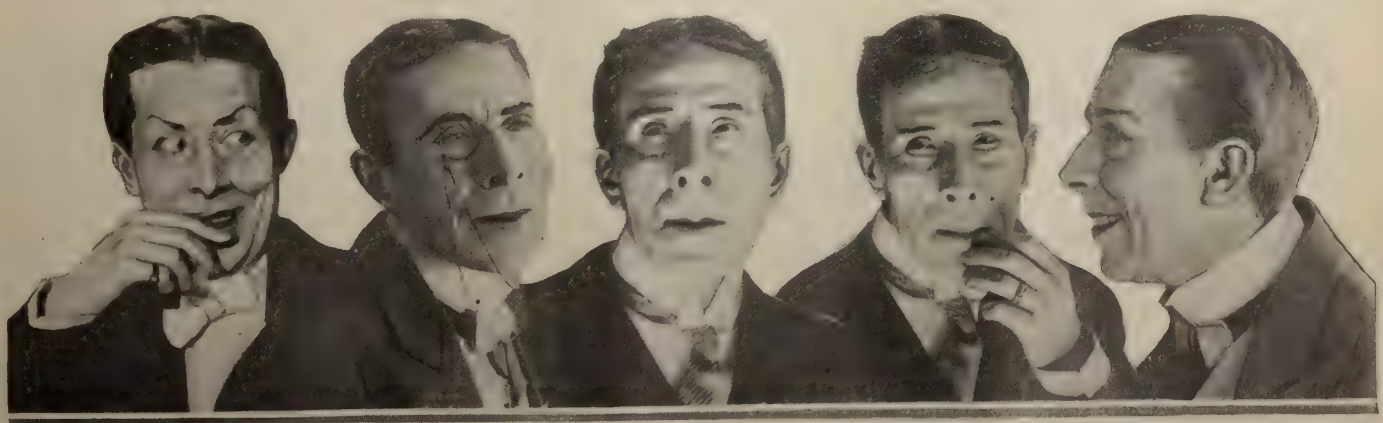
The picture was selected by the National Board of Review of Motion Pictures for first place in the four photoplays selected from current releases in its first bulletin of critique, Exceptional Photoplays. It has already been in Los Angeles where it attracted such turn-away attendance at the California Theatre and aroused so much favorable comment that it was transferred to Miller's Theatre for another week.

Russell Simpson has the role of Black Pawl, James Mason that of Red Pawl, to his son, Helene Chadwick, has the leading feminine role. The action all takes place on board a schooner in the Pacific Ocean and there is exceptionally beautiful photography in the picture.

Tom Moore Comes East for Goldwyn Picture

Tom Moore, the popular Goldwyn star, arrived in New York recently with his director, Victor Schertzinger, to take some New York scenes for the next photoplay in which Mr. Moore will appear. At present, no title has been decided upon.

Moore and Schertzinger made their first picture together under the title of "Mr. Barnes of New York." Their present visit is their first trip to the East since last winter. Consequently, when their work is finished, they will take a short vacation before returning to the Goldwyn studios at Culver City, Cal.



GEORGE ARLISS IN CHARACTER POSES FROM "THE DEVIL," BEING RELEASED BY PATHE

Educational's Super Kinograms to Show in 4,000 Houses at the Very Beginning

FOUR thousand theatres showing the first release of the super Kinograms is the mark set this week by Educational Film Exchanges, Inc., following the announcement that with the week of January 30 it is to take over this bi-weekly news service, which will absorb Gaumont News, and one month later will include a service being handled by a third organization.

Release of Kinograms will mark the completion of Educational's plans to afford exhibitors everywhere full service of everything for their programs with the single exception of the feature. It marks the fullest accomplishments of the organization's plans, including the establishment of exchanges through the United States and Canada in less than eight months' time.

Stress is being placed on the fact that the absorption of these three news pictorials is not simply a combination of three different services, but the acquisition of their full resources and their full possibilities. Each of the three will continue its forces in the field and the merged editorial departments will select from everything available the cream of the material, and these pictures will be released twice weekly under the name of Kinograms.

More than fifty cameramen placed in the key centers of the world will be retained and numerous special expeditions will be sent out to cover world events. A number of contracts have already been made which will assure exclusive news pictures of important happenings for Kinograms, and the plan announced anticipates considerable expenditures for events of this sort which can be anticipated. In addition, each camera post is given liberal advance funds so that advantage can be taken of every sudden happening without delay incident to communication with the home office and awaiting authorization.

Service on Kinograms will be one of the points emphasized in Educational. Since the company has devoted its entire attention to one and two-reel subjects, the various branch managers have been instructed to call the attention of exhibitors to the fact that its own record guarantees that each exchange will devote the same attention to the handling of the single news reel as it does with every comedy, scenic and special that it handles. Each exchangeman is instructed to emphasize this specialization in short subjects as an additional guarantee that the exhibitor will get the very news weekly that he has contracted for.

"We are putting out our whole guarantee behind Kinograms," cammented E. W. Hammons, president of Educational. "We take the utmost pride in this service because it now enables us to offer the exhibitor everything for his program fifty-two weeks in the year with the exception of the feature, a field which we have not and will never enter. We are confident that the super Kinograms will prove the greatest news weekly that has ever been put on the market, but in offering these pictures we are not content with merely promises of superior quality, but stress the point of superior service.

"Every manager will have the guarantee that has stablished the reputation of Educational that it will never be used for advertising purposes or for any sort of propaganda, with the exception of such that the national government may call for in such times as those of the late World War."

"The First-Born," Featuring Sessue Hayakawa, to Have Premiere at Strand Week of January 30

"THE FIRST-BORN," starring Sessue Hayakawa, which is having its premiere showing at the Strand Theatre, New York City, during the week of January 30, is the first of a new series of super-special productions which Hayakawa is making for Robertson-Cole. Each is being given an investment of money, time and effort calculated to make it a maximum attraction. Those who have been privileged to pre-view the picture say it rises fully to this standard.

The new Hayakawa picture will be put on by Joseph Plunkett, managing director of the Strand, with an elaborate campaign of exploitation, so that its opening will be comparable to that of "Kismet," the Robertson-Cole super-special, which recently began its record-breaking national triumph at the same theatre.

All the rich Oriental atmosphere and the human appeal of the production will be utilized in the advertising and exploitation, so that its New York showing may not only commend it to the public but exemplify to exhibitors all over the country what can be done with the picture from the showman's angle.

Gives Hayakawa Best Role

"The First-Born" is said to give Hayakawa the best role of his career so far, and one which he has wanted for many years to play. The picture is adapted from the stage play of the same name which was written and acted by Francis Powers. Hayakawa saw the spoken presentation of the play several years ago at the Alcazar Theatre, San Francisco. He felt the part so powerfully that, then and there, he resolved some day to play it.

When the new Hayakawa series was gone over with Robertson-Cole, the noted Oriental emotional actor voiced his long desire. His enthusiasm was impressed upon officials of the distributing company and they have seen the dream of the actor within the last few months grow into a splendid realization, destined to be hailed as one of the big pictures of the year.

No expense or effort was spared and plenty of time was given to its preparation, in order that it might be a wonder of artistic and dramatic merit. The difficulties of depicting, in California, the scenes in the quaint fishing villages along the shores of the Hoang-Ho River in China were surmounted through patience and perseverance. The scenes reproducing San Francisco's Chinatown as it appeared before devastated by the historic earthquake called for much research work and a big outlay of money, but the settings are perfect.

Colin Campbell, who directed, spent many weeks on sets alone before the cameraman began to grind. There is a great diversity of locale in the story. But at no time did Mr. Campbell find anything "made to order" for him. There was always some building to be done or some landscape to change. In the interior settings, in Frisco's Chinatown, there is a wealth of decorations, props, etc., all of which were brought direct from China, to effect an atmosphere of realism. The picture is elaborate on a large scale.

Supporting Hayakawa are several well-known screen actors and actresses. Helen Jerome Eddy, who is in reality a star in her own right, plays the woman lead opposite Hayakawa; Marie Pavis has an important role; Wilson Hummel is strong in a character portrayal and the two Japanese actors, Goro Kino and Frank Seki, are highly entertaining. One of the best juvenile performances ever seen on the silver sheet is that of Charles Willard "Sonny Boy" Ward, the little five-year-old chap who appears as "The First-Born."

Miss Dalton Returns to Scene of First Success

Dorothy Dalton has left for Hollywood to work in pictures for the first time in nearly two years. She will be starred in a George Melford special for Paramount adapted from Sir Gilbert Parker's story, "The Money Master," and will be supported by a notable cast.

It was on the West Coast that Miss Dalton first achieved her success, then being a Thomas H. Ince star, with pictures released by Paramount. Among her most notable productions then were "The Flame of the Yukon," "Flare Up Sal," "Vive La France" and "Quicksand."

Notice to Advertisers Using Inserts

Very often in ordering inserts too few or too many inserts are ordered.

In view of the high cost of paper and printing we ask that advertisers call up the Advertising Department before giving instructions to printers for the number of inserts required.

Murray Hill 1610 **MOVING PICTURE WORLD**

Conway Tearle and Martha Mansfield Are Busy on Big Selznick Productions

THE recent addition of Conway Tearle and Martha Mansfield to the list of Selznick stars indicates the stability of the star system, according to an announcement from the Selznick organization. It was stated some time ago that Mr. Tearle and Miss Mansfield had been made stars because of the widespread demand on the part of exhibitors throughout the country and particularly those who have been playing Selznick productions for a long time.

Elaine Hammerstein, Eugene O'Brien and Owen Moore productions have been growing steadfastly in popular favor. As evidence of this fact the Selznick Company's business with this strong triumvirate of stars has grown to remarkable proportions.

Recent Hammerstein Pictures

Among the more recent Hammerstein productions that are continuing to serve the best interests of exhibtors are "Whispers," "The Point of View," "The Daughter Pays" and "Pleasure Seekers." Within the near future will be released the latest Hammerstein picture, "Poor Dear Margaret Kirby," an adaptation of a story written by the well-known novelist, Kathleen Norris. Miss Hammerstein is at present engaged on her forthcoming picture, "The Girl from Nowhere," under the direction of George Archainbaud.

The Eugene O'Brien pictures, particularly the last four or five, have been enthusiastically received everywhere and have done much toward making Mr. O'Brien the strong favorite in various cities where motion picture contests are being conducted. Recent O'Brien productions are "The Figurehead," "The Wonderful Chance" and "Broadway and Home."

O'Brien Picture for January

On January 30 will be released Mr. O'Brien's latest picture, "Worlds Apart," which was directed by Alan Crosland. Mr. O'Brien is at present working on two forthcoming productions under the direction of William P. S. Earle.

For Owen Moore the Selznick organization has been fortunate in hitting upon a style of screen entertainment which is unusual in that it has all the appeal of the screen farce in its passing day, and as a consequence the Moore productions are now greatly in demand.

The latest Owen Moore farce comedy, "The Chicken in the Case," is scheduled for release on January 10. Mr. Moore is at present actively engaged in filming his forthcoming picture, "A Divorce of Convenience," under the direction of Robert Ellis.

While the Selznick organization is still producing numerous "specials," the addition of two new star series to their output, namely, Conway Tearle and Martha Mansfield, would seem to be an indication that Mr. Selznick places a great deal of dependence upon the ability of the star to attract photoplay audiences. Also, more and more attention is being paid to the production of the Selznick star productions.

Stories Fit Stars

This is evident from the character of stories that are being chosen. Myron Selznick, production manager, has formed a very definite opinion as to what vehicles are best suited to the various players. No story which is especially adapted to any of the Selznick stars is allowed to pass by unnoticed. To the contrary a determined effort is made by the Selznick organization to secure it.

The addition of Conway Tearle and Martha Mansfield to the list of Selznick stars, according to Myron Selznick, means that exhibitors who have found Selznick Star Series to their liking in the past will have two brand new styles of productions to add to their offerings. The first Conway Tearle picture is "Society Snobs," a Hobart Henley production, and will introduce the star as a photoplay hero vastly different from the average. Miss Mansfield's productions have already been decided upon, and all are society dramas with novel twists to their stories.

"East Lynne" Completed

Hugo Ballin has completed "East Lynne," his second independent production for Hodkinson release. This picture has been in course of construction at the Ballin studios for some time past, and has just left the director's hands.

It is evident from the number of inquiries which have been received at the home office of the W. W. Hodkinson Corporation that exhibitors throughout the country are anxiously awaiting this Ballin production and officials of the Hodkinson company confidently assert that their every expectation will be justified when the pictures reaches them.

Skouras Is President of Missouri First National

Associated First National Pictures of Missouri perfected its organization at a meeting of the membership on January 6, by the election of officers and a board of directors. Spyres P. Skouras, of St. Louis, was elected president; Frank L. Newman, of Kansas City, vice-president; Leo Rassieur, Jr., of St. Louis, secretary, and Charles P. Skouras, of St. Louis, treasurer.

The Messrs. Skouras and Mr. Newman were also elected directors, in addition to J. F. Truitt, Sedalia; A. F. Baker, Kansas City; Ferd. Warner, St. Louis; Eugene Freund, St. Louis; Joseph Mogler, St. Louis, and Lee Jones, of Marshall.

Monthly meetings of the board of directors will be held to discuss the affairs of the local company so that the board may at all times be thoroughly acquainted with conditions peculiar to the territory which may have a value to the executive committee and board of directors of the national association.

Not to Return to Stage

Frances Eldridge, one of the all-star cast appearing in "The Foreigner," the Ralph Connor story which First National is releasing, has refused an offer to return to the legitimate stage in a play which is now in rehearsal and which will be offered to the playgoing public within another month.

The screen star gained an enviable reputation on the speaking stage prior to making her screen debut a little over a year ago, but has decided not to return to "legitimate" work at this time.

"WELL, SIS, GUESS THIS'LL BE THE LAST TIME WE'LL SEE EACH OTHER"
A tense moment in "The Highest Law," made by Ralph Ince for release by Selznick

Stoll Company Receives Flattering Comments on Its Production "Mr. Wu"

REPORTS received from every part of the country at the New York offices of the Stoll Film Corporation record the extraordinary interest and enthusiasm aroused by the showing of "Mr. Wu," the colorful Chinese play recently released in the company's one-a-week schedule.

Exhibitors, the best judges of a picture's success, have been unanimous in declaring the production made a phenomenal appeal, it is said. The day after a double holiday, in the lexicon of the "showman," is the dullest time for business. The day after a double New Year's celebration, as this year, following a whole week of festivities, is looked upon as the worst for entertainment in the year.

Yet one exhibitor, a typical case, reported that on the Monday morning following New Year's day, with "Mr. Wu" showing at his house, capacity was reached fifteen minutes after the doors were opened. He is Fred W. Falkner. His communication says in part:

Walker Whiteside Endorses Film

"I am playing your feature, 'Mr. Wu,' this week at my Strand Theatre, a first run, week-stand house in the city of Newark.

"We opened to a very large Sunday business, and yesterday, Monday, after New Year's day and Sunday coming together, we naturally expected a very light Monday, but, to our surprise, we opened at 11 o'clock Monday morning, and, fifteen minutes later we were holding people out.

"We heard nothing but praise for the picture."

Highly favorable criticism from an entirely different, but equally flattering, source was contained in a letter from Walker Whiteside, the distinguished actor, who played on Broadway in the title part of "Mr. Wu," the role taken in the film production by Matheson Lang, the noted English actor. Mr. Whiteside, who was playing in Kansas City, viewed "Mr. Wu" on the invitation of J. E. Foland, the local Stoll manager.

"The picture held my interest throughout, both by virtue of the many thrilling scenes, the direction and the acting," said Mr. Whiteside. "May I also add that the photography is quite as fine as I have ever seen. I hope the picture meets with all of the great success that it so richly deserves."

"Without Limit," a Metro Picture, Is Slated for Release Late in February

CAMERA work on the forthcoming George D. Baker production for S-L Pictures, has just been completed at Metro's New York studios and the picture is being cut and titled preparatory to being released by Metro late in February.

It was adapted to the screen from a story by Calvin Johnstone. The purchase, following its publication, of the motion picture rights constituted something of a record for speed, for Sawyer and Lubin, the producers, had no sooner read the story than they communicated at once with George A. Smith, the author's representative, and arranged to buy the rights.

The publication of "Temple Dusk," from which "Without Limit" was filmed, occasioned widespread interest and comment at the time it appeared. In Ember, the girl, it was felt that an extraordinary character had been drawn.

The feature is regarded by its sponsors to constitute one of the big pictures of the year, and to this end neither time nor expense was spared in providing it with all it needed to insure excellence, it is said.

The all-star cast includes Anna Q. Nilsson in the featured role of Ember; Robert Frazer as David Marlowe, who married Ember; Charles Lane, Frank Currier, Robert Schable and Thomas W. Ross.

The striking and unusual story concerned the marriage of the girl, Ember, to David Marlowe at a drunken party, following which Marlowe loses money in a gambling establishment and forges a check. The struggles of the girl, Ember, to remain decent throughout her poverty provide the picture with some of its most dramatic and moving situations.

Educational Arranges for Appearances of "Torchy"

So successful has been the personal appearances of Johnny Hines, star in Torchy Comedies released through Educational, in several nearby cities that leading exhibitors in Cincinnati, Cleveland and Pittsburgh have sent urgent requests that the portrayer of Sewell Ford's red-headed office boy be sent to those cities.

Charles C. Burr, president of Master Films, Inc., has made the arrangements for these visits through President E. W. Hammons, of Educational Film Exchanges, Inc., and both exchanges and theatres will cooperate in arranging the programs. Hines will make his first appearance in Cincinnati. The theatres at which he will be seen will include the Walnut and the Strand in Cincinnati, the Palace in Hamilton and the Regent in Lima.

During the following week he will appear in Cleveland and may make side trips to some other cities. The schedule as arranged provides for Cincinnati the week of January 16, Cleveland the week of January 23 and then Pittsburgh the week of January 30.

Meighan Completing Picture

With only a few more days to go Thomas Meighan, under the direction of Tom Forman, is nearing the completion of his new Paramount picture, "The City of Silent Men," which is a screen adaptation of John Moroso's famous novel, "The Quarry."

The picture was partly filmed in and around New York, Mr. Meighan, Mr. Forman and other members of the staff journeying there from the Lasky studio in Hollywood for that purpose and returning.

The story is in the nature of a revelation of criminal methods in a big city and of the life of the men behind the bars of the famous penitentiary. Lois Wilson plays the girl, Kate Spruce is the boy's mother, Paul Everton portrays Old Sill and George MacQuarrie is Mike Kearney, the detective. Guy Oliver and others are also in the cast.

Buffalo Film Men Face Censorship Fight

Buffalo is threatened with a local censorship ordinance. A tentative ordinance has even been drawn up, printed and mailed to exhibitors. So threatening are the clouds that a joint meeting of the Buffalo Theatre Managers' Association and the Buffalo Exchange Managers' Association was held last week in the Hotel Iroquois, when plans were made to combat the menace.

A committee representing the exhibitors and distributors was appointed as follows: Harold B. Franklin, managing director of Shea's Hippodrome; Harry Marsey, president of General Theatres Corporation; Walter Hayes, of the Mark-Strand Theatres Company, and Bruce Fowler, manager of the Elmwood Theatre. The exchangemen are represented by Allan S. Moritz, manager for Famous Players-Lasky; J. E. Kimberly, manager for Vitagraph, and Dan Savage, manager of the local Empire State Film Company office.

This committee will soon meet with the body pushing the censorship ordinance. It is hoped that at this meeting the "reformers" will see the light and withdraw their efforts at interfering with the film business Failing in an attempt to convince the moralists that they are wrong, a wide publicity campaign will be at once inaugurated, in which the exhibitors and exchangemen will appeal direct to the public.

The censorship ordinance is in ten sections and follows that now in force in Chicago. Some of Buffalo's prominent citizens have signed the document. So far, the local press seems to favor the exhibitors' side of the question. Exhibitors are planning to make a determined fight at this time, because they believe that if the reformers are successful in putting through an ordinance now, censorship will soon be sweeping the cities of the state again. Counsel has been engaged.

JESSE.D. HAMPTON *presents*

H. B. WARNER
in
"WHEN WE WERE TWENTY-ONE"

By H. V. Esmond

Adapted from Nat Goodwin's famous Stage Success

Director Henry King

Here is another combination of a great star who became famous on the stage and of a play that became a lasting favorite. It is a wonderful story of the beauty of youth as it is seen by the eyes of middle age. It is one of those plays that will appeal to every man and woman.

Pathé Distributors

"To dream long dreams of beauty, love, and power,
From founts of hope that never will out-run,
To drain all life's quintessence in an hour,
Give me the days when I was twenty-one."

Produced by Rolin
Directed by
Hal Roach
It has more laughs than there are Smiths in the telephone book
Pathé
Distributors

Hal Roach presents

Harold Lloyd

in the Comedy Special

"Number, Please?"

678 SMITH F—SMITH L MANHATTAN AND THE BRONX

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Smith Fred E Co, 1 W 34..... Fitz Roy 4330
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Smith Mrs Fredk, r, 223 River dr.. Riverside 1578
Smith Fredk A, Artist, 2585 Crnd cent Fordham 2232
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Smith Fredk C Co, Ins, 1 Liberty John 132
Smith Fredk K, Toilet Article, 373 4th av Mad Sq 4678
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Smith Frederick W, MD, r, 250W104 Academy 2564
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Smith Freeman A, r, 1 E 60..... Plaza 9100
Smith Frtlng H, r, 57 W 69..... Columbus 3486
Smith Miss G, r, 2176 Bathgate av Fordham 4548
Smith G A, 1402 Bway..... Fitz Roy 4508
Smith G A, r, 25 E 65..... Rhinlndr 4716
Smith G A, Wlsale Deplys, 1777 Bway Circle 5631
Smith G B, 200 5th av..... Gramrcy 1940
★Smith G Burchard, Lwyr, 55 Liberty Rector 5780
Smith G Butler, Bretton Hall..... Schuyler 1000
Smith G F, Planing Mill, 301 11th av Chelsea 1396
Smith Mrs G F, r, 357 W 22..... Chelsea 8219
Smith G Greenway, r, 333 Cent Pk W Riverside 4494
Smith G Herbert, 11 Bway..... Bowl Gr 8210
Smith G G, Pres, 437 5th av..... Mury Hil 4857
Smith G V, Lawyer, 44 Cedar.... John 484
Smith-Gardner C, Photgphr, 576W159 Audbon 8050
Smith Garret, 23 W 43..... Vandrbilt 4926
★Smith Garrett H, 50 Union sq.. Styvesnt 7476
Smith Gaylord U, Bway & 76.... Schuyler 1160
Smith Geo, Expressman, 135 E 31. Mad Sq 6347
Smith Geo, Mgr, 2 Rector..... Rector 3537
Smith Geo, r, 324 W 21..... Chelsea 2949
Smith Geo, r, 937 E 156..... Melrose 6279
Smith Geo & Son, Chimney Experts 212 W 28 Chelsea 653
Smith Geo A, Ins, 317 Bway..... Barclay 7970
Smith Geo A, r, 305 W 49..... Longacre 3631
Smith Geo A, r, 3719 Briggs av.... Fordham 6186
Smith Geo A T, r, 148 W 131..... Morningside 1275
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Smith Geo C, 165 Bway..... Cortland 1260
Smith Geo C, r, 1083 6th av..... Lenox 8553
Smith Geo C, r, 820 Park av..... Plaza 6397
Smith Geo D, 200 5th av..... Gramrcy 1540
Smith Geo D, Books, 3 E 45..... Mury Hil 2626
Smith Dr Geo De F, 43 E 35..... Mad Sq 3900
Smith Mrs Geo Drake, r, 411 Cannt av Audbon 10181
Smith Geo E, Jewels, 590 5th av.. Bryant 6777
Smith Miss May, r, 198 Alexander av Melrose 1211
Smith Mrs May L, r, 228 W 50.. Circle 4672
Smith Mrs May Riley, r, 241 W 74 Columbus 732
Smith Melville B, 10 E 33..... Mury Hil 2411
★Smith-Meeker Eng Co, 123 LBty.. Rector 9396
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Smith Michl J, Butchr, 2763 Webstr av Fordham 3094
Smith Michael, r, 1915 Davidson av.. Tremont 5611
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Smith Mildred C, r, 16 E 87..... Lenox 2011
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Smith Millard F Co, [illegible]52 Gold Beekman 409
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Smith Mi[illegible] W 122..... Harlem 493
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Smith Milton M, r, 250 W 104..... Academy 1160
Smith Moe&Co, Woolns, 108 Bleeckr Spring 3987
Smith Mrs Mollie Higgins, r, 351W71 Columbus 7054
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Smith Morris, r, 858 Beck..... Intrvale 1461
Smith Morris H, 512 5th av..... Vandrbilt 5524
Smith Morris K, MD, 151 E 81... Lenox 7081
Smith Dr Morris K, 117 E 56..... Plaza 788

★Smith H&Stewart Inc, 81 Est, 45Wm John 4745
Smith H A Hammond, 51 W 10..... Chelsea 5843
Smith H Armour, 216 W 34..... Longacre 2666
★Smith H B Co, Hlg Apprais, 10E39 Mury Hil 6466
★Smith H B Mach Co, 404 Broome Canal 5360
Smith H Blair, 195 Bway..... Cortland Official 60
Smith H C, 88 Agent, 104 Front.. Bowl Grn 9250
★Smith H C & Co, Printers, 63 Cliff Beekman 1487
Smith H Clayton, El Est, 11 John Cortland 6938
Smith H D, Broker, 20 Broad..... Rector 9119
Smith H E, r, 720 W 172..... Wadsworth 3322
Smith H F, r, 247 W 116..... Morniside 988
Smith H H, 303 W 57..... Columbus 6359
Smith Mrs H H, r, 126a W 127.. Morniside 8850
Smith H J, Garage, 176 Lincoln av Melrose 1413
Smith H Harrison, 501 5th av... Vandrbilt 7222
Smith H J, r, 2039 So blvd..... Fordham 7138
Smith H Jess, r, 21 E 49..... Plaza 4177
Smith Miss H L, r, 452 Riverside dr Morniside 2347
Smith H M, CPA, 120 Bway..... Rector 5450
Smith H M K, r, 26 Greenwich av.. Chelsea 2294
Smith H N, r, 843 Manida..... Intrvale 715
Smith H Romeyn, r, 780 River dr... Audbon 7100
★Smith H Romeyn, Valves, Fittgs 66 Cliff Beekman 6538
Smith-Haines Inc, Auto Accessories 1862 Bway Columbus 4384
★Smith-Hall J P Co, Elec Contrs 320 5th av Peninsula 6680
★Smith Halsey K, 156 Perry.... Chelsea 343
Smith-Hamburg-Scott Welding Co Inc 505 W 57 Columbus 4630
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Smith Hammond, 51 W 10..... Chelsea 5843
Smith Mrs Harlan F, r, 256 W 52. Circle 2873
Smith Harmon, MD, Office, 44 W 49.. Bryant 3684
Smith Mrs Harold, r, 134 W 4... Spring 8504
Smith Harold F, Archt, 14 E 23... Gramrcy 6048
Smith Harold H, 200 5th av..... Gramrcy 952
Smith Harold J, r, 307 E 57..... Plaza 8042
Smith Miss Harriet Jane, r, 151 E 86 Lenox 5[illegible]
Smith Harris, DDS, 59 W 94..... Riverside [illegible]8
Smith Harrison, r, 18 Commerce... Spring [illegible]27
Smith Harrison A, 1 Mad sq..... Gramrcy 6352
★Smith Harold S, Paper, 175 5th av Gramrcy 677
★Smith Harry, Warehouse, 1631 Bway [illegible] 123
Smith Mrs Harry, r, 800 W 139... [illegible]bon 5869-W
Smith Harry, r, 1137 3d av..... Rhinlndr 4793
Smith Harry B, Diamonds, 3 Maiden Cortland 514
Smith Harry F, r, 789 7th av... Circle 2868
★Smith Harry G, Lawyer, [illegible] Bway Barclay 6933
Smith Mrs Harry J, r, 8[illegible]156.. Melrose 336-M
Smith Harry T&Son, Mnmnts, 2 Lincln av Melrose 96
Smith Harry J, r, 2[illegible] Webster av Fordham 8463
Smith Harry K, [illegible]33..... Fitz Roy 5110
Smith Reeves, [illegible] Central Pk W. Riverside 2479
Smith Regin[illegible], r, 139 W 74... Columbus 5990
Smith Re[illegible], r, 136 W 96.... Riverside 6691
Smith [illegible] B, Atty, 1123 Bway. Watkins 2907
Smith Reuben G, Corsets, 53 W 23 Gramrcy 1154
Smith Reuben R, Drugst, 7th av & 55 Circle 2751
Smith Reuben R, Drugst, 854 7th av Circle 1055
Smith Rex V, 80 Maiden la..... John 3258
Smith Richard, Roofer, 534 11th av Longacre 3266
Smith Richard H, 52 Vanderbilt av Mury Hil 3078
Smith Richard R, 64 5th av..... Chelsea 5710
Smith Richard S, Lamps, 22 Bronce Beekman 1523
Smith Robt, Auto Repairs, 518 W 57 Columbus 10200
Smith Robt, r, 671 Dawson..... Melrose 6207
Smith Robt, r, 556 W 186..... Wadswth 3329
Smith Robt & Son, Trucks, 1316 2d av Plaza 4577
Smith Robt B, Cigars, 127 W 43.. Bryant 5610
Smith Robt B, Polishing, 82 Nassau John 4682
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Smith Robt H, Dictm, 83 Lex av.. Mad Sq 9387
Smith Robert J, Plumbing, 94 8th av Chelsea 8290
Smith Robt L, Truckman, 103 Chambrs Worth 3418
Smith Robt M, Shoes, 2104 7th av.. Morniside 3196
Smith Robt S, r, 32 W 92..... Riverside 5166
Smith Robt Stewart, r, 20 E 74.. Rhinlndr 716
Smith Robt W, Eng & Con, 30 Church Cortland 5785

Smith Hey[illegible]d & Weiss, Lawyers 277 Bway Worth 173
★Smith, H[illegible] Co, Dry Gds, 115 Worth Franklin 3192
Smith Hogg[illegible] Co, Storetse, 159 Eden Canal 4257
Smith Hel[illegible] Pharmacy, 823-E 24.. Mury Hil 690
Smith Mrs Ho[illegible] B, r, 53 E 65... Rhinlndr 6821
Smith Dr Hom[illegible], Off, 276 Mad av Mury Hil 6787
Smith Homer, [illegible] 7 E 44..... Vandrbilt 2282
Smith Horace [illegible]ff, Newark, 21 Nevada Market 2263
Smith Howard [illegible]44 Wall..... John 2910
Smith Howard [illegible]45 Wall..... Hanover 6180
Smith Howard [illegible], 87 Park av... Mury Hil 140
Smith Howard [illegible] 60, Bway..... BowlGrn 4187
Smith Hugh Y, [illegible]rgrist, 827 Bleecker Spring 3055
Smith Huntingt[illegible]d Est, 522 5th av Vandrbilt 4048
Smith I, Stati[illegible] 272 Spring..... Canal 957
Smith I E, Clot[illegible] Suits, 124 Greene Spring 4261
Smith I Richar[illegible]. 500 West End av Schuyler 1452
Smith Miss Ida [illegible] Dressmkr, 14 E 46 Mury Hil 2455
Smith Inc, Sh[illegible] 6 E 42..... Vandrbilt 2634
Smith Inc, Sh[illegible] 146 Fulton..... Cortland 2083
Smith Ira H, [illegible]mait—
Brooklyn [illegible]8 Livingston..... Main 5494
Smith Miss [illegible], r, 1575 Av A... Rhinlndr 7009
Smith Irving[illegible]mbdry, 877 6th av.. Circle 4258
Smith Irving[illegible], r, 118 E 18..... Stuyesnt 3830
Smith Irvan[illegible], Tea, Coffee, 97 Water BowlGrn 7584
Smith Irvi[illegible], r, 893 Faile..... Intrvale 4556
Smith Irvi[illegible]D, El Est, 149 Bway.. Cortland 533
Smith Irv[illegible] T, El Est, 104 W 94 Riverside 1396
Smith Ir[illegible] 130 W 42..... Bryant 3220
Smith I[illegible], r, 1516 Charlotte... Intrvale 8095
Smith [illegible]el W, r, 502 W 113. Cathedrl 9262
Smith [illegible]50 Oyster Co, 21 B William Broad 2566
Smith[illegible]n M K, Exp, 114 Gwich av Chelsea 7447
Smi[illegible]d Caterer, 128 Greenwich av. Chelsea 1443
Sm[illegible], Chiropodist, 366 5th av... Fitz Roy 1380
Sm[illegible] J, Electrician, 3 E 135.... Harlem 1122
Sm[illegible]h J, Ladies Tailor, 864 Grand.. Orchard 5673
Smith J, Ladies Tailor, 729 Amst av Riverside 1548
Smith J, Wearing Apparel, 101 W 43 Bryant 3877
Smith J, r, 1649 3d av..... Lenox 2833
Smith Mrs J, r, 33 W 60..... Columbus 9030
Smith Mrs J, r, 166 W 141..... Audbon 9750
Smith J, r, 54 E 115..... Harlem 8909
Smith J & Son, Coopers, 536 Gwich. Spring 8657
Smith J A, 13 Park Row..... Barclay 8197
Smith J A, Truckman, 83 Montgmry Orchard 5236
Smith J A, r, 327 Concord av..... Melrose 2273-R
Smith J A B Jr, r, 752 W E av... Riverside 8789
Smith J B, r, 321 W 21..... Watkins 5914
Smith J Boyce Jr, Lawyer, 21 W 44 Vandrbilt 4626
Smith J Bradlee, 208 Bway..... Cortland 4223
Smith J C, Belting, 62 Cortland.. Cortland 3387
Smith J Campbell, 90 West..... Rector 3618
★Smith JD&Co, CustmBrkrs, 17Bdy pl Whitehl 1545
Smith J E, r, 2880 Heath av..... Kingsbge 435-W
Smith J E&Son, Butter, Eggs, 281 Hudsn Canal 8347
Smith Mrs T J, Dressmkr, 430 W 123 Morningside 6196
Smith T J, Elec Sup, 39 Gold..... Beekman 373
Smith T J, Vans & Exp, 76 W 101.. Riverside 6441
Smith T J, r, 390 Alexander av.... Melrose 4148-M
Smith T J Co Inc, Off, 103 Chas Bldg Barclay 229
Branch, 99 Chambers..... Worth 2546
Smith T L Co, Mixers, 232 Fulton. Cortland 1807
Main Off, 50 Church..... Cortland 1717
Expt Dept, 50 Church..... Cortland 4795
Smith Dr T Ledyard, Dentist, 161W71 Columbus 4257
Smith T M, r, 5634 Mosholu av... Kingsbge 649
Smith T Mas, Musical Critic, 318W57 Columbus 9196
Smith T O, Sons, Milk, 873 6th av Circle 4023
Smith T P, r, 523 W 112..... Cathedrl 10041
Smith T S, Wire Works, 289 Pearl. Beekman 3284
Smith T Yates, 35 W 39..... Vandrbilt 520
Smith Tablet Co, 233 Bway..... Barclay 9697
Smith Col Talbot, r, 22 W 9..... Styvesnt 7960
Smith-Taylor Co, Aprons & Dresses 200 6th av Gramrcy 907
Smith Thayer A, MD, 151 E 81.. Lenox 7081
Smith Dr Thayer A, Off, 32 E 64... Plaza 7143
Smith Theodore, r, 2649 Decatur av Fordham 588
Smith Theodore B, r, 110 W 146.. Audbon 2431
★Smith Theodore H, Ins, 51 Maiden la John 6490
Smith Theodore J, 508 5th av..... Mury Hil 1617

Pathé Distributors

Edgar Lewis presents

"THE SAGE HEN"

With Gladys Brockwell, Lillian Rich and Wallace MacDonald
From the novel by Harry Solter Personally Directed
by Edgar Lewis

Pathé Distributors

The Sage Hen!

A woman pure in heart and clean of life, the best of mothers, yet called "The Sage Hen," meaning, in the lingo of the West, a strange woman of bad character!

What greater wrong could be done to a good woman?
Here is a picture of human beings, some good, some bad, built around the frontier life of the yesterdays that are gone. It has love, hate, fighting, sacrifice, noble deeds and foul wrong.

It is a picture for <u>your</u> audiences.

Pathé Distributors

A Pathe Serial

Charles Hutchison

America's Death-Defying Hero of Daredevil Deeds

in

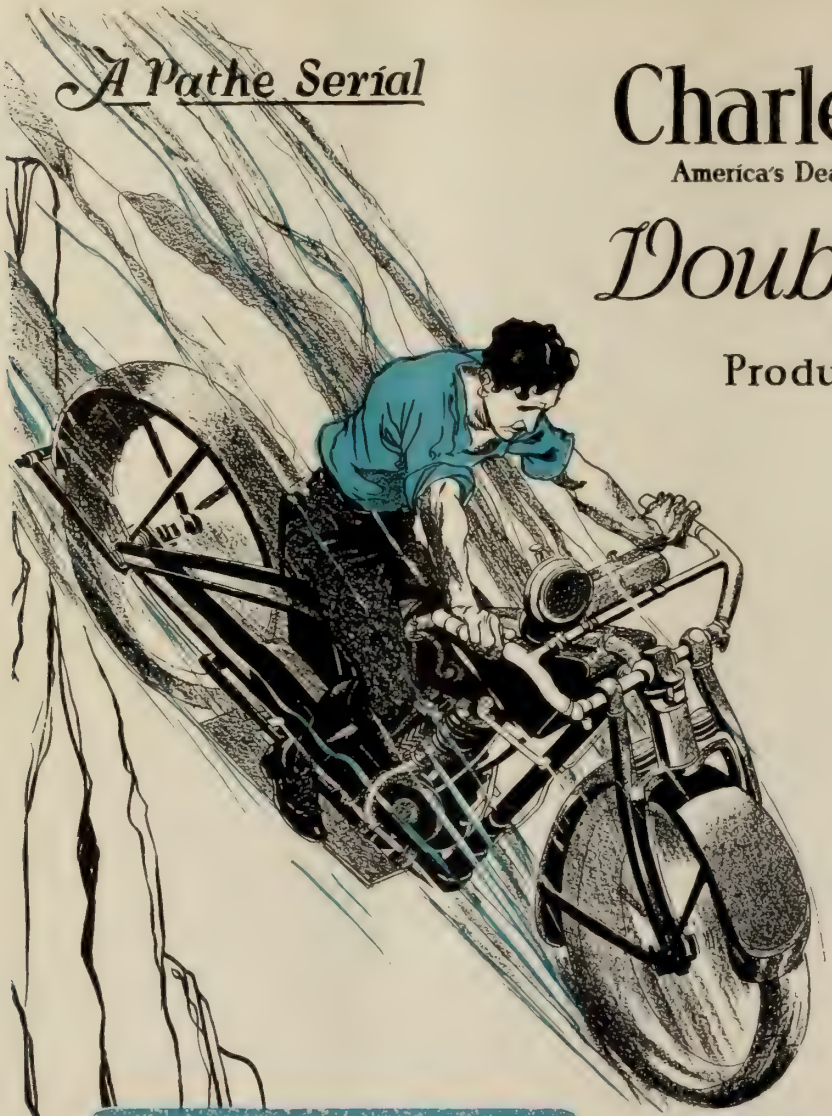
Double Adventure

by Jack Cunningham

Produced by Robert Brunton

Directed by
W. S. Van Dyke

Pathé Distributors



The King of Stunts—that's Charles Hutchinson. He stars in the fastest serial you ever saw.

Biff! Bang! Whee-e-e-e!

Your audiences will be tearing up the seats in their excitement when they see the Stunt King's matchless feats.

See him fall with the hundred foot oil derrick; see him hurl himself from a motorcycle going fifty miles an hour, over the railing of a bridge, upon a speeding motor boat; see him jump the dizzy chasm; see him do a hundred breath-stoppers!

Get "Double Adventure" now for double profits.

First National's "Great Adventure" Is a Delightful Revelation in High Comedy

Reviewed by
LOUIS REEVES HARRISON

THE GREAT ADVENTURE" is a live play in a sense that many other clever and entertaining products seem to lack. It has the "zip," the "pep," the animation that distinguishes the human being from a piece of mechanism. It has a fascinating character and more than one very charming characterization. It not only has the plot and action that are parts of every play, but it has besides those fundamental elements which make it human. Chief among these elements is one which appeals unfailingly to the American audience—humor.

The humor of "The Great Adventure," while it fairly glows in the bright subtitles, has nothing forced or extravagent in its expression. It is all along lines of common sense and accompanied by no sheer foolishness of deed to mar the effect. Producer Whitman Bennett has permitted the story to dangerously approach farce at certain moments, but he has succeeded in evading the peril, and we are allowed to laugh if we feel like it instead of being asked to do so. In consequence that portion of the audience not easily pleased has a chance to enjoy itself in watching some delightful disclosure of human weakness. "The Great Adventure" has been so well handled that it is a fine example of high comedy. It consists of a reaction of character to a series of crucial experiences.

It is difficult to conceive of two people better equipped by nature and experience to unveil the leading characters of "The Great Adventure" than Lionel Barrymore and Doris Rankin. The delightful harmony that seems to exist between director and cast is beyond the shadow of a doubt when it comes to the relations of the two leads. There *are* two of them. While Barrymore is *the* star in most of his interpretations, he is a twin in this case, Doris Rankin shining as bright as he whenever they are thrown together. There is no unlikely conversion in their steady characterizations, no sudden enoblement, no jarring debasement on the part of either. They are just consistent human beings with weaknesses so much like our own that we are placed in close sympathy with them. Little touches of realism, even in by-play—she is busy dusting his coat during an important part of the action—add greatly to the effect.

The most remarkable feature of interpretation in "The Great Adventure" is the appearance of Lionel Barrymore in comedy after it has been planted in the public mind that the natural fulfillment of his mission was to portray the struggle between the human soul and fate in tragedy. Tragedy has so long been considered the noblest form of dramatic expression that it has attracted the leading actors of continental Europe and many like Lionel Barrymore at home. While it may always retain its place abroad, we have evidence in Lionel Barrymore's performance in "The Great Adventure" that both story and its interpretation may be what the unsophisticated call "great" without sad profundity of emotion.

It is not only a bold act on the part of Whitman Bennett to put a tragedian forward in a comedy role, but it indicates vision on the part of the producer. His product goes first before a people whose distinguishing national traits are keen sense of humor and hard common sense. Barrymore's clear insight into human frailty, his vivid realism in portraying it, and the way he imposes consistency of performance on those in his support afford him extraordinary equipment for that delightful and all-too-rare expression of life to be found at its best in high comedy.

To Doris Rankin has been assigned the duty of portraying the woman we seldom hear about, the housekeeper who keeps home attractive without losing charm of personality. She represents in "The Great Adventure" the millions of modest wives who make the best of what has come to them in the shape of husbands and fortune. She is the cheerful philosopher in poverty, the busy source of love and happiness in prosperity, the woman we all love and seldom write about. It is a very winning characterization done in a winning way. It may represent woman as a little old-fashioned, but so was mother, and so will the ideal of man be for sometime to come.

The entire cast is strong, some notable types in evidence and back of them is an artistry of realism the more effective that it does not intrude on attention, does not distract from what is most important in characterization. The sum of values in "The Great Adventure," as shown to a crowded and enthusiastic house at the Strand Theatre, is therefore very high. It was received well at all times, often with spontaneous outbursts of laughter, and it was followed by a little ovation, something unusual these days. As a genuine attraction from all points of view, as an entertainment of a clean and wholesome kind, as a good story of sustained interest, "The Great Adventure" may be easily ranked among the best high comedies thus far produced.

Cast

Priam Farll.....Lionel Barrymore
Henry Leek.....Thomas Braidon
Lady Sophia Entwistle.....Octavia Broske
Alice Challice.....Doris Rankin
Duncan Farll.....Ivo Dawson
Mr. Oxford.....Charles Lane
Mr. Witt.....Jed Prouty
Lord Leonard Alcar.....E. J. Ratcliffe
Dorothy .....Maybeth Carr
Mrs. Leck.....Katherine Stewart
The Two Young Leeks.....Arthur Rankin and Paul Kelly

Author, Arnold Bennett
Director, Kenneth Webb
Personally Supervised Production of Whitman Bennett

The Story

"The Great Adventure" of Priam Farll was to lose himself completely. With the modesty of true genius, he had kept out of sight many years, though his paintings had made him world famous. On finding himself pursued by a celebrity-hunting woman he sought to escape her in many ways, mostly by constant travel. It thus happened he did not visit his London home for many long years. When he arrives there with his valet, he finds an escape from disquieting attentions through the valet's sudden death. Two simple little errors lead to a confusion of identity. The great artist is mistaken for his valet by Alice Challice, young widow in search of a second husband, while the dead valet is identified by a distant relative of Farll as the great artist himself. Farll accepts the situation to rid himself of persecution and leaves to enter a new life with only a slender income to keep body and soul together. The young widow, Alice, takes care of him. She even nurses him after he has been thrown out of Westminster Abbey for attending his own magnificent funeral. Poverty eventually forces him to paint, though he earns so little that he marries Alice for the sake of the home she provides. Quite gradually he comes to love the delightful homebody who cares for him so tenderly. She advises him to paint the house, or do something useful, instead of spending all his time trying to paint pictures. She is amazed when they begin to bring good prices, and is never entirely reconciled to the idea of a valet displaying the qualities of an artist.

A crisis is compelled when a former wife and two children of the valet claim him, and the artist's high merit is recognized. A former dealer has sold the paintings to a rich client as genuine work by Farll. After a series of complications the whole case is decided by physical markings on the artist's body. He begs to remain buried as an artist, but he is so much alive as a man, thanks to his domestic happiness, that he is bound to be immortal. His finest happiness, however, is that brought by the modest wife he found through "The Great Adventure."

Program and Exploitation Catchlines: A Humorous Drama with Lionel Barrymore.

The Story of a Noted Artist Who Is Mistaken For His Valet—Then He Allows Everyone To Think the Same and That Leads to Many Humorous Situations.

Perhaps You Have Always Been Seeing Lionel Barrymore In Serious Dramas—He's Here In a Comedy That Is Abounding In Laughs.

Exploitation Angles: Sell this as Lionel Barrymore in comedy—good comedy. Get interest in his new departure and contrast this with his work in "The Devil's Garden." Play it up strong and use plenty of advertising both in and out of the papers. You should be able to sell on curiosity to the first houses and on their recommendation to later audiences.

"Scrambled Wives" Is Completed

Filming of "Scrambled Wives," the first production from the studios of Marguerite Clark, and the vehicle chosen by the star for her to the screen, has been completed and the finished print will be delivered to Associated First National Pictures, Inc., which will release the picture before the end of January. The cutting and titling will take somewhat longer than that of the usual production of the same length, due to a production theory held by Miss Clark.

In the cast supporting Miss Clark appear Leon P. Gendron, Ralph Bunker, Florence Martin, Virginia Lee, Alice Mann, Frank Badgley, America Cheddister, John Mayer, John Washburn, T. A. Braidon, Harry Fisher, Wesley Jenkins, Ada Neville and Emma Wilcox. Edwin H. Griffith, assisted by A. F. Bernadac, did the directing, and William McCoy and Ray June the photography.

Fox News Reel Shows Evacuation of Fiume

Fox News has scored big with its pictures of Fiume. When D'Annunzio took possession of the Adriatic seaport a year ago, a Fox cameraman surprised the world with pictures of the spectacular entry, getting the pictures to Paris by airplane, although he himself could not leave the beleagured city.

In similar fashion Fox News was on hand for the evacuation of Fiume. In the current issue of the reel, No. 27 in the second volume, are not only exclusive pictures of D'Annunzio himself taken immediately before his flight from the city, but remarkable pictures of the mutiny aboard an Italian destroyer the crew of which deserted to join D'Annunzio's garrison.

Pathe to Release "The Killer," Filmed from a Stewart Edward White Story, January 30

PERHAPS, says Pathe, more than any other producer of photoplays, Benjamin B. Hampton has specialized in one form of drama. His success with the melodramatic form, established by pictures of the stamp of "Desert Gold," "The U. P. Trail," "The Money Changers," "The Sagebrushers" and "The Westerners," has had the effect of associating his name with melodrama in such a way as to make him one of the most prominent 'specialists" in the producing field. And now advance reports are predicting for him another success with melodrama, the predictions being based on "The Killer," the Stewart Edward White story scheduled for release by Pathe January 30.

Illustrates a Principle

This film illustrates a principle rigidly adhered to by Hampton since his entrance to the field of motion picture production. His experience had convinced him that first of all melodrama was the one sure type of play for the screen, and with that conviction as the basis of his working policy he determined not to employ the star system. Up to his latest finished work he has stuck to his guns, as it were, for in "The Killer" he offers a melodrama with a cast which the producer asserts to be an all-star one.

The players who interpret the characters of the Stewart Edward White play are familiar through their former works on the screen and include many who have been featured and starred in successful photoplays. For the name role Frank Campeau was selected. The heroine is Claire Adams.

THE COMPLETE STORY OF PARAMOUNT'S "MIDSUMMER MADNESS" TOLD IN A SET OF PICTURES

To Bob Meredith life means the pursuit of his profession. To Julian Osborne, his best friend, it means romance—the woman yet unwon. Fate, feeding upon the neglect of Margaret Meredith by her husband, brings about the inevitable. Opportunity courts indiscretion—a moment of madness; the unseen witness; the neighborhood gossip—and four lives face grim tragedy. But reason dictates reconciliation, and with it comes new happiness born of a better understanding. Playing in this William DeMille production are Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel.

Fox News Shows Ku Klux Klan Which Works to Hold Lawbreakers in Check

FOX NEWS, by special privilege, has secured, it says, the only motion pictures in existence showing the newly organized Ku Klux Klan in secret session. The revived Klan declares there is no need for any good citizen to be alarmed; that its activities are directed only against those who threaten the safety of American ideals.

Meeting in a lonely glade in the woods of Stone Mountain, Ga., with their Imperial Wizard, Col. William J. Simmons, at their head, Knights of the Ku Klux Klan, clad in the weird garments of the order, carried out the impressive ceremony of initiating a candidate, while a Fox News cameraman, stationed behind a nearby tree, "shot" the scene. The pictures are in the current issue of Fox News, Vol. 2, No. 28.

From a spectacular viewpoint alone these Ku Klux Klan pictures are said to be one of the most remarkable features that ever appeared in a news reel. It is the central body of the Klan, "Camp No. 1. Georgia," that is shown in session. The place of meeting is a picturesque, secluded clearing in the woods. With the fiery cross borne before, the "ghouls," as the rank and file of the order are called, moved in clow procession among the trees, chanting their weird songs and finally form a ring for the ceremony.

A Patriotic Demonstration

The candidate for initiation is led forward, blindfolded. He kneels before the Imperial Wizard, whose garments, even more outlandish than those of his subordinates, are made most terrifying by a grotesque mask. After an elaborate ritual, in which the fiery cross and the American flag are prominent, the candidate received the congratulations of his comrades and of the head of the Ku Klux Klan.

The news value of the picture, however, is even more important to exhibitors and public than the pictorial value. At the present time "camps" of the Ku Klux Klan are being formed in many parts of the country. In Virginia alone there are said to be more than 8,000 ghouls, and the name of no single member of the order, with the exception of its chief, Col. Simmons, has been made public.

Col. Simmons was formerly a Methodist minister. He says that the revival of the organization of night riders who terrorized evildoers and others during the reconstruction period that followed the Civil War is the result of 20 years of study on his part.

Organization Grew Quietly

The reorganization was begun in 1915, and at the first meeting, on the very spot where the Fox News pictures were taken, there were three members of the old Klan, who had witnessed the disbanding of the order by General Nathan Bedford Forrest, the old Confederate fighter, then its Imperial Wizard. Since the reorganization the order has grown quietly and steadily. Only recently, however, has its existence become known to the public.

"The need for an organization like the Ku Klux is just as pressing now as ever it was," declares Col. Simmons. "Avengers of the Wronged" appears to be the phrase by which the new Klan may soon be known. In Georgia, where Ku Klux Klan parades have been frequent during the last year, certain lawbreakers, both negroes and whites, have been visited by weirdly clad riders and ordered to desist their wrong doings.

Given Farewell Dinner

The officers and council and committees of the Authors' League of America, Inc., and its affiliated Guilds, consisting of the Guild of Free Lance Artists, the Dramatists Guild and the Screen Writers' Guild, tendered a farewell dinner to G. Herbert Thring, the secretary of the Incorporated Society of Authors, Playwrights and Composers of England, on Wednesday, January 12. The dinner was given at Delmonico's.

Among those present were Rex Beach, Charles E. Chambers, F. G. Cooper, Thomas Geraghty, Edward Childs Carpenter, Luther Reed, Jerome Kern, Charles Dana Gibson, Augustus Thomas and George Barr McCutcheon.

French Star Coming

Leon Mathot, the famous French star, who enacts the leading role in Leonce Perret's latest screen success, "The Empire of Diamonds," which Pathe is releasing, is coming to America, it is reported, as soon as he finishes his present picture.

From Wid's Review of

"BLACK BEAUTY"

"'Black Beauty' characterized by thrills and extravagant production."

"The story of 'Black Beauty' is so famous in every part of the country that the *title alone* will be sufficient to draw a crowd."

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized."

"The success of the picture with most audiences is going to depend on its 'human' theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a *thrilling horse race* at the finish which has been admirably done and will be apt to *raise them off their seats.*"

From the New York Sunday Telegraph Review of

"BLACK BEAUTY"

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about *perfect in its details.*"

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

"As for 'Black Beauty' himself, *Man O' War could not have played the role with more finesse.*"

Ince Special, "The Highest Law," Reveals Big Episode in Life of Abraham Lincoln

ACCEPTING the occasion of Lincoln's Birthday as a preferred time of release, announcement is made by the Selznick Enterprises that February 6 is definitely designated as the release date for the special Ralph Ince production, "The Highest Law." Although the picture has been completed several weeks, the producers purposely delayed its release in order that it might enjoy the auspicious presentations that necessarily will befall it during Lincoln Week.

That this feature production is an ideal subject for Lincoln Week presentation, or Special Lincoln Day programs, is evident because of its main subject matter. It is a full five-reel dramatic feature in which is picturized one of the most interesting incidents in the life of Abraham Lincoln, with Ralph Ince portraying the part of the Great Emancipator. Mr. Ince, who is famed far and wide for his splendid Lincoln characterizations, also directed the picture.

Although "The Highest Law" portrays vividly one of the most interesting and important events in the life of Lincoln, it is not alone this interest that makes it one of the big productions of the year. Instead, it is a photoplay that contains great dramatic heart-interest qualities that would develop an interest almost as great if woven about another figure of less renown.

Vera Gordon, Portrayer of Mother Roles, Gives Gripping Characterization in Latest Select Special, "Greatest Love"

VERA GORDON, famous portrayer of mother love parts on both stage and screen, once more makes her screen appearance as a mother in the latest Select Pictures special production, "The Greatest Love," directed by Henry Kolker from a scenario by Edward J. Montagne. The warm, pulsating fragment of life that is embodied in the production affords Miss Gordon a greater role than she portrayed in "Humoresque," it is said. "The Greatest Love" tells the tale of an Italian family who first touch American soil during 1905.

Probably no screen actress of the present day has had as sudden a screen success as Miss Gordon. Overnight she was acclaimed by both the newspaper critics and the public as one of the greatest interpreters of mother parts appearing on the silver sheet, following the showing of "Humoresque." The sensational rise of Miss Gordon is founded on years of stage acting in Jewish stock companies. Miss Gordon's stage debut was made in Russia as a child actress.

In support of Miss Gordon a well-known group of screen players render effective and capable characterizations of their various parts. The cast includes Hugh Huntley, Donald Hall, Sally Crute, Bobby Connelly, the well-known child actor, William H. Tooker, Jessie Simpson, Bobby Watson, Ray Dean, Yvonne Sheldon, Bertram Marburgh, Dot Williams and Master Maurice Rapf.

The initial presentation of the picture was given on New Year's Day before the convicts of Sing Sing Prison, under the auspices of the Mutual Welfare League. Miss Gordon made a personal appearance in her vaudeville playlet. Charles McClintock, director of exploitation for Selznick, represented the Selznick organization at the showing of the picture. The hundreds of prisoners that packed the Sing Sing auditorium were stirred to the depths as the warm, dynamic power of the screen drama reached out and touched them, and applauded generously.

American's "The Gamesters" Makes Hit at Casino Theatre in Salt Lake City

G. PEMBERTON, manager of Marcus Loew's Casino, can't say enough for "The Gamesters." His house plays to a transient patronage in the business district, and after an extended run to a stand-up business he writes: "This picture absolutely pleased beyond all expectations. Has everything. Wonderful business."

"The Gamesters," "good, energizing, constructive drama," as the Chicago Herald-Examiner critic calls it, has a punch. And it is timely. It strikes home to the man on the street. The scenes at the card tables and at the roulette wheel portray a spirit that is rampant, and whether the fan is lenient with, or bitterly against, this evil, he knows the story rings true. In connection with this success at a transient house in a business district, the report from a theatre which plays to a neighborhood patronage—the Rex, of Pocatello, Idaho—is interesting. N. B. Grossman, the manager, says he did a "big business on this Eastern-Western."

"This picture is a success," says C. A. Stimson, assistant to President Hutchinson of the American Film Company, "because it grips the people on the things they know, it gives the essence and the high points of the things they themselves have touched. You may think gambling is not universal, and that this sort of a story touches the experience of only a few. This is not so. The crowded theatres prove I am right. You don't have to play poker to come under the gambling caption. Who is it that says 'Marriage is a gamble'? What is not a gamble, for that matter, and who has not felt the excitement and the grip of it in some form or other?"

Margarita Fisher does excellent work in a dual role and is practically the only woman in a big cast. L. C. Shumway is a pleasing leading man, with Hayward Mack one of the most finished villains on the screen. There are no frills in this continuity, every move pounding heavy emphasis on the main theme, and the climax is a whirlwind.

Hoffman Goes on Tour

Called away on some important deals, Vice-President and General Manager M. H. Hoffman of the Pioneer Film Corporation has left the city to visit Cleveland, Cincinnati, Detroit and in all probability will be in Chicago.

While visiting these cities Mr. Hoffman will call on the Pioneer exchanges for conference with managers and their assistants and outline to them the program of activity for Pioneer for the new year. This program of activity is wider in scope than ever before and calls for the release of some unusual features of assured merit.

N. Y. Secretary of State Was Once an Exhibitor

A former exhibitor is now the secretary of state of New York. He is John J. Lyons, a resident of New York City, who controlled no less than twenty-seven houses a few years ago. Mr. Lyons got out of the business when he saw the erection of large theatres threatening to envelope the smaller fry. Mr. Lyons' popularity is shown from the fact that he was the biggest vote-getter on the Republican state ticket last fall.

Knowing the picture business from start to finish, through actual contact, Mr. Lyons will take an active interest in all legislation affecting the industry which will be introduced this year in New York State. At the recent election, Mr. Lyons was accorded the backing of practically every picture theatre owner in the entire state.

Calnay Says Success Follows Patient Study

James Calnay, producer, distributor and exhibitor of Chicago, says one of the chief reasons for many of the failures in the motion picture industry is that the men engaged in it are not familiar with the three principal branches. He contends they should know every angle of the producing, distributing and exhibiting end.

In spite of the fact, he says, that Moving Picture World is doing a big work in bringing these three branches into more direct harmony, it nevertheless will be many years before they are adjusted to each other.

"Any man," says Mr. Calnay, "no matter what his former line of business, will not hesitate to buy and attempt to run a moving picture house. He usually fails because of lack of experience and knowledge. If, however, he made a proper study of the business he would probably be able to make a success of his enterprise."

He points to Messrs. Hecht and Velt, of the Top Notch Producing and Distributing Company as illustrating his argument of business acumen bringing success.

Larry Semon Incurs Many Injuries in "The Hick"

Larry Semon's determination to do something more daring than he has ever done before in his Vitagraph comedies landed him in an invalid's bed sick, bruised, at the completion of "The Hick," but happy because he had made a picture which he believes is superior to anything he has ever produced. Larry, on the completion of the comedy, was practically carted off to bed by his physicians because of the various injuries he piled up during the production and to thwart more serious illness because of over exposure in water scenes.

NEWS STAND BUYERS
—OF—
Moving Picture World
READ ANNOUNCEMENT
ON PAGE 400

Notes on West Coast Production Activities

Gathered by NORA B. GIEBLER

Lasky

Roscoe Arbuckle is about ready to start on "Three Miles Out," under Director James Cruze. Frank Condon is the author of the story.

Cecil B. De Mille has filmed at least four of the "Five Kisses" he is making from the "Affairs of Anatol" story by Arthur Schnitzler, and is building new and elaborate sets for further episodes in the film.

The Elsie Ferguson picture, "Sacred and Profane Love," has progressed to the point where Miss Ferguson is appearing in some of the gorgeous costumes required for the play. Wm. D. Taylor is directing.

Ethel Clayton begins a new production entitled "Sham," within a few days under Director Thomas Heffron. Elmer Harris and Geraldine Bonner are co-authors of the story, and Douglas Doty wrote the continuity.

Dorothy Dalton will be working in the Sir Gilbert Parker story, "The Money Master," in a few days under the direction of George Melford. James Kirkwood is to play opposite.

Metro

Buster Keaton completed his sixth comedy for release through Metro one morning this week, and in the afternoon began shooting on the seventh. The film just finished is entitled "Hard Luck," and Virginia Fox and Joe Roberts are chief assistants to the star in portraying the action.

May Allison's new picture, "Big Game," is in process of filming under Director Dallas Fitzgerald, with Edward Cecil, Forrest Stanley, Sidney D'Albrook, Zeffie Tilbury and William Elmer in the supporting cast.

"What's the Matter With Marriage?" with an all-star cast, Ora Carew, Milton Sills, Nigel Barrie and others, has been practically completed by Phil N. Rosen.

Viola Dana is still shooting country scenes for "Home Stuff."

Goldwyn

"The Night Rose," by Leroy Scott, went into production this week with Wallace Worsley directing, and Leatrice Joy and Cullen Landis is the leading parts.

Frank Lloyd has started on "The Alibi," by Charles Kenyon, with House Peters, Irene Rich, Sydney Ainsworth and DeWitt C. Jennings in support.

A cast is being assembled for "Whistling Dick," an O. Henry story, featuring Will Rogers, by Director Clarence Badger.

The Reginald Barker company, making "Snow Blindness," is at Big Bear on location.

E. Mason Hopper is getting ready to start on "The Bridal Path," by Thompson Buchanan, with Richard Dix and Marcia Manon in important roles.

Realart

Wanda Hawley began her new picture, "Sweetie Peach," from a story by Sophie Kerr, on January 10.

Bebe Daniels has returned from Dallas, Texas, where she spent the holidays, and is getting ready for her new feature, "Two Weeks with Pay," a Nina Wilcox Putnam story that is being put into scenario form by Alice Eyton. Maurice Campbell will direct.

Brunton

T. Hayes Hunter has started actual filming on "The Light in the Clearing," for the Dial Film Company, this week. The story is by Irving Bachellor, and the cast is made up of Eddie Sutherland, George Hackathorn, Clara Horton, Eugenie Besserer, Andrew Arbuckle, Frank Leigh and Arthur Morrison. Hunter was director of "Earthbound."

Fox

Emmet J. Flynn, diretcor of "A Connecticut Pankee at King Arthur's Court," has begun a new production this week on a story by Max Brand, with a cast that includes George Siegman, John Gilbert, Charles Clary, William V. Mong, Anna May Wong and Little Mickey Moore.

Miscellaneous

Douglas Fairbanks, with Marguerite de la Motte opposite and Ted Reed directing, is making splendid headway on "The Nut," his curent production for United Artists.

Clara Kimball Young has started on "Starlight from Paris" at the Garson studios The story was written by Sada Cowan, and, as the title would indicate, affords the star an opportunity of wearing a number of Paris creations.

"The Sagebrush Musketeer," the seventh picture in which Tom Santschi is featured by Cyrus J. Williams, for release by Pathe, will resume production in a few days, following the recovery of Santschi from his operation for appendicitis.

"The Soul of a Butterfly," a new production in which Marjorie Daw, Fritzi Brunette and King Baggot play principal roles, is under way at the Special Pictures studio.

Brooklyn Strand Prologue Is Novel in the Extreme

One of the most novel prologues devised by Managing Director Edward L. Hyman for presentation in connection with a feature production was served to Brooklyn Strand audiences last week when Maurice Tourneur's first Associated Producers production, "The Last of the Mohicans," was packing the lobby of the Strand.

The photograph reproduced on this page explains partly how Hyman put it over, but like all other photos fails to convey to the reader the impression it made on the Strand audiences. In the strict sense of the word, it was not a prologue, inasmuch as the picture was thrown on the screen and ran several hundred feet before it slowly faded off the screen, and the lights from off-stage slowly coming up revealed the stage set identically with the shot at which the projector was stopped.

There was a tenor solo, "Cellina, My Own," composed by Reiser, the conductor of the Strand Symphony Orchestra, which got a heavy hand, and a minuet by the couple so gracefully posed center stage. Accompanied by the harpist playing "Pavlowa Gavotte" the minuet registered big. At the final bow of the minuet the lights started coming down and the picture was resumed on the screen. The operation was difficult but faultless.

Hodkinson Securing Many New First Runs

The W. W. Hodkinson Corporation has a most ambitious program for 1921 commensurate not only with the plans and ideals of its founder but likewise with the kind and quality product which now constitutes its output. There are many interesting items in this ambitious program, but just now the organization through its representatives in the field is concentrating on getting additional representation in first run theatres.

Through sheer merit the Hodkinson pictures are finding their way into the representative first run theatres and in every section of the country. Exhibitors of representative houses in the key cities are showing consistent interest in the recent high-class pictures distributed through the W. W. Hodkinson organization.

"Before the first quarter of the new year expires," said P. N. Brinch, sales manager of the W. W. Hodkinson Corporation, "Hodkinson will be a name to conjure with in many hundreds of first run theatres. Our sales force is being assisted from headquarters with mail campaigns designed and arranged on novel lines and intended for the specific need of first run houses."

Apollo Theatre Opened

January 8 was the date chosen by William P. Stumpf for the opening of his new 1,000-seat Apollo Theatre, Baltimore.

Mr. Stumpf chose for his opening attraction Realart's "Food for Scandal," with Wanda Hawley. Other Realart pictures will be shown at the Apollo since that theatre is a holder of the Realart star franchise.

BROOKLYN STRAND'S PROLOGUE FOR "THE LAST OF THE MOHICANS"
This was arranged by Eddie Hyman when the Associated Producers' picture was there

Our Own Temple of Truth

How to Behave at the Movies

On entering a motion picture theatre make as much noise as possible. This will advise those already seated that you have really arrived.

On taking a seat push your elbows out as far as possible. When they come in contact with those on each side it will serve to teach your neighbors to make way when you arrive. These lessons cannot be taught too vigorously.

If you fail to appreciate any part of a picture hiss loudly or shout "rotten," "bum," "awful" or some appropriate word. This will prove you know a thing or two and by gum that you arn't afraid to speak up.

In passing in front of others take all the time you want and step on a foot now and them. The others need stirring up occasionally.

When the comedies are shown don't laugh at anything you see. Hearty laughter is so vulgar.

Never applaud the fine things in the pictures. The management might suspect that you enjoy them.

If you have seen the picture before watch carefully and shout out the plot before it comes into view on the screen. This will prove that you are a pretty smart feller.

In passing down the aisle to secure a seat don't waste time and if possible run at full speed. Those you knock down in the rush will learn to get out of your way the next time.

If you arrive in the middle of an exciting scene stand in front of as many persons as possible. This will teach them to exercise patience.

If possible, pick a row with an usher but always select one small enough. Remember the usher's life is dull enough at best and he will enjoy a little excitement. After abusing the usher report him to the management for inattention.

If you are a good guesser tell your neighbors what's coming next. They will be grateful for the advance information.

If a fine picture has a few flaws in it always remember them and forget the rest. It is a sure sign of high intelligence to pick as many flaws as possible.

Criticize the acting as much as possible and speak in a loud tone of voice. This will convince your neighbors that you know a lot.

If the pictures are so good that you can't find fault say mean things about the music and if the music is all right roast the seats or the ventilation. Remember if you look sharply you can always find something to kick about.

When you arrive early sit squarely in your seat until the show has been repeated several times. You are entitled to twice or thrice what you paid for and the managers are rich anyway.

If you see a friend sixteen seats away from you wait until the exciting part of the picture comes along and then stand up and shout your greeting. The other spectators will be glad to know you have a few friends.

Always make it a point to tell how much better the other theatres in town are and don't fail to key your voice so that it carries far. The management will hear of it eventually and it may teach them a thing or two.

Announce whenever you get a chance that you think motion pictures are only fit for common people and low brows and that you only see them to laugh at their defects. This will prove your superiority.

Suggestion—

If you as an exhibitor want to please your patrons with a novelty, have "How to Behave At the Movies" reprinted in good form and distribute it in your theatre as a souvenir.

Remember at all times to be as noisy as possible for in this way you will be noticed and appreciated.

Do not forget that you, if you had a chance, could act all around the hero and make a show of the heroine and that only a cruel fate permits the atrocities to perform where real talent should have a chance.

Of course you could enjoy yourself a great deal more and the other spectators would have a much better time if you were quiet and well behaved, but you would miss attracting attention and one might as well be dead as do that. A. J.

"Three Sheets to the Wind"

An Epic of the Sea

Big Moments in the Story

When it comes to exploitation the Associated Motion Picture Advertisers leave nothing to be desired, as is evidenced by the following, which tells—and tells well—its own simple yet palpitating story:

The fight between Devil Dan and the first mate.

The fight between Devil Dan and the second mate.

The fight between Devil Dan and the third mate.

The fight between Devil Dan and the crew.

The terrific hurricane in the third reel. The sunset in the fifth. The sunrise in the sixth. Stella Starch's touching scene with the kitten in the seventh.

How to Exploit
"Three Sheets to the Wind"

Without a doubt this is the greatest sea picture of all time. It contains eight more fights than "The Sea Wolf," seven more than "The Mutiny of the Elsinore," twelve more than "Godless Men." Lionel Brady, who plays "Devil Dan," sustained three broken ribs, a dislocated knee cap and a splintered collar bone, and gives the most artistic performance of his career. Stella Starch, more radiant than ever, wears pants in every scene in the picture and displays her right to be called the most alluring star on the screen.

With the proper exploitation methods, "Three Sheets" will flood your box office. Here are some simple ideas, practical and inexpensive.

First, procure a three-masted schooner. Mount it on wheels and tow it up and down the main street of your town. This is sure to attract some attention, but to make sure of a maximum of publicity, set fire to the ship on the opening night of the picture. Be sure you have the co-operation of the police department in working this stunt, as a little prejudice against this type of publicity still exists in some towns. If your house happens to be on the Thousand Islands or in Venice, the schooner can be sailed instead of pushed.

The shrewd showman always takes advantage of exciting moments in every picture. The murder scene in the fourth reel of "Three Sheets" affords a wonderful tie-up with a real shooting affair. Have a man murdered on the most prominent corner of your town, preferably at noon. Be careful to see that he is shot exactly in the center of the forehead, so that passers-by will at once connect the event with the scene in the picture.

When a crowd has collected, place a sign on the sheet of the corpse, reading: "Don't be a dead one! See 'Three Sheets to the Wind,' a real live picture."

Offer a prize of two free seats to anyone who can detect a grain of sense in "Three Sheets to the Wind."

Saturate your theatre with the atmosphere of the sea. Festoon your lobby with ropes of sea weed and clamshells. Flood your aisles with water and pilot each customer to his seat in a small rowboat. Give away a smoked herring with each ticket.

I Am a Pathe Salesman

(By James M. Loughborough, Short Subject Salesman, Albany)
(With acknowledgments to Arthur James)

I am a Pathe Salesman.

I travel from seething cities to bleak and barren burgs. I sail the seven seas, I visit lands of laughter or of tears, carrying with me a message which if rightly received, opens to all peoples everywhere a new world of enthralling entertainment, of pleasure linked with learning, of fine thoughts born of human love and constant endeavor for the Better Life.

I am the Eternal Trail-Blazer for the world's most amazing pageant. Without me the Fifth Greatest Industry would perish in poverty. For what Producer would risk his gold; what Writer would conjure his brain for masterpieces; what Director would engage in stupendous struggles for overpowering effects; what Star would pour her very soul upon the screen unless I convert these jewels into cash? I represent the Mighty Dollar in a Mighty Art.

I am a Pathe Salesman. To me is allotted the task of describing, acting, arguing, of forcing smiles, tears—above all Shekels, from lackadaisical listeners. I am a boiling caldron of "Pep," "Punch," and progressive positiveness. The word "No" is not in my vocabulary. Outwardly I am overbearing, arrogant, self-assertive at will; inwardly I am eternally loyal to mine own.

I am a Pathe Salesman, unheralded, unsung. For me the pomp and power of publicity serve only as vehicles in which to barter my golden-hued goods. None outside the lowly box-office knows me by name or nod. I come and go uncared-for, unobserved. But always there sings within me the still, small voice of Duty well performed, for every act of mine is written down in letters that spell the fateful word: **Results.**

I am a Pathe salesman, disciplined in soul, meek and humble in heart, because I SERVE and SELL.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman's Novelties

For the week of January 16, the program at the Mark Strand, Brooklyn, opens with a medley of South Sea airs under the title of "A South Sea Fantasy." After the orchestra has played for a time the curtains of the production stage part to disclose a dancer just completing a Hula dance. She ends and a soloist sings "The Rosary" to the accompaniment of the steel strings, ending with "Aloha Ohe," sung by a native quartet. Scene is a Hawaiian beach set with water ripple and colored cloud effects. House lights open in amber, dimming for the moonlight effect as soon as production stage is disclosed.

EDW. L. HYMAN

"Making Manhandlers at West Point" is preceded by an epilogue with a male trio singing old campaign songs. Set shows a barracks backing with a stone wall for the cap and bayonet effect of marching soldiers. At close a bugler sounds retreat. Scene in blue from the booth, house lights out. Spot at close discloses flying flag. Spot worked from above stage.

A Mutt and Jeff cartoon follows and then a male singer gives "Until" (Sanderson) on the concert stage. White spot.

A dance follows with the house in deep blue changing to magenta. Stage in futuristic setting. Lights green and blue, changing to red and amber as house goes into magenta.

"The Great Adventure" is preceded by the same prologue used at the New York Strand, to reduce the cost of painting. Scene shows an artist at easel, painting and singing "The Magic of Your Eyes" (Penn.). At second verse scrim window at rear lights up to disclose soprano who sings second verse.

A soprano solo from La Boheme, and a second edition of the "Old Timer's Waltz" completes the program. The latter feature was lately described.

Say it with Flowers

Abner C. Robinson, of the New York Paramount exchange, is getting out a special sheet on "Heliotrope" to help exploit in the New York district and he is making a special drive on a "Say it with flowers" week, hooking up with the florists who use this slogan. It makes a good tie-up and has been worked to advantage already.

Newsboys Mainstay of "Dinty" Exploitation

Almost everywhere hustling managers have been quick to appreciate the value of newsboys in exploiting "Dinty."

Tom H. Boland, of the Empress, Oklahoma City, interested the "News" in a promotion stunt. Prices of $5, $3 and $2 were offered the boys selling the greatest number of papers on a certain day, with tickets to all the kids. They were given large tags reading "Buy your News from me, I want to win a Dinty Day prize by selling the most News today. See 'Dinty' at the Empress Theatre."

The boys were provided with banners for a street parade to the house, and were marched to the theatre for a special showing, making enough noise en route to satisfy the most exacting manager.

What Sullivan Did

William J. Sullivan, of the Rialto, Butte, did not use the contest idea, but he also gave a party to the "newsies" and in return they wore "Dinty" signs during the week run at the Rialto.

"Dinty" naturally suggests the newsboy tie-up, and there is nothing better for ballyhoo than a gang of healthy youngsters. Give them a few banners and license to have a "real" parade and they will attend to all the other details. Sullivan pulled a crowd of several hundred.

Here's a little angle that some overlook. If you give a special performance and have the room, let the boys occupy the main floor and turn the balcony over to invited guests who will enjoy the pleasure of the boys. It adds a punch to the stunt.

Ask Bair About Lloyd

If you want to get the lowdown on Harold Lloyd, ask Roy Bair, of Mister Smith's theatre, Indianapolis.

Bair put on a well-known dramatic star and a comedy star, and no one seemed to give a whoop, though other houses in that locality were standing them out. Then, according to his letter to the Pathe exchange, he put in "Number, Please," Lloyd's latest, and inside of fifteen minutes he had a packed lobby with no other advertising than the posters, and business kept up the rest of the week.

That reads like a fairy story, but it is plain fact and just goes to show that you have to have the goods to sell before you can sell them.

Exploitation can't help bad pictures. Use it for good ones.

Distributed Umbrellas to Rainy Day Patrons

Dr. Clemmer, of the Clemmer and Winter Garden theatres, Seattle, hit on a new scheme for advertising Douglas Fairbanks in "The Mark of Zorro." It rains about half the time in Seattle, and when the United Artists' attraction was scheduled, umbrellas were provided for waiting patrons lettered "Going to see Douglas Fairbanks in 'The Mark of Zorro'."

The sight of a number of these in the waiting queue was unusual and gave such a decided punch to the advertising that Dr. Clemmer is considering their permanent use, lettering them anew for each title that promises to bring as long a queue.

MAKING A FAIRBANKS' STANDOUT A BALLYHOO

Because the weather is mostly damp, this western manager supplied umbrellas to waiting patrons when Fairbanks in "The Mark of Zorro" was being shown, and now he plans to use the gamps for all United Artists' releases

Selling the Picture to the Public

Big Seaplane Hop Is "Dinty" Exploitation

The projected trip of naval seaplanes from San Diego to Balboa, in the Panama Canal Zone, and back, is a direct tie-up with "Dinty," the Marshall Neilan First National release, for four of the pilots are those who took part in the seaplane scenes in "Dinty" and the Flight Commander did the technical direction of the scenes in the play.

Lieutenants John Harrell, Frank McLaughlin, Paul Irvine and Fred Borton, each of whom will command a plane in the hop, took part in the play and appear also in the cabin scenes as well as those showing the planes.

Associated First National sent out special exploitation sheets to all exchanges on this special tie-up and they have been used to good advantage, particularly on the West Coast, where interest in the flight is running high.

Wesley Barry and Colleen Moore made a special trip to San Diego to wish their friends good luck, and figured in the newspaper stories of the start.

PIPE WES BARRY HOPPING ON THE HOPPING SEAPLANE!

Reading from left to right in the good, old-fashioned way—that is, Wesley Barry in the top row. The others are the Navy fliers who made the seaplane hop to the Canal Zone after helping make "Dinty" a First National success

Here's a Motor Stunt for Roscoe Arbuckle

Dan Roche, the Chicago Paramount exploiter, did so well with his exploitation for "Humoresque" at the Amusu Theatre, Muscatine, Ia., that he was asked to come back and throw a little jazz into Fatty Arbuckle in his pieless "The Life of the Party" and Dan dropped down and made him the life of Muscatine for fair.

He made a cutout of the 24-sheet and then drew his snickersee and sliced Fatty at the equator. The upper half of the cutout was braced to the special board in front of the Marquise and carried a small motor which made the legs do a shimmy, or what you might call a shimmy if it was run off at the other end. Anyhow the plump comedian did something that Dan called a shimmy.

The photographer figured that he could make a flash after the first night house went in, but he had to wait until the second night crowd had gone home before he could get the street clear enough to use his camera. That's how strong it went over.

And for an encore he plumped a similar cutout, but without the motor, into a Christmas window and helped things along. Heralds, posters and a mailing list were used to supplement the regular newspaper stuff and helped to make it a 100 per cent. clean up.

No man ever got rich selling gold bricks. Make your drive on your best pictures.

Use Your Exits

In cold weather there is a tendency to let the houses change through the main doors to avoid cooling off the house by throwing open the exit doors for a few minutes.

This is a bad policy. Take them in through the back of the house and send them out the front exits where the departing patrons will not jostle the incoming crowds. Keep up steam and use the exists and you'll have more people to go through the doors. It's just another of those little things which go to make for good management.

NO WONDER "FATTY" SHIVERS—STANDING OUT IN THE SNOW LIKE THAT!

Dan Roche cut out a 24- sheet of "The Life of the Party"—cut it across the middle and mounted a motor so that Arbuckle did a perpetual shimmy to the great edification of Muscatine, Ia., and the visible profit of the Amusu Theatre. Then he put another cutout as a Santa Claus substitute in the toy window of a local store and helped some more.

Selling the Picture to the Public

If You're Not Married You Can Try This Idea

M. Rosenthal, of the Allen Theatre, St. Catherines, Ont., sends in a stunt with the comment that his lobby is so small that it is not easy to plan a display that will not take up too much room

This idea is a cage with an old hag behind the bars. Above is the legend: "Lock up your mother-in-law and bring your wife to see 'Married Life.'"

MR. ROSENTHAL'S STUNT

We'll bet Rosenthal is a bachelor or he never would dare pull a stunt like this. Lots of married men would like to jail their wife's material parent, but they lack the nerve.

If you are blessedly single this stunt should interest you. It will attract attention, and so long as it does not attract the attention of your own mother-in-law it is all right.

Pat Argust Offers Time and Music By Wireless to Colorado Springs

PAT ARGUST, of the Princess, Colorado Springs, has outdone Roth and Partington. It will be recalled that these San Francisco hustlers gave the first wireless concert some time ago, for the benefit of a military hospital. Mr. Argust gives a continuous concert.

He has installed a wireless on the roof of the Princess (the 30-foot aerial is an advertisement in itself), and has installed a device for sending out his musical program continuously, and also plans to receive music from the local laboratory of the inventor. He will give the San Diego time signals at one o'clock each afternoon, and the Washington call at eight, and probably the Denver call at ten. The night signals will be flashed by a light, and in the daytime a time-ball will be dropped.

Cleaned up Space

He got a two-column head on the front page for the first announcement and a turn to an inside page, more than a column in all, and while there are not many who own receiving instruments, to profit by the Princess concerts, these will be hooked up to the public demonstrations of the device in the surrounding territory, all of which will bring the house good advertising.

Playing Fatty Safe

But that is just one of Mr. Argust's stunts. He borrowed a safe for a lobby display on "The Life of the Party," showing Roscoe Arbuckle standing before the safe with a sign stating that this was what the milk trust did to Fatty's private stock.

He borrowed the safe, and the safe company hooked up with their own ad which included a large cut of the safe and "This is the safe you see in the lobby of the Princess this week."

Used a Dry Goods Cut

And the other day, when he could not dig up a suitable scene cut for Enid Bennett in "Silk Hosiery" he borrowed a stocking cut from a dry goods store that helped a lot. It takes more than a missing cut to make Pat lie down.

Describing Beauty

And lastly he hooked a drug store to Mae Murray in "Idols of Clay" with the proposition that "Beauty is one part nature and three parts care." A three-way screen with striking paintings made the basis of the display, which was backed by various toilet aids.

This is a good line to use for any production in which beauty figures and makes one of the best hook-ups you can get.

Mr. Argust knows that it pays to hustle, and he hustles all the time.

Asked for a Detective— Got Them by the Dozen

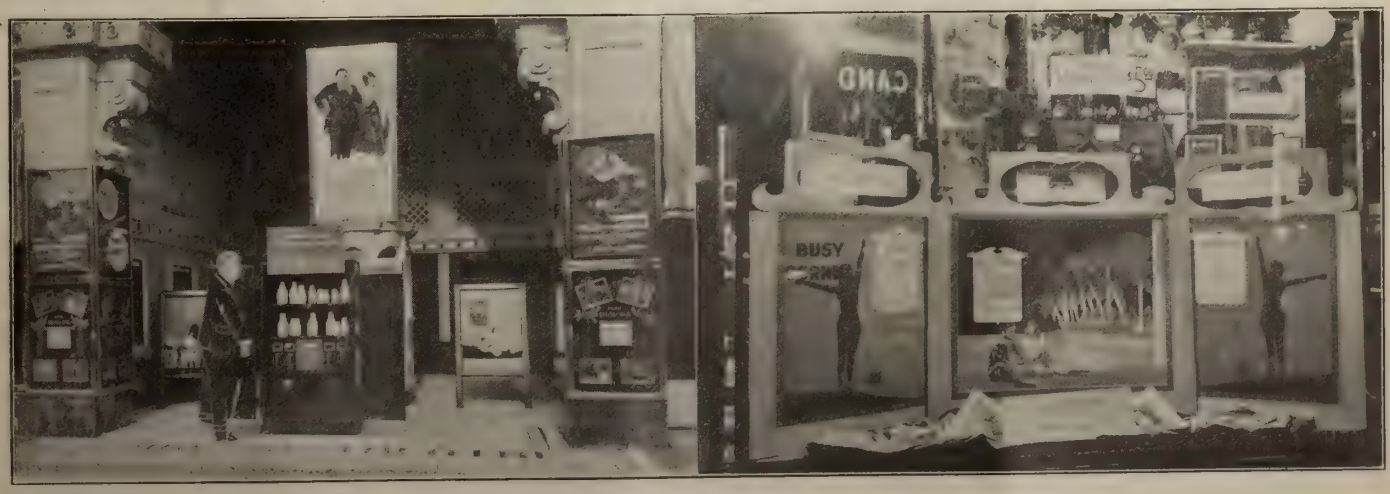
Cliff Carroll, of the Carroll, Rome, N. Y., is just getting around to playing "In Search of a Sinner" and for several days before the formal advertising he ran a classified advertisement reading:

WANTED—Alert, able-bodied man to act as private detective in search of a sinner. Phone 808 between 8 and 9 P. M.

Got Them by Scores

They did as they were told, and so many of them that Carroll gave up all idea of doing anything else and just sat at his desk and waited for the bell to ring. The inquirers were told to wait a few days and they would be communicated with, but one chap, to show his detective ability, hooked the house to the phone number and came down to exhibit a lithographed diploma. It was a gaudy thing, in colors, telling that he had taken a course in a correspondence school and was an honest-to-goodness detective.

It was about time for the regular advertising and so Carroll hired him to go out and tell the world, which he did to the limit, but it was one of the biggest clean-ups from a classified ad that the paper can point to.



FATTY ARBUCKLE KEEPS HIS MILK IN A SAFE PLACE, BUT HOW ABOUT MAE MURRAY'S CLOTHES

Two of the stunts recently worked by Pat Argust, of the Princess, Colorado Springs, for a couple of Paramount pictures. The lobby display for "The Life of the Party" carried with it a big newspaper ad from the safe people hooking up with the display the "Idols of Clay" was used to sell toilet articles and tickets.

Selling the Picture to the Public

Got Every Window for Mae Murray in Boulder

Fred V. Green, Jr., the Paramount Denver exploiteer, dropped in on Boulder just before the Curran played "Idols of Clay" and he booked about every shop window in town for cutouts of Mae Murray.

No particular window amounted to much in the way of special dressings. They were all along the lines of the candy store shown in the cut, which offered "Mae Murray's Delight" in the way of package chocolates, but the cumulative effect of all the windows was what put the subject over, for he had the town solid.

Snipes carrying only the title were plastered everywhere and girls distributed Mae Murray's calling cards from house to house, with an advertisement for the theatre on the back.

MAE MURRAY'S DELIGHT ARE CHOCOLATES, THIS STORE SAYS
But other windows told a different tale, for Fred V. Green, Jr., a Paramount exploiteer, had every window in Boulder, Col., for "Idols of Clay," and the Curran had more business than it had enjoyed in months

Average Up

Lem L. Stewart, of the Southern Enterprises, recently ran a house in Ashville, N. C., for several months. He started in to relieve a man on vacation for two weeks, but kept on four months because an acceptable successor could not be found.

"One reason the house did well," he explains, "is because we did not use a sliding scale. We did not make the price fifteen cents one day, a quarter the next, and perhaps fifteen cents on the next feature. We had one flat admission price. Some features were worth a little more, and some less, but the patron figured that it averaged up, and made no complaint.

Helped the Big Ones

"When a really big picture came we got half a dollar for it, and sold a lot of extra tickets because the price had been raised, since all knew that an advanced price meant something really out of the ordinary. On a scale sliding from twenty to forty cents, an extra ten cents would mean nothing."

There is a lot to this argument. If you charge fifteen cents one half of the week and twenty the other, you are virtually telling your patrons that one show is better than the other, and they won't be able to see the five cent difference in valuation. Have a standard price and a special price for features and at the end of the year you will have more money than if you changed prices to meet your rental on each booking. The average will work for you.

If you have worked a good stunt tell us!

Give the other fellow a chance to work it.

THIS IS NOT A HANSOM, BUT IT HELPED GET ATTENTION
It was used by the Rivoli, Denver, to help put over the Blackton-Pathe production of "Passers By," and it was good enough to suggest the hansom cab used in the original production. The main point is that the driver rode behind

Used Film Itself to Get Over "Life of the Party"

Saul Optner, of the Hyde Park, Chicago, was afraid that he would not be able to make his patrons realize that the new Fatty Arbuckle pictures are not the familiar two-reelers.

He was telling his doubts to Oscar A. Doob, of the Paramount Chicago office, and Doob dug out an old-timer to solve the problem.

Displayed In Window

He loaned Optner five reels of old film and these were displayed in the window of a bank near the Hyde Park with a card telling that the five reels represented "The Life of the Party" and an outlay of $250,000, or $50,000 a reel. Few persons ever see an entire reel of film, and these cans were open to expose the full reels. Just as a sample of film the stuff attracted attention and the price talk helped along.

Just before the showing the films were moved over to the house lobby and chained to the box office to emphasize their value.

It had been done before, but it brought one of the best Monday nights Optner ever wrote down in his book.

Old Fashioned Rig Is Used for "Passers By"

Hansoms, such as the Cabby in "Passers By" was supposed to drive, are rare things these days ,particularly in the west, where they never were popular. The Rivoli, Denver, could not find a cab when it wanted to exploit the Pathe release, but it did dig out an old rig with a driver's seat in the rear, and this did just as well and attracted the same attention as a hansom would these automobile days. It put the Blackton story over big and did it at small expense.

Selling the Picture to the Public

Real Arctic Curios for Return of "The Spoilers"

The lobby display at the Leader Theatre, Washington, D. C., during the showing of "The Spoilers," attracted a great deal of attention and naturally brought good business for Sidney B. Lust, who now operates the house. Mr. Lust turned the lobby into a section of the frozen North. J. S. Warmbath, who spent twenty-seven months in the Arctic Regions as a member of Peary's North Pole Expedition, supplied part of his wonderful collection of northern curios to make the display possible. It consists of a reproduction of an Eskimo in the act of harpooning a polar bear, while several Eskimo dogs make up a clever setting in the act of attacking the big white animals. The balance of the front of the theatre is transformed into a log cabin by the use of some realistic scenery and northern effects.

The huge patronage evidenced the ability of a picture to "come back." Mr. Lust is well pleased with the results and is planning the exhibition of other large productions in a similar manner.

Sold Through Physicians

P. F. Schwei, of the New Lyric, Duluth, worked a new idea in special showings when he invited the local physicians to a private performance of "Go and Get It" that they might study Marshall Nielan's ape-man experiment.

He was careful to have the newspaper men in to hear what the doctors said, and he got newspaper stories in all the issues the next day, and no little street talk resulted.

The box office returns proved the value of the stunt.

This Week

This week it was Leslie Whelan, of the Detroit Paramount office, who bought 1,000 copies of the Toledo Times and red-inked it with the announcement that Heliotrope Harry was pardoned and could be seen at the Princess-Paramount, only Whelan took 10,000 copies. By and large we think the red ink extra is the most used publicity stunt in the catalogue, but it always seems to clean up.

George Schade Tore Up Sandusky to Tell the Glories of "County Fair"

WHEN George Schade, of the Schade Theatre, Sandusky, starts in to really boom a show, something has to bust, and up to date it has not been Schade who went busted—quite to the contrary.

Lately he booked in Neil Burgess' great success, "The County Fair." He figured that for years Burgess had toured the country in "Vim" and "The County Fair," making his greatest success in the latter, and he figured that there were still enough people who remember 'Aunt Abby" to make a good return for any publicity investment, so he went to it with every ounce that was in him.

He organized a five-piece country band, lettered up the bass drum and used them for a ballyhoo. Then he built up the 24-sheets for his marquise, to face three ways, up, down and across the street. The paper lent itself well to this decoration.

THE COUNTRY BAND AND THE MARQUISE

He had a few thousand pennants distributed and then he turned his lobby into a miniature exhibition with chickens, rabbits, pigeons and live stock along with some prize pumpkins and other farm produce.

The rear of the foyer was dressed with trees to suggest the entrance to the Fair Grounds, and the ushers were put into gingham aprons to further the local color.

With the band all over the street, and with the house jazzed to the limit, the crowds poured in. Those who came just to see the decorations stayed to see the picture, and while the band played pretty sour music, their notes sounded golden to the box-office girls all through the week, for the show got off to big business and it held up to the last show of the last night of the run.

It doesn't take much effort to organize a fair if you play this attraction and you can get back a dollar for every dime invested. If you want to go a little further, you can sell peanuts and lemonade in the outdoor lobby, and if you don't want to give the idea you are grafting, let some local society do the selling for the benefit of some popular fund.

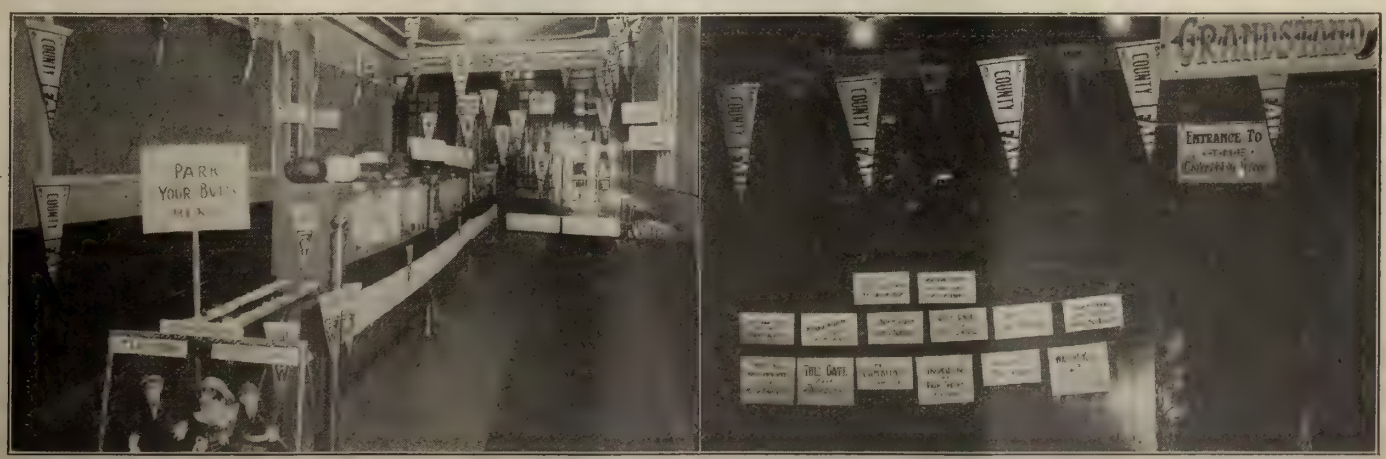
"The County Fair" can sell on straight advertising, but with such opportunities for jazz, you are overlooking a bet unless you go the limit and collect all the money possible.

Mystic Shriners Helped to Put Over Charles Ray

When Charles Ray in "Peaceful Valley" played Harmanus Bleeker hall in Albany, a Proctor house, Uly S. Hill, who is a member of the Mystic Shrine, sold the house for a day to Cyprus Temple.

In the afternoon the ladies were the guests at a special matinee, when souvenir boxes of face powder were given all members of the Eastern Star who were the guests of the Shriners. In the evening the Nobles themselves held a stag, with cigars as souvenirs in a special Charles Ray container. On the two performances the admissions numbered about 6,000 representative people.

If you are in a city with a Temple and do not make an effort to get the Shriners in, you are overlooking a good bet. Often you can interest the Arab Patrol in a benefit performance where you cannot work a straight Shrine party.



GEORGE SCHADE TURNED HIS LOBBY INTO A FAIR GROUNDS FOR "THE COUNTY FAIR"

He had prize hens and hares and pumpkins and corn to draw the people in, and a country band for a ballyhoo, and signs and pennants and pretty nearly everything but enough seats. He put this Guy Croswell Smith state-right attraction over like Al G. Fields' minstrels in a one-night stand

Selling the Picture to the Public

Dot Puzzle Novelty Is a Strong Test of Patience

The Saenger Amusement Company holds the First National Franchise for the vicinity of New Orleans, and all over that territory they have been cleaning up on "Dinty" with a contest and a dot puzzle.

A dot puzzle offers a lot of numbered dots. You start at number one, go to number two and so on, progressively, to the highest number. In this case the high number was 215 and any kid who had the patience to last the route should have been awarded a season pass. It was printed in green on white throwaways with "Well, well, who have we here?" across the top and the directions below. They were widely distributed in each town.

In addition local merchants were tied up to a freckle contest, with prizes varying according to the generosity of the merchants. In Shreveport, for example, the prizes were a suit of clothes, a pair of shoes, a hat, a ball and bat and a silk tie. In addition any kid with ten or more freckles was given a free ticket, and for once the kiddies were glad of their freckles.

Between the newsboys and the freckles, "Dinty" packs more of an exploitation wallop than any film of record. It is self-running.

Blind Press Campaign Helped "Earthbound" Ad

M. Rosenthal, of the Allen, St. Catherines, Ont., knew that he could not land the local editor with advance stuff, but he got a friend, who likes to see his name in type, to write the editor on spiritualism, dealing particularly with the phases shown in "Earthbound."

Next he answered the letter, employing the signature of one of the house staff, persuaded a physician to give the scientific aspect of the case and then induced a clergyman to take up the spiritual side, in opposition to the doctor.

As the writers were known locally, their opinions were read with interest and no one suspected a press stunt when Rosenthal came out in an advertisement with the announcement that the whole matter would be fully treated in "Earthbound," to be seen at the Allen.

There was no mention of the Goldwyn release in the letters, but the hook-up was all the more powerful because it was blind.

Finds the Farmer Trade Well Worth Going After

Herbert W. Johnson, of the Luna, Lafayette, Ind., has swung over to those who believe that it does not pay to stick too close to home. He no longer figures that he draws his trade from a radius of a few blocks of the theatre. He goes after the entire county.

It started with a single picture. He is a First National franchise holder and Katherine Macdonald, in "The Turning Point," was his next booking. He had cards printed reading:

The Turning Point
to the Luna Theatre
The First National Show House

These cards were posted at every cross road for several miles out of Lafayette, and it was Mr. Johnson's idea that it might round up an occasional tourist and perhaps a few farmers.

It was the tourist he had in mind, but when he found the farm patronage he decided that it was what he needed, for the farmer presents two good points:

He brings the family.

He comes on off nights.

And in these automobile days the farmer lives right next door to the theatre if there is something he wants to see. Johnson is planning special campaigns now to get the farmers regularly, and he has changed his ideas about the radius he can draw from.

What You Need for an Exploitation Room

Ever read those attractive lists of tools that come in a ready-filled cabinet? It's fascinating reading to the man who loves tools. Sit down some time and see what you would need for a well stocked exploitation property room.

Here's a tentative list:

Some corrugated board for cutouts. You can get this cheaper by the roll than in sheets, and since you will stiffen with batten, you do not mind the curl.

Some strips of light wood to stiffen the cutouts. Sawmills or carpenters will sell cheaply the trim from their work. Take all lengths from six inches up. Material from one inch square to 1x2 will work. Get all you can and store it in a dry place so that it will not warp.

A hammer, a small saw and some one and two inch wire nails, a pair of shears, a can of glue and a brush, also a paste brush and some means of making flour paste.

A few tubes of water color for lettering stills. This can be washed off and the stills returned as good as when new, if you do not rub the wet print too hard. Get white, brown, black with blue, green and red for a second choice.

Some tube oil colors for touching up cutouts.

Some signwriter's inks and brushes.

A few flasher plugs.

Cheap muslin or cotton cloth for stretchers.

Red, blue, green and amber lamp dip.

A set of cutout sign letters if you cannot letter well freehand.

A quire of heavy paper for impromptu signs.

Anything else you can get hold of, if you have a store room. You never can tell what will come in handy.

If you have a one-fourth horse-power motor you can get wheels of different size to run straight or with an eccentric.

You don't have to get them all at once, but if you will build up your equipment gradually, you will be able with this outfit to duplicate almost any display and build a lot of new ideas.

That Bristol Window Shows Up Once More

Jack Sanson, of the Bristol (Conn.) Theatre, believes in window displays, because he finds that they make big business for his house, and he puts up a window show whenever he has half an excuse.

His latest is for "Don't Ever Marry" and he got more than one laugh by showing conditions before and after marriage as shown in the cut. Before marriage the happy bachelor owned a corner that would make the most tired business man feel rested and restful, but after marriage the best he got was a kitchen which he shared with the laundry and the oil stove.

It got a big grin from the married men, but the Old Maids' Club did not fancy the display in the least. It was too close to the truth to appeal to maiden ladies on the lookout for a victim. Most of the town, though, laughed and went to the Bristol to see if the reality was as bad as the warning—and were glad they went.

WHAT GOT THE OLD MAIDS' GOATS IN BRISTOL, CONN.

Jack Sanson, of the Bristol, used this before and after taking a better half as a terrible warning to the single. And a lot decided to go to the Bristol Theatre and see what First National had to say about "Don't Ever Marry"

Selling the Picture to the Public

Started a Crusade to Open a Theatre Strong

Harry Swift, the Paramount exploitation man in Albany, is not one of those hustlers who thinks he must have a new idea or nothing at all. He wanted something for the opening of the New De Luxe theatre, Utica, and he could think of nothing new, so he revived an old stunt.

The opening attraction was "Something to Think About' and in thinking about something to think about, he happened upon the crusade against "jaywalking," which had been started in the town but which had lapsed because no one got behind it.

Jaywalking is the crossing of streets on the diagonal and at other than the designated crosswalks, provocative of many automobile accidents. It was begun in Philadelphia something more than a year ago, because it was most needed there.

Swift saw the Mayor and won his consent to a renewal of the crusade. He had placards prepared reading:

Heads Up!
X streets at Xings
Don't Jaywalk
That's "Something to Think About"

The first signs were on cardboard, but they made such a hit that Manager Ray Candee, of the De Luxe, had board signs, painted in oil, prepared at a cost of $3 each and spent about $700 in permanently placing these where they would do the most good. That's what he thought of Swift's work.

Posted on Three Sides of Prominent Buildings

Norman A. Dixon, Paramount exploiter at Des Moines, is on the lookout for something to do. The other day he happened to notice some "Post No Bills" signs on a boarding, before a building in a prominent location.

E. H. Helmts, of the Rialto Theatre was about to run "Idols of Clay" so Dixon took him in tow and together they sought the contractor. As a result of the interview they covered the prohibitive signs with 24-sheets and the seats at the Rialto with patrons. Now Dixon doesn't believe in signs unless they advertise Paramount attractions, and Helmts rides with him on the idea.

This Nebraska Manager Believes in Advertising

How great a part proper papering plays in the box-office returns is demonstrated by one small town exhibitor who has stated in emphatic terms his own convictions on the subject. He is Mr. H. H. Ostenberg, Jr., who manages the Orpheum Theatre in Scottsbluff, Neb. Writing recently to Fred V. Greene, Jr., exploitation representative for Paramount's Denver exchange, the Nebraskan had the following to say:

"At the present time I am using on every picture justifying it, 20 one sheets, five three sheets, 4 six sheets, and 10 stands, of which three are put in neighboring towns. Also, for newspaper advertising I use 1, 2, 3, and 4 column as well as full page mats. Then I distribute 200 heralds and have a mailing list of 2,500 names which I circulate regularly. Then, in addition, I order 75 to 150 window cards, 4 rotogravures and all photographs, the 8 by 10, 11 by 14 and 22 by 28.

"Less than the above amount of advertising I do not consider sufficient to put across any show worth running at all. In this town we have a population of 4000 and my theatre seats 700. I often put on prologues and in these I have had as many as 20 people. Also I am a great believer in lobby displays. On one picture that I ran, depicting farm life, I used every known domestic farm animal. On another picture I used display to represent a jungle. I do not feel that any theatre is successfully run unless there is a maximum use of every possible kind of advertising. I realize that it costs money but it yields the biggest kind of returns.

Greene is having this letter circularized among other exhibitors in his territory as proof of the efficacy of exploitation and to convince exhibitors who have declined to exploit their showings that they are passing up a good bet to increase their box-office receipts.

A Thorough Exploitation Sold "Earthlound" Strong

Just because Billings, Mont., is not as large as Denver, seemed no reason to R. P. Allison, the Goldwyn exploitation man in Denver, for using the soft pedal. He figured that the Babcock Theatre could use the money just as comfortably as anyone else, and he made two trips to Billings.

The campaign was started with teasers, working up to a big splash two days ahead. Some 3000 heralds were distributed to residences on the opening date and these were followed by 5000 dodgers the next day.

Gummed labels for "Earthbound" were affixed to the road show programs at the Babcock, standing up better than program ads, and heralds were placed inside the programs, as well. Heralds were also found at each plate at the luncheon of the Kiwanis Club the opening day and blotters were freely used in the schools and business district.

A slide campaign was the screen contribution and 50 window cards, 15 24-sheets, 50 one sheets and a number of threes and sixes comprised the posted paper.

The receipts told the story, and Allison feels that his time was well spent, for he has made a strong convert to Goldwyn exploitation.

Made Cartoon Comedy the Equal of the Big Film

Making the first of the Fontaine Fox cartoon comedies the co-star with Lionel Barrymore in "The Master Mind" was the way Richard Spier, of the Kinema, Los Angeles, put over the animated picture.

The Los Angeles Express uses the Fox cartoons regularly and Spier offered to exchange screen publicity for a line under the cartoon. But he got better than that. The paper used several stills from the cartoon to illustrate short paragraphs about the animation of this popular series, always mentioning the Kinema, and the week of the run it used a top line reading: "Toonerville Trolley, Kinema Theatre, all this week."

Difficult to Decide

It would be difficult to decide which got the most publicity from the work, but were well content and the new series was put over with a smash.

This can be worked for any cartoon comedy with any paper using the series. Newspapers appreciate publicity just as much as the theatres do and are always glad to make an exchange.

Don't book "fillers"; book "small features" and sell them.

TOOK THREE SIDES OF A BUILDING FOR A 24-SHEET

The signs read "Post No Bills," but Norman A. Dixon, of the Paramount exchange in Des Moines, didn't believe in signs. He talked the builders into letting him have the stand and plastered it for "Idols of Clay"

Selling the Picture to the Public

Surprise Features in Advertising Are Essential to Continuation of Success

SURPRISE is perhaps the most desirable feature in an advertisement, and yet this feature is most commanly lacking in motion picture advertising. Managers use about the same space with about the same layout week after week and then exclaim that advertising does not pay.

Hackneyed advertising cannot pay because the appeal is lacking. To announce week after week a succession of features is not advertising, but bulletin work. You must work the changes or the space becomes hackneyed. You can test this for your-self. Pick up any newspaper. Look over the pages. Ask yourself which is the best advertisement.

Changing the Pace.

And every time your judgment will tell you that the best display is the most unusual, making the most marked departure from the commonplace. This change may be something slight, but it will mark the display as different from the rest.

If you want to have the most unusual advertisement in the paper, you must keep your wits constantly to work. You must change the appearance of your space to gain the widest attention.

If you wear a moustache no one ever remarks that they perceive you are wearing a moustache, but shave it off and nine men out of ten will comment upon your changed appearance. If you want a more forceful demonstration, acquire a black eye—even strangers will take notice.

Don't Grow Hackneyed.

It is the same way with your advertising space. If you use the invariable formula of a special signature, a bank of type and no cut, your advertisement this week will look like that of last week and the week before. Those who want to know what pictures you have to offer will consult your space. Those who are looking for amusement may read your announcement, but the man who is not thinking about the theatre will not notice your display and cannot be sold.

Using cuts of varying size will help, but even cuts become an old story if you do not ring the changes, and yet it is simple to work a change without taking more space.

Even so small a departure from the ordinary as using a border will give effect until the use of border becomes commonplace. Setting the ad smaller and using a white margin will help. Anything different will sell.

Keep on the Jump.

If you cannot always give the time to the layout of your advertising, accumulate a set of styles and use these in more or less regular order. Use big type one week and small the next, the following week use a white margin and the next a corner cut. Then use the series all over again, if you can think of nothing better, but don't use the same general layout week after week and expect to appeal to other than the fans.

Use a trade mark always, but vary its placement. Change the appearance of your space, but cling to the familiar landmark.

And in the Lobby.

The same thing holds good for the lobby. Change that around. Make it look different. If you have a display of stills one week, change to cutouts for the next. If you have used cutouts, try animating one. Use drapes occasionally to give the effect of variety. Change the colored lights in your sign now and then. Pull in the frames for a couple of weeks, or have plain wooden frames which you can decorate with snow or foliage or whatever will match your current subject.

You like to see even your own wife in a new dress now and then. People feel the same way about your lobby. They get tired of the same three sheets right and left, of the same ones and still frames. They even get tired of the same white paint week in and week out. Cover it up sometimes.

And Go Inside.

And take the change inside. You can do a little something to change the stage or screen, even if you do have to hold the same seats. If you have boxes you can change the drapes. Get wash material and wash them with the soap dyes.

Let everything you do suggest hustle and enterprise. You would laugh at the merchant who kept the same window display week in and week out, yet your lobby, which is your show window, may become hackneyed and suggestive of dry rot.

You can even get some change through advertising your small features above the five-reel when you have something weak. Keep after your program and not just your feature. It gives you more to talk about and broadens your appeal, but don't do next week what you did last week, or try this week to repeat on last week's scheme.

THEY GAVE A SHOW TO SEE A SHOW IN CRESTON

E. Metzger, the hustling Iowa manager, offered free tickets to all newsboys who could and would sing, dance, wrestle or box as the price of their admission to the Strand to see the First National production of "Dinty"

Newsboys Gave a Show to Win "Dinty" Tickets

E. Metzger, of the Strand, Creston, Iowa, put over "Dinty" at small expense and to big results. Mr. Metzger cannot spend a lot of money on exploitation because his house has a small capacity, but he had developed economical exploitation to the last degree.

For "Dinty" he had cards printed up reading on one side: "Dinty, just a freckle-faced kid, will furnish you with thrills and tears at the Strand Theatre." The reverse was printed: "I'm just a newsboy working my own way through life and must play my part in the game the same as you. Have a heart: buy a paper."

These were distributed in quantities to all the boys to be handed to patrons.

Sunday the newsboys gave a parade which wound up in front of the Strand, where each boy contributed some stunt in order to gain a ticket to the show. Extra tickets were offered for the best stunts, to keep the kids up to the mark, but if they could do nothing else, they could all wrestle or box and any contribution to the entertainment brought at least one coveted admission.

The contest brought out a large crowd, and they all got the message.

Why Wait?

The man who does not do exploitation because he is waiting until he can think of something new is wasting time and opportunity.

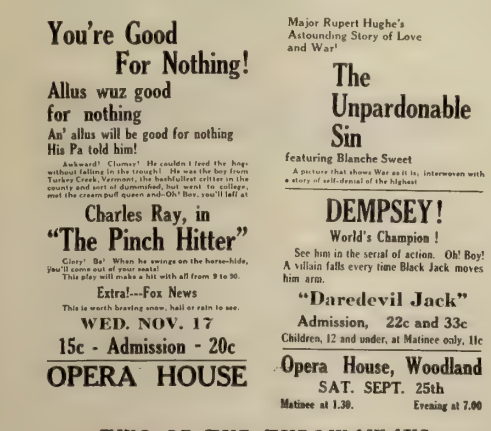
To refuse to follow another's lead because it has been done before is senseless. If the stunt has not been worked in your town, it is as new to your patrons as though it had never been worked before, and some of these time-tried ideas are better than original stunts.

Selling the Picture to the Public

Mill Towns Eat Up the Throwaway Literature

Writing from a mill town of about 2,000 population, a projectionist property man—press agent—sends in some throwaways for criticism and asks that his name not be mentioned. He admits that some of the bills are too well filled with type, but adds that the patrons seem to "eat it up" and that it brings results. He asks for a criticism.

If any form of advertising delivers the goods it does not seem to call for criticism. It's good, no matter how grossly it may traverse the general rules of advertising. The good advertising is the stuff which sells no matter what it may be, and this correspondent is not the only one who finds that handbills will reach a certain class who cannot be gained through the newspapers. Steve Farrar has houses in two mining towns in southern Illinois. His newspaper campaigns are large and intelligently planned, but he finds it necessary to get out bills for the miners because they seldom read the papers and the handbills alone can reach them.



TWO OF THE THROWAWAYS

In general this correspondent does good work, though now and then he slips as when he uses "Look, we are taking the paper off the walls" to accommodate the crowds. This is a good old stunt, but the bills should be printed on wall paper to get the idea over.

We reproduce two of the bills to show the general style, which is an attractor line running into the story. The "You're good for nothing" no doubt got the attention and possibly got a goat or two until it was found that it referred to what was said to Charles Ray. It is the best attractor of the lot. The other makes use of the startling title to get the attention playing up the Dempsey serial. The advertiser seems to have unusually good judgment as to what to play up. He may be only an operator doubling in press work, but he has a knowledge of what he is about, and he picks up the best seller to boom. This is particularly shown when he picks up the comedies to play above the feature, when he comedy is good enough to make the greater appeal.

Sometimes the throwaway runs for the week, but usually it works on only one or two days, which is the better way, for a single show sold intensively will smash and sell where the full week will make no especial appeal and nothing can be sold to advantage. The throwaway is for immediate selling. It should rush the reader off his feet into the house. It will not work for a week as a program or house organ does but it costs so little that it can always bring a return on the expense.

It seems to us that many managers overlook a good bet in throwaways. They seem to think that if they do good newspaper work they have covered the ground, but this is not always true. If the story will make appeal to those who do not use the papers the throwaway should supplement newspaper advertising and be sent into those sections where these people have their homes. The throwaway is probably the best that can be done in a 2,000 town, but it would still be best if there was a daily paper, for the average mill worker must be sold on ballyhoo and not through intellectual appeal. He is too tired at the end of the day to be dragged out by highbrow lines. He needs a smashing appeal.

—*P. T. A.*—

Hired the Hacks

The Palace Theatre, Hamilton, O., sent in a picture of a recent stunt, but the photograph did not show up. In brief, they made a deal with the local taxicab company by which they exchanged program and screen mention for banners on the back of every cab in the company's fleet. This gave them scores of perambulators for "Get Out and Get Under," which was the attraction they were booming.

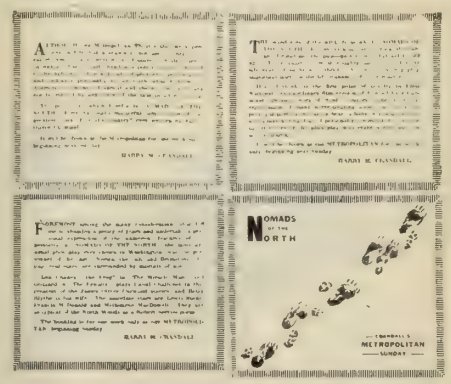
—*P. T. A.*—

Used Christmas Greens for the Tarzan Forest

Because Christmas greens were handier than foliage, the Rex theatre, Seattle, used ropes of pine to suggest the jungle environment of "The Revenge of Tarzan." It may not have been as effective as a more carefully prepared jungle set, but it was handier, it gave the necessary color and it brought in the business. The last is the true test. A cutout was placed in the lobby and six sheets covered the entrance and exit doors, supplementing the lobby boards at the side of the entrance, while a banner was also used in the rear of the lobby to put over the title. Potted palms dressed the lobby, and it was all given to the Goldwyn picture except a single one-sheet for a Chaplin reissue. Pine does not suggest the African jungles, but it does suggest a good picture.

Used Teasers Last in Washington Campaign

Nelson B. Bell tried something else in putting over "Nomads of the North" at the Crandall houses in Washington when he took extra spaces for boxes by Harry M. Crandall. He took the first four spaces for the personal indorsement, and then wound up the week with the track cuts intended for teasers, as shown in the cut. There was a fourth indorsement in the series, all signed by the manager. One told that it was not a million dollar picture (probably a polite slap at "Kismet" at another house), adding that a million dollars could not have made a better pic-



THE CRANDALL BOXES

ture. But something better was Bell's switch on ads. We'll let him tell it himself. He writes:

"You know it has always been the custom here for everyone to give the new show for the week a big concerted bang in Saturday's Times and all the other three papers on Sunday. That seemed to me like shooting too much all in one lump, so without mentioning it to anyone—not even the boss—I decided to take a chance on injuring the Sunday opening by letting the other fellows apparently overtop me in size and spread out a little. In the Saturday Times I ran my maximum copy as usual. Also in the Sunday Post. In the Star and Herald on Sunday I ran about

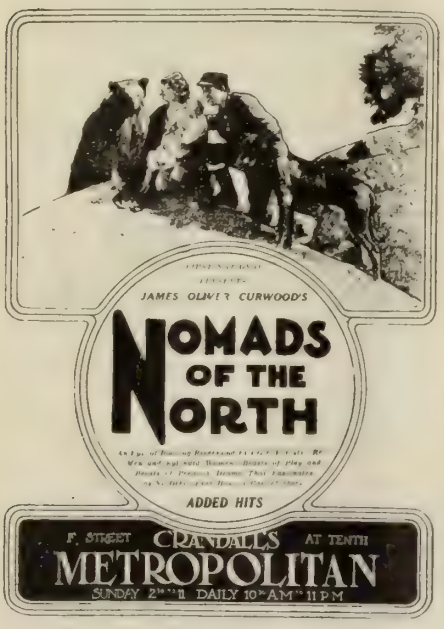
THE TARZAN DISPLAY OF THE REX, SEATTLE, WHERE CHRISTMAS GREENS WERE USED FOR THE GOLDWYN FEATURE

Selling the Picture to the Public

100 lines across two columns, which, as you know, was not a conspicuous display. Then I watched the gate on Sunday afternoon to be sure that I had really crabbed the opening. But I hadn't. Assured of that, I knew I had the rest licked, for I still had my maximum displays to run in the Herald Tuesday morning, when it so overwhelmed the regular daily ads that no one knew they were in the paper, and in the Star Thursday, to pick up the week end business, and where it achieved the same preponderant display. Now do you see what it gives me? A Saturday smash before the opening, a big ad the day of the opening, reviews and readers on Monday, a smash again on Tuesday, small stuff Wednesday and another smash on Thursday. All for the money I used to shoot on a single wallop on Sunday. The effect has been great."

It's a simple scheme. It keeps the attraction going the entire week instead of making all of the noise for Sunday when business will naturally be good. The full displays were 120 lines across three, and the effect was open and good. The group gets over the idea better than words could possibly do. Mr. Bell has hit upon a scheme that is going to work big for the first man in each town who tries it. It will work well afterward, when the others copy, but the first man to pull the trick will skim the cream. Just imagine 160 lines across three for Katherine Macdonald in "Curtains" with the next largest space only 50 lines across two. It's a great idea. Mr. Bell has made a real contribution to the board of advertising strategy.

—P. T. A.—



THE LARGE SPACE FOR "NOMADS OF THE NORTH"

Makes Good Business with Gift Baby Books

W. W. Ely, of the Hippodrome, Portland, Ore., makes friends with baby books which are sent to the mothers as soon as baby's arrival is noted. This is an eight-page with fanciful cover, cut to show a baby picture, the cover being a double fold. The first page contains a well worded congratulatory greeting and the succeeding pages carry the usual memoranda with a really useful weight chart for the first year and for the first fourteen years, with the normal line printed in as an example to mothers how to chart and compare their own youngster. It is printed in good style in blue and gold on heavy paper and constitutes a souvenir that will be in active use for at least a year and which probably never will be thrown away. Usually the new arrival is greeted with from two to a dozen of these books, but the practical layout of this little volume will cause its selection where more elaborate but less efficient books will be passed up. If you adopt the scheme get a really good book. Don't get the cheapest, but remember that the best is not always the most expensive.

—P. T. A.—

Neatly Composed Display Helped Denver Theatre

Care in laying out the art work gave the America theatre, Denver, an exceptionally pretty half page for the opening of "Earthbound." The America handles reverse with unusual skill, but this is something more than merely a well handled reverse. It is laid out with an eye to the artistic effect. The placement of the half tones is symmetrical and yet not too studied, the two line sketches contribute a relief and the handling of the two candlesticks is clever. It not only breaks the space, permitting the holding of the type bank to proper proportions, but it added to the psychological effect. It belongs to the play just as do the candlesticks used on the stage in the presentations patterned after the production at the Astor theatre. Candles suggest the sacred and mystical in these days of electric light, and they give a touch to the display that nothing else would lend. This is one instance where art work really deserves the name.

—P. T. A.—

A PRETTY DENVER DISPLAY

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

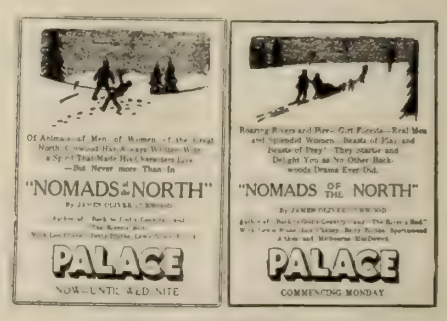
Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Chambers Ads Well Made But Will not Reproduce

Stanley Chambers, of the Palace and Regent, Wichita, still keeps up his good work in his advertising, but he uses the long and narrow style of space mostly and this eats up in these columns. He has mastered the trick of using plan book cuts and does very little art work, though his displays are just as good; perhaps a little better, because he uses type in place of hand lettering. He uses no set space. If he thinks he can get a story over in a pair of sixes, he does not take four nines just because he can afford to. On the other hand, if a larger space will give him a better display, he will buy as much space as he needs. These two 80-line spaces across two columns, show an intelligent use of the cuts for a First National attraction. There were more in the set, all of them on the same lines and all of them much better than half tones, not only because they print up better, but because they fit better with type. That's the great trouble with half tones in advertising spaces. They do not blend with the rest of the announcement unless vignetted, and this is seldom done. Drawings of this sort are much better.



TWO CHAMBERS ADS

—P. T. A.—

Circuit Press Man Puts Gardner in the Shade

Harry E. Gardner, of the Rialto, Pueblo, writes that his circuit now has a general press man in Al. G. Birsh, who was swiped from Paramount. This means that he uses mostly cut ads sent down from Denver, and it explains his long silence. He did break in the other day with a quip in a mortise which read: "If a dollar isn't loose change, why do they call it liberty?" If the sour Sunday goes over he won't have to bother about Liberty, because there will be none, but meantime it makes a laugh that helps sell the film, though the line has nothing to do with the story. Now and then he shows the picture ahead of Denver and writes his own stuff. He got ou a good one for "Idols of Clay," a plan book cut followed with half a dozen two and three-line paragraphs about various angles of the story. To reduce the lines in the three-column space, he paneled in his small features and got a very good combination display with a single stock cut and no art work, for Gardner knows how to get art work with type—or something better than art work.

Harry Garson Presents

CLARA KIMBALL YOUNG

In

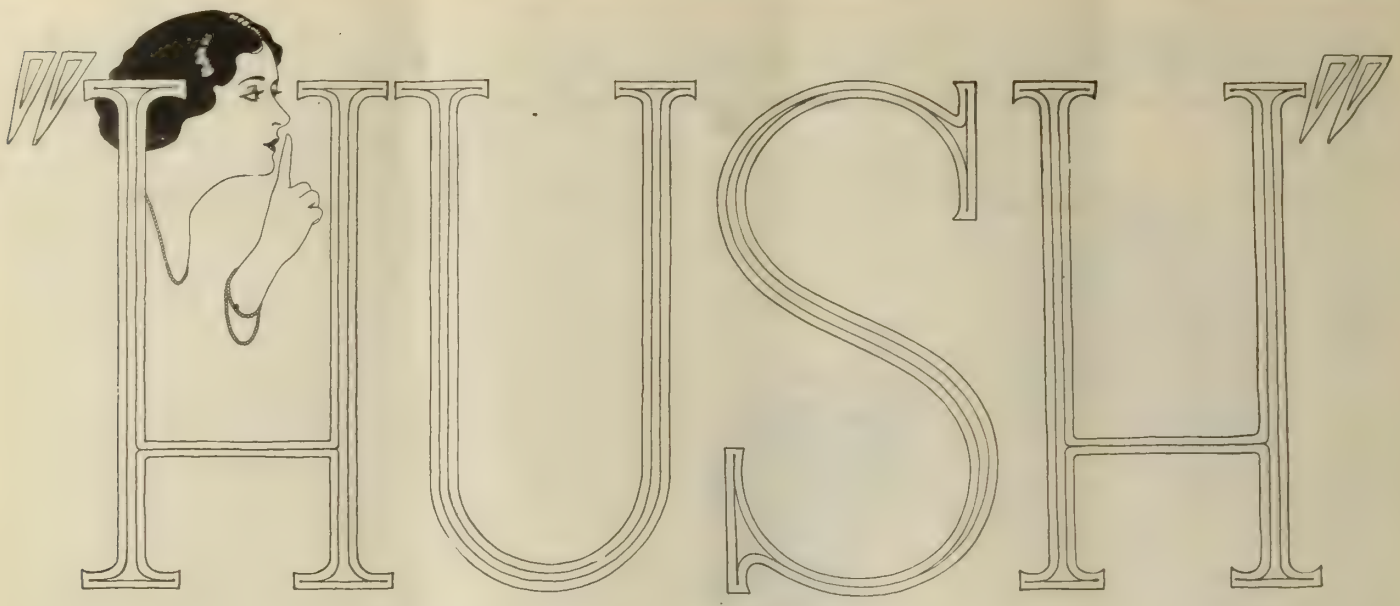
"HUSH"

By SADA COWAN

The first of the Five Big Productions to be distributed during 1921 by

Equity Pictures Corporation

Aeolian Hall, New York



is the first of the *BIG FIVE* Clara Kimball Young productions to be released during the nineteen twenty-one season.

• • •

The second picture will be "STRAIGHT-FROM-PARIS," the fascinating story of a simple milliner who rose to dizzy social heights.

• • •

The third picture will be "CHARGE IT," a human interest story of a woman who didn't know the value of money.

• • •

The fourth has for its working title, "TRY AND GET IT," and promises a picture of unusual brilliance and class.

• • •

The fifth production has for its working title, "FASCINATING LUCILLE FROM MANHATTAN," a story with surprising twists. Final titles and complete details of the two last pictures to be published later on.

• • •

We urge all exhibitors to review "HUSH." It stands out as a brilliant gem from all the fine pictures of the season so far.

• • •

And while you have the golden opportunity, arrange *now* for all these Clara Kimball Young pictures and prepare yourself for a season of extraordinary prosperity during 1921.

• • •

EQUITY PICTURES CORPORATION

Aeolian Hall . . . . New York

In the Independent Field

By C. S. SEWELL

Jacob Wilk Offers Three Comedies Starring Jane and Katherine Lee

Jacob Wilk, of 1476 Broadway, announces he is open to offers from state-right buyers for certain restricted territory for three two-reel comedies starring Jane and Katherine Lee, "The Baby Grands," who are at present being featured in vaudeville on the Keith and Orpheum circuits.

The titles of these comedies are "The Circus Imps," "The Dixie Madcaps" and "The Hicksville Terrors." For several years William Fox starred these two children in features. Their advent into vaudeville proved a big success and they were held over for a second week at the Palace Theatre in New York, which is probably the premier vaudeville house of America. They also created favorable impression in other houses throughout the country.

The following circuits have booked all three of the comedies: Feiber & Shea, Stanley, Gordon, Bimberg, Fox and Poli's. They are also playing for three or four days each at Loew's Cleveland, Kunsky's houses in Detroit, Eckel Theatre in Syracuse, and many other prominent houses.

The open territory consists of Georgia, Florida, Alabama, Tennessee, North and South Carolina, Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Western Pennsylvania, West Virginia, Wisconsin, Minnesota, North and South Dakota, Washington, Oregon, California, Idaho, Montana, Colorado, Delaware, Maryland, District of Columbia, Virginia and Canada.

Independent Films Sign Max Roberts

Eddy Eckles, president of the Independent Film Association, announces the securing of a contract to distribute Pinnacle Comedies, starring Max Roberts, who has done meritorious work with leading comedy companies in this country and Europe. The company has produced four two-reelers thus far, and upon resumption of production will work with a view of delivering one comedy every two weeks. The first four productions show the star in a different character in each picture. This unit replaces the Leo White company on the Independent program, announces Mr. Eckles.

The Independent Films Association is planning an extensive advertising and exploitation campaign for the Pinnacle Comedies along the line that has proven so successful to the Neal Hart productions.

The Pinnacle Company is headed by Samuel Klein, well-known veteran of the motion picture business, and Julius Heinsius as vice-president and treasurer.

Franklyn Backer Forms Company to Reissue Norma Talmadge Films

Franklyn E. Backer has resigned as an official of Jans Pictures, Inc., and formed Horizon Pictures, Inc., to handle pictures on the state rights plan. The first releases of the new company will be a series of fourteen reissued Norma Talmadge two-reelers which are now being re-edited and retitled and will soon be ready for distribution. The first will be "Janet of the Chorus."

Mr. Backer is now arranging for a suite of offices and will probably be located in the new Robertson-Cole building on Broadway. Further announcement of his plans will be made soon.

Now Is Your Golden Opportunity

OPPORTUNITY is knocking at the portals of the independent field louder than ever before. Get busy, Mr. Exchangeman, if you have not already done so, and prepare to take full advantage of it. Make hay while the sun shines!

Because of the economic depression at the present time prominent exhibitors are more and more looking to the independent market for their attractions. There is a growing tendency reported on the part of many to "go slow" on the very high-priced attractions and endeavor to secure more moderate-priced attractions.

Herein lies the opportunity for the independent exchangeman. All of you have features and short subjects that can be supplied at moderate prices, but which are nevertheless good box-office attractions and satisfactory audience pictures.

The same conditions apply to short subjects as to features, and with the short subjects there is the additional advantage, as pointed out by a prominent distributor in an article elsewhere in this department: that in securing a booking on a one or two reeler in a house which has never patronized you; that it acts as a foothold for securing business on feature productions.

While taking advantage of this opportunity be careful that you do not kill the goose that lays the golden egg by yielding to the possible temptation of attempting to secure booking on price alone by supplying the very cheapest picture you have regardless of its quality. Build for the future rather than the present. You have good audience pictures at moderate prices—ones that you are convinced will prove entirely satisfactory to the exhibitor in the high-class houses. Concentrate your efforts on productions of this kind and build to secure the confidence of exhibitors with whom you have been unable to do business previously, so that when conditions are again normal you will still be in position to retain their business.

C. S. SEWELL.

Arrow Sends New Man Into Field

In anticipation of an increased volume of business during the coming year, Arrow announces Thomas C. Curran and C. M. White, newly appointed representatives, have gone to their respective territories. Mr. Curran will make his headquarters in Kansas City, while Mr. White has gone to Cleveland.

Before going to Kansas City, Mr. Curran will visit St. Louis, while Mr. White will take in Pittsburgh and Cincinnati.

J. S. Jossey, another special representative will immediately proceed to Chicago, where he will make his headquarters, visiting Minneapolis, St. Paul and Milwaukee.

P. B. Dana, sales manager, is visiting Buffalo, Utica and Syracuse. W. Ray Johnston expressed himself as confident 1921 will prove the greatest year in the history of the independent market.

Will State Right "Ireland Today"

The Kelwin Film Company has decided to sell on state right basis the one-reel pitcure, "Ireland Today," which is being presented as part of the all Irish program in connection with "In the Days of St. Patrick" and other numbers at the Lexington Theatre, New York, for a three-weeks' engagement.

"Ireland Today" is announced as showing conditions as they exist in that country.

Five Now Ready

The first five of the series of Western Star Dramas to be distributed by Dominant Pictures Corporation are now ready, having been edited and titled by Captain Caldwell. The first one, "The Call of the West," features Art Accord, Edythe Sterling and Pete Morrison, and was directed by Bertram Bracken. "The Outlaw's Reformation," featuring Lucille Young and Jack Livingston, is the second, and "The Rustlers" is the third. Following this is "The Vulture of the West," with Lee Hill, Dorothy Davenport and Rupert Julian and "Western Nerve," with Edward Alexander and Fritzi Brunette.

The Ritchey Lithograph Company is making a series of one, three and six-sheets, and in addition there will be a complete line of slides, heralds and other accessories.

In the Independent Field

"The Winding Trail" Announced by Kremer for February Release

On February 1, Victor Kremer will release a western drama, "The Winding Trail," in which Buck Manning and Marjorie Clifford will have the leading roles. This production was directed by George Martin and is described as a departure from ordinary western dramas, and to have a story of strong heart interest, built on logical lines, with strong dramatic situations.

The scenes are all laid in the West and the locations have been selected with great care. An excellent supporting cast appears in connection with the featured players.

The following territory has already been sold on this production: Northern Illinois to Doll-Van Film Corporation; Minnesota, Wisconsin, North and South Dakota to Exhibitors' Booking Association; Texas, Oklahoma and Arkansas to Tucker Brothers Road Shows, and Greater New York and northern New Jersey to New York Independent Masterpiece Film Company.

Changes Made by Independent Films

Eddy Eckels, president of Independent Films Association, announces he will make his headquarters in Los Angeles and will supervise all productions, as Independent only distributes such product it can supervise during production. He will also secure new units for production and handle sales of western territory. Harry Rice will have charge of the business end of the company at the home office, and will also handle Mid-West territory.

Richard Robertson, director of publicity and advertising, will join Mr. Eckels in Los Angeles and handle his department from there. Mr. Belford will remain in Chicago as sales manager. Eastern territory will be in charge of a third member of the firm to be announced later.

Four More States Sold on Jans Film

Herman F. Jans, president of Jans Pictures, Inc., feels that in personally closing the sale of Minnesota, North and South Dakota and Wisconsin to Finkelstein & Ruben, of Minneapolis, he has demonstrated the high value of "Madonnas and Men." F. G. Cubberly, of the latter company, which owns or controls a majority of the first run houses in that territory, secured the rights after making a hurried trip to New York to beat a competitor.

Mr. Jans reports that the four states in question are some of the hardest in the country to sell, and he feels elated at making this sale to Finkelstein & Ruben, who have also purchased rights to "A Woman's Business" and "Wings of Pride."

Mr. Jans has left for the Pacific Coast and inter-mountain territory and expects to close that territory within a short time.

Desmond Scores on Stage and Screen

While Herman J. Garfield is launching the picture version of Dan Sully's "The Parish Priest," starring William Desmond, this popular player is appearing in Los Angeles in the new Oliver Morosco play, "Slippy McGee," in the leading role, and is announced as having achieved a personal triumph.

Mr. Garfield announces that Desmond is enthusiastic about his role in "The Parish Priest," and is endeavoring to arrange with the star to make personal appearances in a number of theatres in connection with the showing of the picture. It is further reported by Mr. Garfield that he is in receipt of numerous inquiries from independent buyers and is seriously considerin gthe selling of this production on state right basis.

M. J. Mintz Now Sales Manager of Synchronized Music Company

M. J. Mintz has resigned as sales manager of Celebrated Players Film Corporation and is now general sales manager of the Synchronized Scenario Music Company of Chicago. This company supplies complete musical settings for features. They are specially arranged by prominent musical directors and offered in book form, arranged for different speeds of projection. Such musical directors as Carl Edouarde, of the New York Strand, J. C. Bradford, of the Broadway, and C. J. Breil, who composed the score for "The Birth of a Nation," are on the staff. Mr. Mintz is preparing a trip which will take him to all the large exchange centres of the country.

For the past ten months, Mr. Mintz has been in charge of state rights department for Celebrated and has just finished a campaign during which he disposed of a majority of rights for "The Gumps" series of cartoons. With Franz Zambreno, he started Unity Film Exchange in Chicago, and has also been manager of Mutual and Hallmark Chicago exchanges, and also Republic pictures, prior to joining Celebrated.

Big Business at Ascher Houses Reported on "Whispering Devils"

Gollos Enterprises, of Chicago, which recently purchased territory on Equity's "Whispering Devils" announces its inauguration of the new year on this feature with the most successful business of any production they have ever handled. Ascher Productions booked this picture for their entire circuit, beginning with a week's run at the Commercial theatre in Chicago and played to big business, and also enjoyed a simultaneous presentation at the Plaisance Theatre, where manager Jack Miller praised it as an exceptional box office attraction.

This has been followed by the booking of "Whispering Devils" by various other houses including the beautiful Howard Theatre, and A. M. Gollos reports that for the first time in his career he had twelve prints in full operation, and that the number of bookings from Illinois and Indiana houses has exceeded his expectations.

Following the showing at the Commercial Theatre, the picture was transferred to the Albany Park, where it is duplicating its success.

Dr. Shallenberger Is Now in Chicago

W. E. Shallenberger, president of the Arrow Film Corporation, left for Chicago recently on a special mission. No details are announced, but it is stated that his trip was in the interests of an important deal which has been pending for some time.

BERT ENNIS
Member of the S. & E. Enterprises

Bert Ennis Will Visit Exchanges

Bert Ennis, of S. & E. Enterprises, will leave New York in a few days for a visit to the important exchange centers in the interests of S. & E. productions, "It Might Happen to You," "Cowboy Jazz," and a series of seven two-reel Midget comedies, which include "Hashers and Mashers," "Beach Birds and Bombs" and "Waffles and Wallops." Mr. Ennis will carry with him prints of these films, and in order to lay before the buyers the merits and exploitation possibilities of these productions, he will also carry an album containing still pictures of each release, reproductions of the posters, samples of the herald, and press sheets, photos of the slides and oil paintings, and, as a special selling argument, photos of the various lobby displays already used. Among the exchange centers which will be visited are the following: Boston, Washington, Philadelphia, Pittsburg, Buffalo, Toronto, Detroit, Cleveland, Chicago, Milwaukee, Minneapolis, Omaha, St. Louis, Kansas City, Denver, Seattle and Los Angeles.

"Snapshots" Show S. L. Rothafel

Among the interesting items in "Screen Snapshots No. 17," distributed by C. B. C. Film Sales Company, are views of S. L. Rothafel, manager of the Capitol Theatre, New York, and one of the best known showmen in the country. Other subjects in this issue deal with Will Rogers at work, Mae Murray's beautiful gowns, the Motor Speedway races in Los Angeles, humorous and serious situations with Charles Ray, Wallace Reid, Bryant Washburn, Betty Compson and other stars.

Watch the World

In the Independent Field

Another Ziegfeld Now in New York

Still another Ziegfeld comes to Broadway!

This time it's Carl, brother of Flo., Jr., of "Follies" fame, and William K., president of the Ziegfeld Cinema Corporation.

Carl is not here to linger long. He came from Chicago, where he he is president of the Ziegfeld Musical College, and has spent the last three days going over "The Black Panther's Cub," the first Ziegfeld Film, in which Florence Reed is starred, directed by Emile Chautard, and will remain long enough to advise regarding the score for the musical accompaniment to the picture.

Lottie Kendall Is Signed by Priest

Robert W. Priest, president of the Film Market, Inc., announces he has signed contracts with Lottie Kendall by which she will be reel special productions to be represented in a series of four six- leased on the state right plan. These productions will be made in the east and the name of the director will be announced later.

Miss Kendall has appeared in a number of stage productions and is known as a strong "road star." She recently appeared in the H. H. Frazee stage production "My Lady's Friends," playing the role of Lucille, opposite Carlyle Blac'well.

T. L. Griffith Has Formed New Company

Thomas L. Griffith, until recently cameraman at the Whitman Bennett studios, has organized the Opportunity Film Corporation and holds in this company the position of vice-president and general manager.

Mr. Griffith is now busily engaged in recruiting a company of players for his first pictures and leaves New York on February 1 for Nassau, Bahamas, where he will shoot practically all the exteriors for the initial picture.

Further announcements will be made upon the return to New York of Mr. Griffith and his players.

Fine Press Sheet

An attractive press sheet has been issued by C. B. C. Film Sales Corporation on "Dangerous Love," a five-reel feature. There are illustrations of punch advertising cues of the western mining country and of heart and human interest scenes in the production; also publicity stories, clever lobby displays and numerous other aids to help in putting the picture over.

Urban Is Perfecting Arrangements for Releasing "Kineto Reviews"

Charles Urban has made arrangements for distribution of his Kineto Review throughout the United States and Canada, and will announce the complete details within a short time. This will mean that two series of the Urban Popular Classics will soon be available for exhibitors, as the Movie Chats have already been in circulation for some time.

Mr. Urban is satisfied that the Kineto Review will prove a great drawing card in theatres throughout the country, as it has been tested with success at two of the most prominent houses in New York. For several weeks these Reviews have been shown at the Capitol and at the Brooklyn Strand, and in both theatres are said to have won the approval of the managers as well as the audiences.

Both Mr. Rothapfel of the Capitol and Mr. Hyman of the Strand have enviable reputations as showmen, and have given these Kineto Reviews the same style presentation as they do the five-reel features, with elaborate settings, etc. The subjects presented have purposely been varied and have proved of strong audience appeal. During one week Mr. Hyman presented two Kineto Reviews on one program, with special prologues and musical presentation.

The Kineto Reviews form one strong link of Mr. Urban's "Living Book of Nature Knowledge," which is a motion picture encyclopedia embracing thousands of reels. There is a wide diversity in these Reviews. There is humor and pathos, beauty and study, and they embrace practically all of the sciences, arts and travel subjects from practically every land, with pictures of customs and costumes, work and play, industries, naval, military and other subjects. This is possible because of Mr. Urban's extensive library embracing about 2,000,000 feet of film which is constantly being added to, as he has staff cameramen in Europe, Asia and America.

Each Review consists of a single subject, and therein differs from the Movie Chats, that have from three to twenty subjects on each reel.

Rothapfel Praises Prizma Film Drama

"Heidii," the Prizma two-reel dramatic story in colors which has been secured by the C. B. C. Sales Corporation, is highly praised by S. L. Rothapfel, manager of the Capitol Theatre, who says: "It gives me great pleasure to tell you that 'Heidi' proved to be a very satisfactory feature of our program at the Capitol and helped materially in the enormous business we did.

"In my opinion, its appealing charm, its color and its photography, combine to make it one of the most beautiful things of its kind, and you are congratulated on the courage and imagination of its conception."

The picture is a novelty. The story tells of the little Swiss orphan who, after living with her grandfather, a shepherd of the Alps, goes to the city far below to become the companion of a rich man's daughter, and then back again to the old home when ie becomes evident that she is not happy elsewhere. It is a beautiful story more than a hundred years old. Madge Evans has the leading role.

Cuneo Established as Popular Star by Work in Capital Films

"Lester Cuneo has definitely come into his own as the result of his work in "The Ranger and the Law," says an official of the Capital Film Company and has proved his right to be known among the leading western stars of the screen. One picture, "Lone Hand Wilson" was made as a test, it showed we were right in our supposition and with the "Ranger and the Law" he has demonstrated high right to stardom.

Mr. Cuneo will be remembered as having been in the cast of a number of productions. He made his debut with Selig and was later leading man for Kathryn Williams. After three years he joined Essanay appearing with Washburn and Bushman, going with the later to Metro. He then went into the army during the war and on his return signed up with Capital.

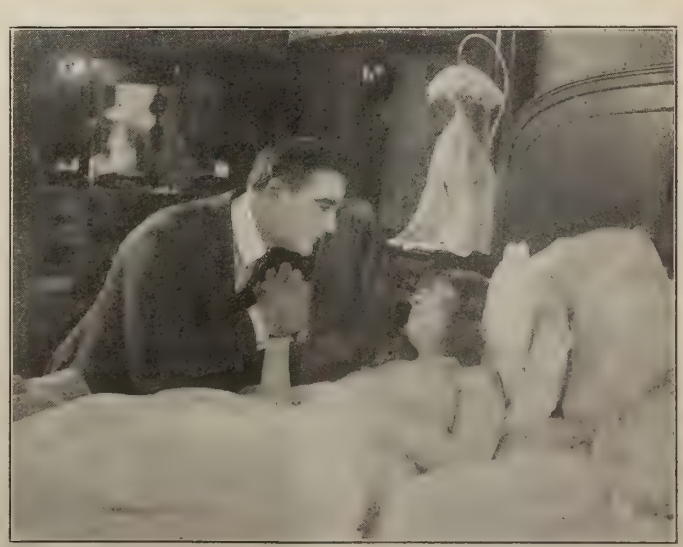
Ten more Cuneo features will be made during the coming year. They will all be high-class westerns.

Daring Stunts in Newest "Hallroom"

"A Dog-Gone Mix-Up" is one of the best comedies ever made, states Harry Cohn, in charge of productions of the Hallroom Boys Comedies, offered to the state rights' market by the C. B. C. Film Sales Corporation.

"Some of the most spectacular stunts ever put into a comedy where the boys, Sid Smith and Harry McCoy, risk their lives on the roof edges of sky scrapers have been made for this laugh-getter."

This fourth comedy of the new 1921 series which will be soon shown in one of Broadway's best moving picture house. The story was directed by Herman C. Raymaker.



WILLIAM DESMOND IN A TENDER MOMENT IN "WOMEN MEN LOVE"

This production will be released on the state right market by Sidney Rosenthal.

In the Independent Field

Billy West Comedies Are Enabling Exchanges to Secure New Accounts

Joan Film Sales Company reports heavy bookings of the Billy West comedies, and the further fact that these comedies are serving as an entering wedge with which state rights buyers are introducing their other subjects to exhibitors whom they have never "landed" before.

"Many houses," says Joan, which have declined to book long subjects from the independent exchanges, are willing to consider short subjects, particularly comedies, and this has paved the way for them to follow up with negotiations for the longer subjects.

For example, Joseph Skirboll distributing the Billy West comedies in Western Pennsylvania and West Virginia, has secured thirty-two new accounts by first booking the West comedies and following with the longer subjects, while in the same manner Ben Amsterdam, of Philadelphia, has secured twenty-eight, Peter Oletsky, of Baltimore, twenty-three, and Salley and Pearce, of Atlanta and New Orleans, forty-one new accounts.

Canyon Announces New Farnum Film

The five reel Western production, "The Hunger of the Blood," starring Franklyn Farnum, is stated as the next release for the Canyon Pictures Corporation. In this production, Mr. Farnum plays the part of a youthful Indian chief who fights for the honor of his people against the encroachments of the white men.

It is said to be the most pretentious of all the pictures made by Colonel Selig for Canyon Pictures, and affords Mr. Farnum excellent opportunities as an athlete and horseman.

The officials of the Canyon Pictures Corporation are of the opinion that the "Hunger of the Blood" will be one of the most successful independent offerings of the spring season.

Sells "Cowboy Jazz"

S. & E. Enterprises reports the sale of rights to "Cowboy Jazz" for Texas, Oklahoma and Arkansas to L. C. Baxley Attractions of Dallas, which also purchased "It Might Happen to You." Maurice Less Attractions of Terre Haute also secured "Cowboy Jazz" for Indiana.

Sport Pictorials Get Big Bookings

Arrow Film Corporation reports the series of single real Sport Pictorials, produced by Jack Eaton and edited by Grantland Rice, are proving extremely popular.

"Making Man Handlers," dealing with the athletics of the future officers of the army as illustrated by the sports at West Point, has been booked in the Capital Theatre, New York, for week of January 16; also for the Brooklyn Strand, while Fabian's new Branford of Newark, and the new Mark Strand Theatre in Albany, N. Y., have booked the entire series.

Bradley Feature in Two Houses in Cleveland at the Same Time

"Women Men Love," the first of a series of feature productions to be made by Bradley Feature Film Company, has been playing during the current week to capacity business at the Metropolitan and Strand theatres, high class Cleveland houses. The picture star, William Desmond, is supported by Marguerite Marsh, Martha Mansfield and by Evan Burrows Fontaine. It was made by Samuel R. Bradley from the story by Charles T. and Frank Dazey.

Distribution will be made on the state right basis, with sales in charge of Sydney Rosenthal, formerly a district manager of exchanges. Mr. Rosenthal is making his New York headquarters in the offices of Simmons, Douglas & Scheuer, Inc., 117 West Forty-sixth street, who are associated with him in his new enterprise.

The second picture to be offered by the company is "Dangerous Toys," by Edmund Golding. It already has been completed. William Desmond, Margaret Clayton and Frank Losee are the principals in a well selected cast.

Alt and Howell Comedies to Be Distributed on Reelcraft Program

The latest addition to the Reelcraft program is a series of comedies featuring Alexander Alt and Helen Howell, to be known as the Alt and Howell comedies. The first, "Marked Women" will be released on February 12. There will be twenty-six of these comedies, one to be released every two weeks.

This popular pair have teamed together in vaudeville and have also appeared in the support of screen stars. Alt is a "juvenile" actor and has been a portrayer of "boy" roles, while Miss Howell is well known as an ingenue.

The series will be directed by Al Martin, and a competent supporting cast has been engaged. The Union Film Company is producing the series in California. Distribution will be through Reelcraft and allied exchanges.

Lubin Names Second

Bert Lubin announces that following a canvass of independent exchangemen who voted on the best title for his second feature, which was tentatively called "Crossed Trails," it has been decided to title this production "West of the Rio Grande," and it will be released immediately. Of the twelve titles suggested, this one ran first in 90 per cent. of the ballots and second in 8 per cent.

This picture is in the nature of a sequel to "Honeymoon Ranch," being by the same author, and with Allene Ray as star. Robert H. Townley directed.

The "Movie Chats" Have Made Appeal

Showing the wide appeal of Charles Urban's "Movie Chats," the Kineto Company has received from its English agency, Butcher's Film Service, Ltd., a letter from the Vernon Picture House in Basford: "I wish to congratulate you on the most entertaining pictures ever shown. Patrons say they could sit and watch them all night."

Many other letters have been received from exhibitors in appreciation of the "Movie Chats," which are being used by high class theatres, including the Rialto and Rivoli in New York.

Sale Announced

Star Ranch Western have been purchased for northern Illinois and Indiana by the United Photoplays, Inc., of Chicago. These two-reel westerns are released twice a month by the C. B. C. Film Sales Corporation.

Rollo Sells New York State Rights

Following his trip in which he disposed of ten territories on the Lejaren a Hiller production. "The Devil's Angel," starring Helen Gardner, S. J. Rollo, secretary of the Clark-Cornelius Corporation, disposed of the rights for New York to Benjamin Weiser & Company, of Utica. This sale did not include the cities of Buffalo and Albany. These two cities will be handled by the Jolver Exploitation Service of 117 West 46th St., New York.

The Weiser Company also purchased from Mr. Rollo the rights for the same territory of the Climax Film Corporation production, "Love's Battle," starring Joe Moore and Eileen Sedgwick.

To Open Exchange in Jacksonville

W. E. Drummond, president of Special Pictures Corporation, Knoxville, Tenn., was a visitor at the Moving Picture World office and announces that within a short time he will open a branch exchange in Jacksonville, Fla. H. H. Freeman will probably be placed in charge. Mr. Freeman is now manager of the Knoxville exchange.

Mr. Drummond also reports the purchase of rights to "Sport Pictorials" from Arrow and series of Top Notch comedies from the Top Notch Company in Cleveland, for Tennessee, Alabama Georgia, Florida, North and South Carolina.

Forms New Company

Charles H. Rosenfeld announces the formation of the Tri-Star Pictures Company, which will handle productions on the independent market. Murray F. Beier is associated with Mr. Rosenfeld. The initial offering of the company will be two features made by McClure Productions, Inc., featuring Alice Mann and Donald Hall. The company will also distribute a series of two-reel Ke-Ko-Knutt Comedies.

Novel Exploitation

As trained animals form a prominent part of the S. and E. feature, "It Might Happen To You," they were employed in an effective manner in the exploitation at Poli's Palace Theatre in New Haven. Jolo, a monkey, appearing in the production, together with another monkey, were on exhibition in the lobby. Three stuffed lions were also used in the lobby display, and created considerable attention.

EVERYBODY KNOWS "The HALLROOM BOYS"

In the Independent Field

Opens an Office in New York City

The Associated Photo-Plays, Inc., have opened a New York office at 25 West Forty-fifth street. Victor B. Fisher, the general sales manager of the company, has arrived from Los Angeles and will be in charge of the offices here. S. H. London, general manager, is returning to the coast about the middle of January, where he will supervise productions.

The foreign distribution of these pictures will be handled by Bertha Schwartz, formerly head of the foreign department of the Anita Stewart Productions, Inc.

Berk Has Joined Alt and Howell

Benjamin Berk has resigned as vice-president and general manager of the Sammy Burns Comedies, Inc., and has been appointed general eastern representative for the Alt and Howell comedies, produced by Union Film Company, of Sherman, Cal., which will be distributed by Reelcraft Pictures Corporation. These comedies star Alexander Alt and Helen Howell.

Three Join Hemmer

Torrey Ford, connected with a prominent New York newspaper, has been engaged to write the titles; George Spink, orchestral director, is assembling and writing special music, and Francis Cugat is designing art titles for the Edward Hemmer production, "Sunshine Harbor."

Eckels Says Producing Business Too Much Like "Betting on Red"

"What's a few thousand more or less?"

The above question which probably every producer has asked himself so many times, that the answer is by now an old, old story, is, in the mind of Eddie Eckles, president of the Independent Film Associations, so essentially important now, that it deserves new consideration and a new answer.

"We've been treating the picture business like a game of roulette for so long," he said a few days before he left the Chicago headquarters for the Independent studios in California, where he will become production manager, "that we have become reckless. There are so many millions involved in our game, that we don't count the hundreds. When gambling, just because we happen to have $500 in our pocket we don't hesitate to put up $250. If we had only $50 we wouldn't go above $25.

"We bet on red because we think it's going to be lucky. We bet on a certain star, or director with no more assurance of success than in the game of roulette. Perhaps we have a production all mapped out and are planning to feature some minor actor, with ability, but without reputation, at a salary of say, $500 a week. Suddenly we are reminded of some big star who would be the correct type and whose salary hovers around the $2,000 mark. We estimate just what the additional cost will be and discover that it will make a difference of perhaps $9,000. when all is said and done.

"What's $9,000 if we can get a star like him?" the producer asks himself, and proceeds to negotiate for signing him up,—all this on the supposition that with the name of a public favorite, the production will be worth several times as much as without, and despite the fact that time and again, it has been proven that a star alone cannot carry a picture through.

"It is this attitude of having a fool's optimism that is responsible for so much waste of money. We are too easily satisfied. Perhaps we make about 25 per cent. less than we counted on. We immediately console ourselves with 'What's the difference? We've made a good round sum as it is. Everybody's happy. Why be dissatisfied?'

"Waste of money has become so common in this industry that we put up with it unnecessarily. When I get out to our studio next week, one of the first tasks I will devote myself to, will be the cutting down of expenses, because I know it can be done.

"A producer must learn to use the blue pencil on every scenario. It may be difficult to get the co-operation of one's director and the star, whose line of endeavor has precluded them from knowing the value of a dollar, and who are apt to overestimate the importance of getting elaborate effects, and a wide variety of sets. For instance, in looking over a scenario, a producer may note a scene that will necessitate quite an outlay of money, without adding much to the picture. It might call for a meeting between lovers on a high rock. This would mean considerable time and money in transplanting the outfit to this point. All right; strike out that scene, and have the meeting take place on the front porch, or merely refer to a previous meeting on the mountain and the picture will not suffer.

"We can be and should be economical, but we don't have to be cheap. The big thing and the difficult thing is to appreciate every dollar enough so as to get something out of it."

Mr. Eckels announces he will continue production on a larger scale than heretofore. Hal Roberts whom he has just signed up for a series of two-reel comedies, has already left for the Coast.

WHAT CARES THE HERO FOR THE VILLAIN WHEN THE HEROINE IS NEAR

Lester Cuneo in "The Ranger and the Law," being released by Capital

Delayed Stills on Hyland Film Have Been Received by Sunrise

Sunrise Pictures Corporation announces that the long awaited sets of stills on the Peggy Hyland picture, "The Price of Silence," has been received from California, and that the release of the picture and preparation of the press book which has been held up on this account will be made immediately.

Sunrise is preparing a novel set of lobby displays and oil paintings for exploiting this production, together with a sixteen-page press books in two colors which will contain press matter, illustrations of cuts, posters, etc., which are designed to assist exhibitors in putting over this production.

The stills are said to be unusually good and to be well worth the delay which their late arrival has caused.

Four Pickford Re-issues Ready

Melvin Hirsh, manager of the Aywon Film Corporation's New York exchange, announces that the first of the Mary Pickford two-reel reissues to be released are "The Beast At Bay," "The Mender of Nets," 'The Informer" and Friends," in the order named.

Nathan Hirsh also reports that much of the territory on the Success Series of Short Subjects, in which many of the most prominent stars appear, has been sold, together with territorial rights on the E. K. Lincoln feature, "The Man of Courage.

Fidelity Makes Several Sales

Wm. G. Smith of the Fidelity Pictures Company has returned from a tour, and announces he he has found business good, and brought contracts on "The Fighting Kentuckians" for the following territories: Merit Film Co., Western Pennsylvania and West Virginia; W. I. Film Service, Indianapolis, Security Pictures, Illinois; C. O. Brokaw Merit Film Co., Detroit; Ludwig Film Co., Minneapolis.

Pathe Review No. 89 Shows Pictures of Latest Developments in Science and Art; Making of Stage Masks a Feature

AS an illustration of the motion picture screen's high development along the lines of the printed magazines in establishing a close contact between its patrons and the most recent accomplishments in art, industry and science, no more convincing example could be found, it is said, than that offered in Pathe Review No. 89, which will take this article's usually important place on the Pathe schedule for release February 6.

This issue of the Review contains four feature subjects, the most striking of which it the group of views showing the designing and moulding of stage masks by W. T. Benda, celebrated for his decorative sketches and the masks.

Perhaps the most interesting development in the theatre this season is the renewed interest in the stage mask. Within the past few weeks the mask has been the subject of many magazine articles. The renascence of interest in the use of the mask has assumed such proportions that there has been opened within very recent weeks an exhibition of masks at an art gallery in New York.

In character with its established policy in the presentment of subjects of this nature, Pathe Review No. 89 shows the leading exponent of this renascent art, actually building up one of the masks he has designed for a forthcoming stage production.

The issue also contains a Hy Mayer Capitol Travelaugh, entitled "In the Land of Fancy," New York curb brokers using their queer sign-language in ordering the sale or purchase of stocks, and "The Bamboo Express" shows views of the Tenryu River, Japan.

THE DAUGHTER
Elaine Hammerstein in a scene from Selznick's "The Daughter Pays"

Quiet Fanatics or See Screen's Doom, Nathan Burkan Warns Advertising Men

THE movies are doomed unless steps are taken at once to combat and curb the lying fanatics who are maliciously attacking the screen. Such is the belief of Nathan Burkan, one of the most celebrated attorneys of the film business, as expressed in the course of an informal address to the Associated Motion Picture Advertisers at a luncheon on Thursday, January 6.

Mr. Burkan justified his belief with facts that tended to prove that, even though the many published attacks on the screen are discounted by the majority of people who read them, the thought expressed takes root in some minds and these minds influence still others.

"This spreading of detrimental and unjustified propaganda against motion pictures must be stopped at once," he said. "I believe this can best be done by an intensive and far-reaching campaign of education and truth. These men and women who force their bigoted and misguided ideas on others must be fought with intelligence. The public must be brought completely to a knowledge that their motives are neither sincere nor constructive; the public must further be educated to an ever deeper belief in the motion picture. We in the industry must act at once."

The speaker characterized the efforts directed against the screen as a menace to the right of the motion picture to propagate modern literature. He said that, if the bare plot of Shakespeare's "The Merchant of Venice" were modernized, the producer of such a picture would be accused of creating race prejudice, of depicting crime and of any number of other things.

Mr. Burkan pointed out the fact that to strip these masterpieces of the crime element would be to strip them of interest. In motion pictures, as in other literature, virtually everything depends on the treatment and the motive, he said.

Fleet Takes Fox Films for Gobs Entertainment

When the Atlantic Fleet steamed out of Hampton Roads recently a not inconsiderable part of its cargo consisted of over two thousand reels of film made up into programs to be issued to the various ships.

Every release of Fox Film Corporation to date is included in the feature and short subjects carried on the exchange ship, the Prometheus, which figured so prominently in war times.

Admiral Henry B. Wilson, in command of the Atlantic Fleet, is himself a great film fan, and personally supervises every film program issued to the ships of his fleet. Recently the admiral, with his staff, visited the Fox plant and was shown through the big institution by William Fox. Later the admiral's party attended the special showing of "Blind Wives" at the Broadhurst.

The motion picture exchange of the navy is located at the Brooklyn Navy Yard. It is in charge of Lieut. Joseph O'Reilly. To meet the film demands of the servic it was necessary to organize a duplicate exchange at the Pacific Coast Training Station. At both exchanges a training school for motion picture operators is maintained.

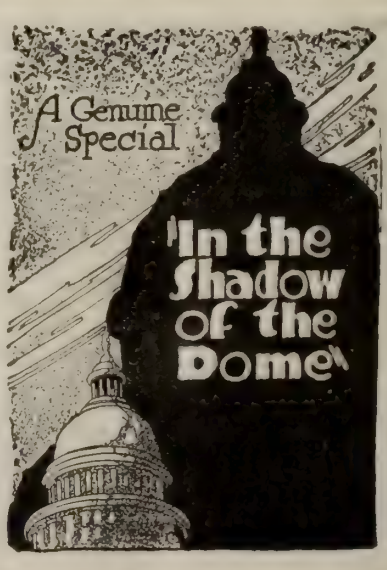
Harry Rodell Takes Over the Crystal at Mitchell

Harry Rodell, formerly manager of the Orpheum Theatre at Scottsbluff, Neb., is again in the ranks of Southwestern motion picture exhibitors as the proprietor of the Crystal Theatre at Mitchell, a few miles west of Scottsbluff. The Crystal retains only the foundation and the name of the former house in Mitchell which was purchased by Mr. Rodell several months ago.

Upon assuming the ownership he closed the old theatre and has had it rebuilt into one of the finest motion picture houses for a city the size of Mitchell anywhere in the country. The front is in white terra cotta, the interior finished in old rose and cream with mahogany trim and chairs. The rebuilt house seats 600, 450 on the main floor and 150 in the balcony.

Mr. Rodell has acquired the Mitchell franchise for Associated First Naitonal Pictures, Inc. At the recent opening of the new house, which was well attended by motion picture men throughout the southwest, Mr. Rodell announced that he intended to make the picture offering of the Crystal the best.

Moving Picture World prints more news and less publicity than any other publication in the field. What does that mean to you?



A David G. Fischer Production

Chicago and the Middle West

By PAUL C. HINZ

"Where Is the Funeral?" Asks Manager, Finding Middle West Business Booming

"WHERE is the funeral?" asks Metro's district manager, S. A. Shirley, who refuses to be one of the pall-bearers at the rumored death services of the infant industry. "Some have it that we're dead and some that we're dying," he said the other day, after returning from a business trip that included visits to St. Louis, Kansas City, Minneapolis and Omaha, "but from all that I have observed in business centers in the Middle West, the infant is about as far from the sod as most of us are from the truth.

"You read a lot of propaganda nowadays peddled in the name of optimism, but which really only tends to emphasize an imaginary condition of depression. For instance, the other day I received some of this in the form of an advertisement gotten out by one of the firms who serves our industry and the general trend of its massage was 'Don't die until you're killed,' etc. This sort of literature and talk instead of helping our business only injures it, for it exaggerates the danger just by an obvious attempt to talk it down.

"But since several unsuccessful attempts on my part to get into certain theatres in these cities, in which I was blocked by as large crowds as I have ever seen in theatre lobbies, I have formed definite impressions of present prosperity that no amount of panic-stricken calamity-howlers can destroy. In fact, there is already great evidence of a return of confidence in the hearts of exhibitors, who are already speaking of the slump in the past tense only, or else referring to it vaguely as something that never quite happened.

"The most unfavorable condition at present is the accumulation of too many products by most exhibitors. Almost everywhere showmen have on hand such a supply of subjects that it is becoming a difficult matter not to sell them any more, but to get early booking dates. This will probably adjust itself now, as producers lessen their output."

Spirit and New Members Popularize Press Club

The growth of the Chicago Motion Picture Press Club since the day, a few weeks ago, when a few energetic publicists—three, to be exact—met over a lunch table and discussed organizing, has indicated that the club is filling a long-felt want in this field Producers, exhibitors, film exchanges, newspapers and publications of the industry are represented in its membership, and the publicity men and women from these institutions are fast realizing the value of these informal, bi-monthly meetings.

Among its members are Richard Robertson, Independent Films Association; Frederick W. McQuigg, "movie" editor of the Chicago Evening American; W. K. Hollander, of Balaban & Katz; Ralph T. Kettering, of Jones, Linick & Schaefer; Paul Smith, of the Capital Film Company; Roy Swan, of Ascher Brothers; Bernard Ziv, Chicago American; L. H. Mason, Motion Picture News; J. Ray Murray, Exhibitors' Herald; Beatrice Barrett, Exhibitors' Trade Review; Paul Hinz and Mary Kelly, Moving Picture World; George E. DeKreif, Abe Steinberg and A. J. Scharik; Oscar Doob and Daniel J. Roche, of Famous Players-Lasky, and Irving Mack.

Daniel J. Roche has been elected temporary chairman to fill the vacancy caused by the resignation of Richard Robertson, who expects shortly to leave Chicago to join the producing activities of the Independent Films Association. Bernard Ziv, who has been acting as secretary, was elected permanent secretary. The next noonday meeting will be held at the Stratford, Friday, January 21.

Joins the Synchronized Scenario Music Company

M. J. Mintz became sales manager of the Synchronized Scenario Music Company of Chicago on January 3 following his resignation as sales manager of Celebrated Players Film Corporation, with which he has been for the past ten months. Mr. Mintz has had charge of the state rights department of Celebrated and has made a very successful canvas of the eastern and western state rights field, handling "The Gumps" cartoon series for which Celebrated holds the world rights.

He is probably one of the best known figures in Chicago filmdom. With Frank Zambrino he started Unity Film Exchange, where he remained for three and a half years. Since then he has held the following positions: manager of Mutual's Chicago office, serial manager of Hallmark Pictures, district manager for Republic and, finally, sales manager for J. L. Friedman.

Blank Books "Earthbound"

"Earthbound" carries with it a reputation of such strength that it has been sufficient to make A. H. Blank, owner of one of the large middle-western circuits, change his policy of never showing a picture for more than a week. At all of his four large houses, in Omaha, Sioux City, Lincoln and Des Moines, he has booked the Goldwyn super-special for two-week runs.

A Christmas Opening

Harry Blanchard opened the Capitol Theatre in Davenport, Iowa, on Christmas Day. The new theatre seats 3,200. The building occupies an entire city block, the theatre itself having been built upon the former site of the American Theatre. The Capitol marks Manager Blanchard's first picture theatre venture, but formerly he owned the Columbia, one of Davenport's vaudeville houses.

Rothacker Plan Approved

Watterson R. Rothacker's proposal to show Americanization films in the steerage of immigrant ships has won editorial approval.

"Mr. Rothacker is right," said the editor of a national business magazine. "The time to plant seeds of Americanism in the minds of immigrants is before they reach this country. It is all right to show them films while they are at Ellis Island and after they are admitted to the country, but the psychological time is while they are still on the high seas."

Chris. Whelan Dies

Christopher C. Whelan, for a number of years an exhibitor in Chicago, died suddenly on Friday, December 31. At one time he was manager of the Washington Theatre, on Forty-seventh and Cottage Grove, and later joined the film sales force of George Kleine. His death comes as a shock to his many friends.

As It's Being Played This Season, Everywhere

Scene—Paramount Exchange, Chicago.
Time—Shortly after the birth of 1921.
Personnel—About fifty Illinois exhibitors.
Topic—Business.

Andrew Karzas, Woodlawn Theatre, Chicago: Everything merry; no complaints.

John Hammond, Vendome, Pickford and Phoenix theatres, Chicago: Business so prosperous I'm going to winter in Cuba this year.

Charles Lamb, Rockford, Ill.: The new year promises a flourishing business.

Joseph Hopp, Chicago: Witness my new Fort Armstrong Theatre in Rock Island. That voices my confidence in the coming year.

Earl Johnson, Berwyn, Ill.: Business is showing a fine spurt after the holiday lull.

William Cadoret, Kankakee, Ill.: The "lull" was a special feature of the holiday season; nothing more. Picking up again and picking up fast.

Julius Lamb, Shakespeare, Emmett and President theatres, Chicago: Show good pictures and exploit them and we'll all make money during 1921.

The others: (Similar expressions, radiating the same degree of healthy optimism).

Federated Convention

J. L. Friedman, president of the Federated Film Exchanges of America, announces that the annual meeting will be held in San Francisco on February 8. Special cars are taking care of the members of the Federated and their families, and all the members east of Chicago will meet here February 4, where a special train will be charted to take the party to San Francisco.

Opens Two Branches

The Favorite Plays Film Company, of which I. Van Ronkle is the managing head, has recently opened two new branch offices, one in the Toy Building, Milwaukee, Wis., and the other in Indianapolis. Frank Hensler has been put in charge of the Milwaukee branch and W. J. Lee in charge of the Indianapolis branch. Both of these exchanges are "buying" offices, as well as booking, and each covers the state in which it is located.

Old General Optimism Is a Guest at the Annual New Year's Dinner of Rothacker Employes in Chicago

A STRANGER happening in on the annual New Year dinner of Chicago Rothacker workers would not have dreamed that prohibition was in effect—and, so far as those present were concerned, in practice. Everyone was so merry and cheerful. The successes of the past year and the unanimous determination to be even more successful in the coming twelve months was the cause. Old General Optimism was the guest of honor.

The dinner, which was held at the Edgewater Beach Hotel, was attended by Chicago members of the industrial division and by the Chicago laboratory executives and their assistants. F. G. Conklin, manager of the eastern industrial division, came from New York to be present.

Speeches being barred, there was no toastmaster, but Watterson R. Rothacker volunteered to act as timekeeper to assure that when anyone arose to say a few words he made it short and snappy to the limit of three minutes.

Mr. Rothacker set a good example by making his own talk short.

"Again we get together," said the pioneer in the practical pictures field, "and again we see new faces around the table. To me the most gratifying part of the business is the increase of my fellow workers and the pleasure of working side by side with my business associates. It was not so many years ago that only two plates would have been set at an annual dinner of the Rothacker organization.

"A number of us will be going to Los Angeles in a few weeks to attend the formal opening of our coast laboratory. London will furnish the site for our third laboratory and the fourth plant in New York is no myth.

"The Chicago laboratory in 1920 set a real pace for future laboratories to keep up with. The Chicago plant turned out the largest footage in its history. While the quality of 1920 prints was such as to win the praise of our customers, still we are not satisfied and intend in 1921 to raise the quality to an even higher plane. Our 1920 quality and service was made possible only by the loyalty of my associates.

Seattle First National Out for Hundred Per Cent Bookings for Anniversary Week

SOLID booking in 100 per cent. of the theatres in the territory is the mark set for themselves by the salesmen of Associated First National Pictures, Inc., in the Seattle exchange as an appropriate method of celebrating First National's first anniversary during the week of February 12th to 18th. Work was begun in earnest the first week in January to make the week one of the biggest ever held on the coast and according to the preliminary reports the office stands a chance of accomplishing close to its objective.

Aid to Campaign

As an aid to the campaign the exchange office has designed a unique return postcard that has created considerable comment. A figure of a small infant, attempting to apply a real match to one candle, puts over the idea of a birthday celebration. The wording on the card is:

"Say it with bookings and your birthday congratulations will be appreciated. First National's First Anniversary Week is destined to set a record for the total number of bookings in this territory.

"Prosperity Week"

"Even the few exhibitors who have not become franchise holders have caught the spirit. Expressing in the fullest sense their appreciation of what this organization has accomplished in their behalf, they are booking solidly, in many cases, for the entire week. A cancellation of other service, previously booked, is a common occurrence.

"It looks like a First National landslide. The exhibitor who fails to respond will be the notable exception. Some of our best friends have dubbed it 'First National Prosperity Week' because it is going to get 'big money' for the exhibitor."

Thirty-eight Features

The exchange is offering thirty-eight features for bookings during the week, including "The River's End," "In Search of a Sinner," "The Fighting Shepherdess," "The Woman Gives," "The Idol Dancer," "Forty-five Minutes from Broadway," "Peaceful Valley," "Don't Every Marry," "The Family Honor," "Passion's Playground," "The Love Expert," "The Perfect Woman," "Yes or No," "The Branded Woman," "The Splendid Hazard," "What Women Love," "The Yellow Typhoon," "Polly of the Storm Country," "The Inferior Sex," "Go and Get It," "The Jack Knife Man," "The Notorious Miss Lisle," "The Master Mind," "Good References," "Married Life," "Twin Beds," "Nomads of the North," "Curtain," "Harriet and the Piper," "The Devil's Garden," "In the Heart of a Fool," "Dangerous Business," "Nineteen and Phyllis," "Love, Honor and Behave," "The Scoffer," "Old Dad," "Dinty," "Unseen Forces" and "In Old Kentucky."

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"WELL, ALL RIGHT," SAYS HE
Scene from "To Please One Woman," made by Lois Weber, for release by Paramount

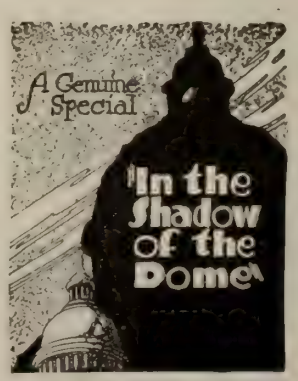
Novel Entertainment by Newman Theatre Employes

A decidedly novel affair was the entertainment at the Hotel Muehlebach in Kansas City, January 3, by Frank L. Newman, president and general manager of the Newman Theatres, to the employes of the Newman, New Royal and New Twelfth Street theatres.

The entertainment started at 11.30 and lasted until after five. During the dinner the Admiral Sims Quartette, appearing at the Newman, rendered jazz selections. Afterwards, a decidedly original program arranged by N. DeRubertis, J. H. Mann, L. F. Forbstein and Perry Johnson was presented and enthusiastically received.

The first number was the Frank L. Newman March, composed by Messrs. DeRubertis and Forbstein, rendered by a twenty-piece orchestra from the different theatres. A majority of the numbers were burlesques of the world's greatest musicians and a celebrated orchestra, including a French horn and flute duet rendered on a bass horn and piccolo.

About 190 of the members of the Newman forces were present. Milton H. Feld, managing director of the theatres, acted as ringmaster, cleverly explaining the numbers. Motion pictures were taken of the affair by the Newman staff cameramen, and pictures were also shown of a bout between Frank L. Newman and his son Manuel, in which it is said the boy got the best of his father.



A David G. Fischer Production

Rubbernecking in Filmland

Much Fear Expressed Over Possible Increase to Filmland's Quota of Wild Nuts

By GIEBLER

PRODUCTION seems to be perking up and the lugubrious voices of the crape hangers, who said we had enough stuff on the shelf to last until the middle of next summer, are being silenced by the sound of the directors' megaphone, the sharp, sweet cries of leading ladies being pursued by relentless heavies, and the dull thud of custards caroming from the countenances of comedians. From the way the cards are running now, if we don't get a set back, by stubbing our toe on a short bank roll or something, by the time the early daffodils bloom, smoke will be pouring from the chimneys of (almost) every movie mill in the colony and the lull that has been making our faces long and our purses short, will be superseded by the sweet sounds of the lullaby of labor, so aptly and poetically described above.

Just As Many Idle

Things have been dull on the coast, however; there is no use in denying the fact, and since the East has been getting in the papers with stories of the large number of out of work actors it was harboring in its midst, we do not desire to deny it. Far be it from us to allow the East to have anything bigger or more numerous than we have without coming along with a deadly parallel—we've got just as many jobless actors in our bosom as the East, and if the East don't believe it, let 'em come out here and count 'em.

While there isn't anything in the way of breathless news this week, still there are a few things that may be of interest. Jack Cooper, former Fox Sunshine comedian, has got passports for himself and wife and is all booked up for the three months' trip to London. Jack is the chap who starred in the Fox Sunshine Comedy that caused H. R. H., the Prince of Wales, to lose his British calm and bust right out into loud and robust laughter, during his visit to this country a few months ago. I asked Jack if he thought he would be presented with a leather medal upon his arrival on the other side and he said that while he didn't expect it—still he was prepared for anything that might happen.

No Eastern Nuts Wanted

Sol Lesser has taken up golf. Dorothy Dalton has arrived to do the star part of Sir Gilbert Parker's "The Money Master," at Lasky's. Bryant Washburn is going to New York before he starts his first picture under his new contract.

We are considerably concerned over Oliver Morosco's plan to erect a Greenwich Village in our midst. Of course, if Mr. Morosco only means to pattern the buildings of his new studio after the buildings in and about Washington Square, New York, well and good—that will be all right, artistic, commendable and an added attraction to the tourists; but if he intends to put up a Greenwich Village to take care of the overflow of artistic and literary nuts in the East, somebody should certainly say him nay and call his attention to the large collection of nuts already residing in our fair city and its environs.

Well Stocked Already

We have literary and artistic dilettantes, dilly dallyers and dipsomaniacs by the score. And on top of this our highways and hedgerows are cluttered up with nature lovers, nature livers, nature fakers, raw food faddists, of many and divers kinds. The softness of our climate is peculiarly adapted to the cultivation of cults; the chap that thinks he must serve Lord by going barefooted; the chump that imagines that special graces will be his if he makes his residence with the jack rabbits in the chaparral; the gump who feels a call to foregather with the gophers in the desert—they all get away with it without getting cold feet when winter sets in. There isn't an ism, an ology, a theory, or a thingummy without its enthusiastic representative. I believe that it is generally conceded that Los Angeles has the largest and most varied assortment of filberts of any city in the country.

Doug As a Filbert

Speaking of nuts reminds me that I went out to the Fairbanks studio and visited around for an afternoon this week. Far be it from me to insinuate by implication or innuendo that anybody at the Fairbanks studio is nutty, the reason my agile mind leaped from nut to nut with squirrel-like speed is because Doug is making a film called "The Nut."

Kenneth Davenport wrote "The Nut," William Parker put it into continuity, Ted Reed is directing it and Doug is doing some of the best Fairbanksian work of his career in working out the action of the story. I never saw an organization so enthusiastic about a production, and after I'd stood around for awhile watching the action of the scenes they were making and listened to Bill Parker's synopsis of the story, I am of the opinion that "The Nut" is everything it is cracked up to be.

Mr. Fairbanks, of course, plays the title role in the picture. The Nut is just a nut, an innocent, balmy kind of a chap; somebody is always putting something over on him or selling him some kind of a feel proposition and he eats it all up. He is the sort of chump that buys stock in Extracting Gold from Sea Water and Glass Coffin propositions, but a good-natured chump with a heart of gold, and a strong arm that he is not afraid to use in defense of innocence in distress.

The story is going to make a good film. There is a lot of humor in it, a few tears, three heavies, Marguerite de la Motte as leading lady, and much of that inimitable what-you-may-call-it brand of acting for which our Doug is so justly famous. The people are going to like Doug in "The Nut," which will be as it should be, because he is working hard to give them something they can like.

"Three Musketeers" Later

Mr. Fairbanks told me that he would probably film "The Three Musketeers," which is good news, and that "The Virginian" was a prospect, also good news. If Doug does do "The Virginian" I hope he casts Frank Campeau as "Trampas" I'll bet Frank would be as good as Trampas in the films as he was on the regular stage, which would be going some.

After I left Doug's studio I went across the street to Brunton and watched Ted Sloman making a scene for a J. L. Frothingham Production entitled "The Other Woman." Mr. Sloman was working on a set representing a stock broker's office; the set was so big that they couldn't build it up on stage three, which is the regular Frothingham shooting grounds, and they were using stage six, which by the way is the largest stage in the world. The set was filled with lambs and stock margin mongers being trimmed of their rolls.

Jerome Patrick, who plays the lead in the film, was the head of the office and the head trimmer. Mr. Patrick has a sort of modern Dr. Jekyll and Mr. Hyde role—some of the time he is a straight up and down chap that wouldn't take a jitney that didn't belong to him, and at other times he's a regular out and out scamp and just loves to separate other folks from their dough.

Tipping Patrick Off

Patrick is somewhat new to the films but he looks like a most promising bet. J. L. Frothingham, who was on the stage with me, was enthusiastic over his work. I'll bet if Jerome heard what I did he'd go right up and hit J. L. for a raise.

"The Other Woman" was written by Norah Davis, who seems to be breaking into the movies with considerable frequency.

Helen Jerome Eddy plays opposite Mr. Patrick and Jane Novak, William Conklin, Lincoln Plummer, Kate Price, Aggie Herring, little Frankie Lee and Joseph J. Dowling all have important places in the cast.

"The Other Woman" is the first of a series of four special pictures that will be made by the J. L. Frothingham Productions in 1921, with Edward Sloman as director, Tony Gaudio as photographer and an especially selected cast for each film.

TAKE IT!

Leatrice Joy and Raymond Hatton in Goldwyn's "Bunty Pulls the Strings"

Hutchison to Be Seen in Stunt Serial, "Double Adventure," Issued by Pathé

WITH the new Pathe serial play announced for exhibition on release date in theatres in all parts of the country, Charles Hutchison, serial daredevil, will make his bow to countless motion picture fans in an episode romance of stunts, thrills and excitement, when "Double Adventure" is offered on January 23. The film is a fifteen episode play written by Jack Cunningham and produced by Robert Brunton. W. S. Van Dyke directed the picture.

"Double Adventure" is primarily a "vehicle" for the star. Its plot was contrived so as to permit the famous stunt star all the freedom possible for the performance of his daring acrobatics with motorcycles, automobiles, aeroplanes and horses. The number of sensational dives, jumps and other feats presented in "Double Adventure" is said to exceed by a good deal those contained in any previous serial thriller.

Hutchison made his stunt record in "The Great Gamble," the Pathe serial, which is still considered one of the most sensational episode plays. But report has it that the star surpasses, both in the number and the daring of his stunts, that performance, in his dual role as the newspaper reporter and the scapegrace son of a wealthy banker in "Double Adventure."

Hutchison is supported by a cast of well known screen players, many of whom have appeared in serials before. Josie Sedgwick is the heroine. Ruth Langtson is another who has a prominent feminine role in the piece. She played in "Daredevil Jack." The leading heavy is Carl Stockdale, and others prominent in the play are S. E. Jennings and Louis D'Or.

WATCHING THE SUNSET
Irene Rich and James Gordon in American's "'Sunset' Jones"

"Salvation Nell" Will Be Filmed as Big Special Production by Whitman Bennett

ALL productions at the studios of Whitman Bennett, who is producing the Lionel Barrymore and other specials for Associated First National release, will be suspended during February, while the construction of sets adequate to meet the requirements of a super-special production, "Salvation Nell," will be the only activity. In choosing the play which was perhaps the most famous and successful that Edgar Seldon ever wrote and Mrs. Fiske's most successful starring vehicle, Mr. Bennett has planned to give to it unlimited resources of time, expenditure and everything necessary to make it a super-special.

Pauline Stark has been selected to portray the screen version of Nell. Although she is young in years she has had a great deal of screen experience. Mr. Bennett and Director Kenneth Webb were unanimous in their enthusiasm over her work after viewing several productions in which she has appeared.

Miss Stark has played important roles in "Soldiers of Fortune," "The Life Line," "The Shoes That Danced," "Irish Eyes" and "Eyes of Youth" and has recently completed work in "Snow Blindness," a story by Katherine Newling Burt. Miss Stark is expected to arrive in New York from the coast some time in January and will commence work at the Whitman Bennett Studios soon after her arrival.

Dorothy Farnum, scenarist, has completed the script. Miss Farnum's recent work in adaptations of plays includes, "The Great Adventure" and "Jim the Penman," both of which are Whitman Bennett productions.

Fox News Makes Films of Atlantic Fleet as It Goes Off on Its Winter Cruise

PREPARATIONS by Fox News to cover for the motion picture public the annual cruise of the Atlantic fleet, which began when Admiral Wilson's flagship, the Pennsylvania, steamed out of New York harbor the other day, assure for exhibitors a budget of first-class naval pictures, it is said.

Fox News is the only news reel that has a cameraman actually quartered aboard the flagship, according to report. As all distinguished visitors to the fleet are received aboard the flagship, the camera man gets them.

Nothing in the current news is of more importance or greater public interest than the doings of the navy, now that there is so much talk of naval expenditure and appropriations, and the question of international disarmament is featured in all newspapers.

A battery of cameramen on land and sea and in the air covered the sailing of the Pennsylvania from New York. One was stationed on Brooklyn Bridge as the flagship passed under. Another handled the Brooklyn Navy Yard "end." Another, by courtesy of the Aeromarine Company, was in an Aeromarine seaplane, which left Keyport, N. J., early in the morning and flew on beyond the Ambrose Channel lightship to meet the Pennsylvania. A fourth Fox News comeraman, with the permission and co-operation of Commander Krakow, of the U. S. Navy receiving ship at Bay Ridge, went out on a submarine chaser to follow the Pennsylvania as far as possible.

The fleet assembled on the following day off Port Henry, 200 miles from Newport News. A Fox News staff cameraman from Newport News flew over the warships at this point and made pictures.

Robert Schable Finishes Work in "Temple Dusk"

Robert Schable, whose work in a big episode of "Blind Wives," a special Fox picture, won the commendation of the critics, has completed work as the heavy lead in "Temple Dusk," a George D. Baker production. Schable plays the role of a man about town, a gentleman gambler, and a deal of polished acting is demanded.

Ten years of experience as stage director for John Drew and association in a similar capacity with Ethel Barrymore, Marie Doro, Nazimova, Annie Russell and others, in addition to several years as a motion picture director and actor, prove of especial value to Schable in his work today. Among the latest productions in which he plays prominent parts are "On with the Dance," "The Romantic Adventurer," "The Stolen Kiss," "Paying the Piper," "Blind Wives" and "Temple Dusk."

Moving Picture World prints more news and less publicity than any other publication in the field. What does that mean to you?

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

Practical Plans for Visual Education Are Promulgated by Ford Educational Library

A QUESTION that has been widely discussed by educators is the use of moving pictures in the schools for educational purposes, not to supplant but to supplement the text books. One of the obstacles has been the prohibitive price. This obstacle is to be obviated by the Ford Educational Library, which will be distributed by Fitzpatrick and McElroy, of Chicago.

In creating the Ford Educational Library the plan was to establish a reference library of moving picture films for practical use. The films which comprise the current series are authoritative and have been prepared by leading professors of the universities of the United States. Each professor has had practical experience in visual education and in instructing teachers how to get the best from this method in their school rooms. Forty subjects have been prepared for the first year, covering history, civics, agriculture and regional and industrial geography. Films on other subjects will be added as the demand grows. A new and hitherto unused aid has been worked out to assist the teacher. When the outline for the film is made, a synopsis is also prepared to assist the teacher in presenting the picture in the most advantageous way. In this synopsis is given a thorough outline of the subject; aids are suggested for the presentation of the film; a list of reference books to enable the instructor to be conversant with the subject and a list of titles as they appear are given, so that the teacher knows just what points are brought out in the picture.

Ordinarily such films would be expensive, but the object of the Ford Educational Library is to market these films at a minimum. The plan as worked out makes every educational distributing center a headquarters. To enable them to become the center of this educational movement the price has been made five cents a foot, and as the reels run about 1,000 feet in length, this means that for $50 the state can own the films and send it to the schools. For the convenience of schools for which the distributing conters are not easily accessible, commercial headquarters have been established where the films can be rented for 50 cents a day. This will place high-class films within the reach of the poorest educational districts.

Thus through the agency of the Ford Educational Library, visual education is given an impetus and becomes a practical reality, not only with the best quality of films for the purpose, but in practical terms of dollars and cents.

Original Features for Goldwyn-Bray Pictograph

That the educational film can be as entertaining as a story has long been known in motion picture circles; that it can be as popular with exhibitors has only recently been learned. As a result of a recent campaign, Goldwyn salesmen have found a growing demand for the Bray-Pictographs among said exhibitors. The Pictographs are made at the rate of one a week at the Bray studios in New York City and every effort has been made to keep and even better the high standard always maintained.

New and popular features are the series of nature studies of wild animal and bird life taken by William and Irene Finley of the National Association of Audubon Societies for the Protection of Wild Animals and Birds. These pictures were taken in long jaunts across the states of Oregon and Wyoming. In addition, Major E. Alexander Powell, the noted traveler, photographer and war correspondent, has made a contract for a series of travel pictures, which he took in the Philippines, China and other parts of the Orient. The animated technical drawings, by means of which wireless operation, a trip to the moon, elementary physiology and physics have been explained, will be continued by F. Lyle Goldman, who originated them.

"The Human Voice" Shown in Pictures

Goldwyn-Bray has an instructive, interesting and amusing release in this number. A complete illustration of the action of the throat, resonance chambers of the head, lungs and explanation of the correlated use of the different organs has been made by means of the X-ray, laryngoscope and animated photography. The action portrayed covers the use of the complete vocal apparatus in talking and singing. The difference between the tonal quality of men's and women's voices is also explained. A touch of amusement is given by the contrast between the rapidity of utterance by men and women by means of animated photography. F. Lyle Goldman, who made the picture, is deserving of praise for the interest he has injected in the subject and the careful work in the photography. This film not only is of interest to theatre spectators, it was well received at the Rivoli Theatre, New York City, but of positive value to vocal students and schools.

A Film Journey in France from "Bordeaux to Lourdes"

The Paramount-Holmes Travel Picture for January 2 is a little journey from Bordeaux, the most important southern French seaport, sixty miles inland on the Garonne River, where glimpses are given of the docks and business streets with medieval gates of bygone days to Pau. Pau was the birthplace and for many years the residence of Henry of Navarre, when Pau was the capital of that kingdom. Today it is a fashionable resort, with hotels and a Casino. A fox hunt and all the attendant thrills of the dogs in cry and the hunters at full speed are shown. From Pau to Lourdes to visit the miraculous shrine of the Virgin and the sacred grotto, which is visited by many pilgrims and where miracles are performed, closes this travel picture of southern France.

Technical Interest Leads in Pictograph No. 7069

The automatic riveter, without which the towering skyscrapers, huge battleships, steel bridges, army bases and other steel constructions could not be built, is the subject of the animated technical drawings in the release of the Goldwyn-Bray Pictograph No. 7069. The drawings and straight photography are highly instructive and will give the layman a clear idea of the complicated mechanical processes. "The Crookedest Railroad on Earth" picturizes the narrow gauge road on Mount Tamalpais in California. A study of marvelous engineering skill and beautiful scenery. The cartoon comedy closing the number, "Without Coal," relates the efforts of Jerry and the Stationmaster to run an engine without coal.

Things Worth Knowing

That the National Board of Review of Motion Pictures has a résumé of motion picture activities in the January 1921, number of "Film Progress." Subjects covered are: "Women and the Motion Pictures," "Play," "Better Films Committees," "How to Use the Monthly Selected Lists and Catalogs," "A Report from Palo Alto, Calif.," "Exceptional Photoplays," "Educational Pictures" and a list of dramatic photoplays made from standard literature. Valuable information for all those who are interested in the true advancement of motion pictures.

* * *

That the Goldwyn-Bray Pictograph No. 7073, entitled "The Unshod Soldiers," picturizes the strenuous life lead by the Cambodian soldiers in Indo-China. Army manoeuvres are performed barefoot.

"BRACE UP! BE A REGULAR FELLOW!"
Bebe Daniels in a scene from her new Realart picture, "She Couldn't Help It"

Neilan Finds Public Again Ready for Spectacular Productions and Finished "Bob Hampton of Placer"

THAT the American motion picture public is ready for the return of the spectacular film production and that the year just started will mark the release of many big pictures seems an established fact borne out by the success of such films as "Passion," "Kismet" and other similar screen offerings. Among the other big subjects to be seen before the New Year is much older are "Foolish Wives," "The Queen of Sheba," "The Four Horsemen of the Apocalypse" and several other big films now in the making.

Further indication of the trend toward super-pictures, so called, is the fact that producers who have consistently met with success in the presentation of pictures in which the story called for small casts and limited physical properties, are now devoting their efforts to spectacular subjects.

Prominent among such producers is Marshall Neilan, who, in the production of "Bob Hampton of Placer"—an adaptation of the Randall Parrish book of that title—is staging the most pretentious picture he has ever undertaken. Mr. Neilan recently said: "There is no doubt in my mind that the public is ready for the return of the spectacular film. Some four months ago I made inquiries along these lines among exhibitors in different parts of the country. The consenses of opinion was that the big film would be most welcome at this time. For years I have been holding 'Bob Hampton of Placer,' awaiting the right time to produce it.

"At that time it was evident to me that as soon as the foreign market opened there would be an influx of this elaborate motion picture entertainment and that it would behoove the American producer to get busy along these lines. Work on 'Bob Hampton of Placer' was then commenced and it will shortly be ready for distribution. Thousands of persons appear in it and for spectacular sets I have chiefly used nature's own backgrounds, although a number of big frontier streets were necessary. The mountains of Glacier Park, Montana, and the flat country of Arizona with its many sunlight effects are the 'pretentious sets' of my new picture, the stages on which these thousands enact the scenes of the story.

"In 'Bob Hampton of Placer' I believe the exhibitor will find an attraction of particular drawing power aside from any merits the picture may have, due to the fact that this is the first spectacular film in years with American historical facts as the high lights of the story. This tale of American frontiers in 1876 when the Indians gave official Washington much to worry about, leading up to the famous 'Custer's Last Fight,' is a theme that is perhaps nearer the hearts of the American motion picture public than other big productions dealing with either foreign, allegorical or supernatural affairs."

KATHLEEN O'CONNOR
Playing a leading role in "'Sunset' Jones" for American

Los Angeles Roars at William Fox's Picturization of Mark Twain's Story

THE Fox Film Corporation's latest special feature, "A Connecticut Yankee in King Arthur's Court," has just found its way to the screen at Miller's Theatre, Los Angeles. It is based upon Mark Twain's famous satire. Los Angeles reviewers unite in proclaiming it the greatest potpourri of grotesque effects and gorgeous costuming the local screen has had in many a day, and strongly commend its producer for the lavish hand with which he has staged Twain's quaint story.

A Mammoth Spectacle

One long review described the film as a mammoth spectacle with humorous trimmings, as the picturization is said to embrace all the regal splendor of King Arthur's picturesque court, with Twain humor injected. What is said to be the only radical departure from the story apparent in the film is the substitution of motorcycles for the bicycles of Twain's original. All the satirical treatment of the medieval idea that makes the book a masterpiece of humor is said to be faithfully preserved in the filming. The hero, wearing a top hat with a long feather, an evening dress coat and a pair of tights, is the sample of the picture's effervescent humor; and when the knight of old rides forth in armor, with his trusty spear posed for action, and meets in the list an American cowboy full panoplied for war with his trusty lasso, the delight of the audience promptly got beyond control.

Much Sparkling Humor

There is so much of sparkling humor in the story that it seems strange it has not found its way to the screen long before this; and enhanced as it is with the colorful presence of King Arthur's lord and ladies, it offered a combination of spectacle and wit quite unlike anything ever before filmed. The Fox offices report that the Miller Theatre played to record-breaking business throughout the engagement.

Porto Rico Photoplays Admitted to N. A. M. P. I.

The monthly meeting of the executive committee of the National Association of the Motion Picture Industry was held last week with Chairman P. L. Waters presiding. The following members attended: William A. Brady, president; Saul E. Rogers, Gabriel L. Hess, Percy L. Waters, W. E. Atkinson, Lee Counselman, H. M. Berman, Charles C. Pettijohn, Paul H. Cromelin, Thomas G. Wiley, William Wright and Frederick H. Elliott, executive secretary.

The Porto Rico Photoplays, Inc., was elected to membership in the producers' division, N. J. Baumer, president of Baumer Films, Inc., being designated as the company's representative in the counsels of the national association. The headquarters of the company are at San Juan.

President Brady was designated as national councillor to represent the association in the United States Chamber of Commerce, with Frederick H. Elliott as alternate. President Brady expects to attend the meeting of the National Councillors to be held in the New Willard Hotel, Washington, D. C., January 27-28.

Lee Counselman of Famous Players-Lasky Corporation was appointed chairman of the finance committee by President Brady upon recommendation of the executive committee.

Friend Practising Law

Arthur S. Friend announces that he has resumed the general practice of law, with offices at 366 Madison avenue, New York City. His telephone is Murray Hill 9308.

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News of the West Coast

By A.H.GIEBLER

Oliver Morosco Is to Erect "Village" Studio

The new Oliver Morosco studio, which will be built on a twenty acre tract in Los Angeles as soon as the plans are perfected, will be a counterpart of New York's famous Greenwich Village, with a theatre and with each of its streets a reproduction of some part of Europe's most famous capitals, and with shops, restaurants and architecture done in absolute copy of the original. Each of the "foreign" restaurants will be conducted by natives, so that for film settings, not only will the real buildings be available, but characteristic people and costumes to go with them and give them natural atmosphere.

One of Mr. Morosco's reasons for the "Village" idea is to eliminate waste. He has discovered that already in Los Angeles there are acres upon acres of dead picture sets, at an original cost of several millions of dollars, and used in many cases in only one picture and then left standing because the returns for salvage were too little to bother with.

In addition to the large theatre to be built in Greenwich Village on the studio lot, Mr. Morosco is building a million dollar theatre in the business district of Los Angeles. Both theatres will be used for first releases of Morosco feature films, with varied programs that will include vaudeville and symphony orchestra concerts.

Oscar Price in Town

Oscar A. Price, president of the Associated Producers, has arrived on the Coast to attend the annual meeting of the members and officials of his corporation. Mr. Price has voiced his opinion that motion pictures as an industry, are having their readjustment period just now, and that while he looks for no radical change in the industry, he thinks there will be a tendency toward more conservative management and economy in the future.

Tourneur Returns

Maurice Tourneur, member of the Associated Producers, has returned from a stay of several weeks in New York, where he conferred with the distributing branch of the Associated Producers, and where he secured new material for future film productions. Mr. Tourneur is making preparations to begin on a new film in the near future.

Bal Masque Planned

The Los Angeles Theatres' Association, composed of the proprietors and managers of thirty theatres of Los Angeles, has planned to give its first annual fiesta in the form of a bal masque at the Ambassador Hotel on the night of February 5. All the prominent stars and players of the film colony will be invited to take part in the fiesta, and prizes for the most beautiful and unusual costumes will be awarded at 1 o'clock, following the unmasking.

The committee in charge of the affair is composed of Sid Grauman, as chairman; Alexander Pantages, L. E. Behmeyer, Fred A. Miller, Sol Lesser, W. T. Wyatt, W. H. Clune, Harry David, H. D. McBride and W. R. Payne. Francis Woodward, secretary of the association, is in charge of the details.

Building Starts Feb. 1

The building to be erected by the Motion Picture Directors Association on Highland avenue, near Hollywood Boulevard, in Hollywood, to be used by the association as a club house, will be begun on February 1, according to an announcement made this week. The building will be of the Latin style of architecture, and will cost approximately $150,000. The entire first floor is to be used as a cafe; the second floor will contain 20 offices and a large assembly room, while the third floor will be divided into five small assembly rooms. The committee in charge of the erection of the building is composed of Frank Lloyd, Reginald Barker, William D. Taylor, Murdock J. MacQuarrie, Wallace Worsley, Roy Clements and Joseph De Grasse.

Olga Scholl Returns

Olga Linck Scholl, co-author and continuity writer with Allen Holubar of "Heart of Humanity," "Right to Happiness," and "Once to Every Woman," and author of the new Holubar-Phillips production, "Man, Woman and Marriage," who went to New York to spend the holidays, returned this week with the report that her trip resulted in the sale of a new story, with a big up-to-date sociological theme, which she has just recently completed.

Miss Scholl recently sold two original stories, "The Great Future," and "Faith" to Marshall Neilan and George Loane Tucker, respectively, which will be produced some time this year.

Hobart Bosworth Marries

Hobart Bosworth, noted film star, was married the last week in December to Mrs. Cecile Percival, widow of a California artist. Mr. Bosworth was formerly the husband of Adele Farrington, herself a well-known player in the films. They were divorced more than a year ago, but the fact was not generally known. Hobart Bosworth, for the past year, has been starring in productions made by J. Parker Read, at the Ince studio in Culver City.

Morosco on Flying Trip

Oliver Morosco, film and theatrical producer, has left the Coast on a flying trip to New Pork to attend to business connected with his various amusement enterprises and expects to return within a couple of weeks to resume his studio activities here.

A New Year Wedding

Iris Ashton, a member of the Shirley Mason company at Fox, was married on New Year's day to W. G. Badger, author and playwright, and a brother of Clarence Badger, of the Goldwyn directorial staff.

"Film-Osophy" Going Big

Luke McLuke's "Film-Osophy," being served weekly by the Pioneer Film Corporation, is meeting with splendid success and is gaining headway each week in every part of the country.

"Film-Osophy" is made up of a number of "gags" written by the famous column conductor, Luke McLuke, whose quips appear in over 250 newspapers throughout the country.

"SAY, JENNIE, YUZ KINDA FEELIN' LITTLE DRY 'ROUND THE PALATE?"
The sun is shining on the moonshiners in this new Educational release called "Moonshine"

George Blaisdell Leaves Stoll Film to Publish Non-Theatrical Magazine

GEORGE BLAISDELL, director of advertising of the Stoll Film Corporation of America, has resigned from that post, effective January 8, to become editor and publisher of "The Screen," a new non-theatrical film magazine.

Mr. Blaisdell is already at work in his new activity, which is a weekly publication devoted to the interests of non-theatrical pictures, such as those produced for industry, schools, churches and social organizations like the Y. M. C. A. He will have the assistance and co-operation of an advisory editorial board consisting of men prominent in big business, educational and church affairs.

The project has from its inception received the heartiest encouragement from men in the non-theatrical motion picture field, and the announcement of Mr. Blaisdell's association with it has brought forth predictions for its success from men in the trade and in the entire circle of film publications, among the latter of which he has served so long and so prominently.

First Issue in March

"The Screen" will be the only weekly of its kind. Its offices are already open at 114 West Forty-fourth street and the first issue of the paper is expected early in March.

Mr. Blaisdell went with the Stoll company as director of advertising when it opened offices in this city three months ago. His achievements there have attracted widely favorable notice. The association has been most happy, he declares, and the severance of his connection has been taken with real regret. That the feeling is mutual on the part of the officials of the Stoll company is attested by a statement by General Manager Ralph Proctor.

"I know of no more capable man in his field than George Blaisdell," said Mr. Proctor. "In fact, I am at a loss to find his successor. His work for this company shows for itself. It has possessed the dignity and character that only a master of his art could give it. I know I am speaking for the entire staff here when I wish him a world of success in the realm where he sees a greater opportunity. We wish he was not leaving us."

Mr. Blaisdell brings to "The Screen" much experience in the field of motion picture publications. For over eight years he was with Moving Picture World, and the last two years of that term as its editor.

"'LO—HOW ARE YOU?"

Beulah Miggins, the two-year-old Fox star, in the comedy drama, "The Baby"

"The Sage Hen" to Head Pathe's Films Scheduled for Release on January 23

THE Pathe Exchange, Inc., in accordance with its plans for bigger productions for the new year, has scheduled the new Edgar Lewis Production, "The Sage Hen," to head its schedule for the week of January 23. Like a majority of Edgar Lewis' features, "The Sage Hen" is an outdoor drama with a powerful emotional appeal. It is said to contrast the best with the worst; those who have exalted noble ideals with those who are the scum of the earth. Arizona, in the days of the '80s furnishes a colorful background for the story.

"Sage Hen" was a term applied to women of doubtful character in the days of the old West. Such a reputation had unjustly been given to Jane Croft, played by Gladys Brockwell. Mother love is the theme that throbs throughout the story, written by Harry Solter, humanized and visualized by Edgar Lewis and characterized by a notable cast of feature players.

A Virile Atmosphere

The action of the production transpires in Arizona from 1880 to 1900, when towns thrived only when there was gold in the hills and grazing land for the cattle. Accordingly, the picture is filled with the virile atmosphere of the plains, of the dance hall, the gold rush and the lawlessness of the old West.

The Pathe home office and the Pathe branches are in concert in the opinion that the new production has an unusually promising future as a box-office drawing card and popular entertainment.

Many First Run Houses Book "The Blue Moon"

Recent first run bookings for "The Blue Moon" in some of the most active moving picture centers, including the Royal of Des Moines, the Nixon of Erie, Pa., the Broadway Pantages of Los Angeles, the Strand of Battle Creek, Mich., the Orpheum of Detroit, and Loew's Garrick of St. Louis, are being steadily followed by multiple contracts from these and other territories.

Before the release of the production it was booked heavily for extended runs in some of the largest "Class A" theatres, and since its release all the prints have been booked solid by high class theatres in all parts of the country.

"The Blue Moon" is an adaptation of the popular novel by David Anderson, and the book which has gone through numerous editions, and has been run serially in over seven hundred newspapers in the United States, is one that really lends itself to the screen.

Polly Moran Engaged by De Mille for Comedy Bit in "Affairs of Anatol"

Polly Moran will be seen in Cecil B. DeMille's forthcoming Paramount production based upon Arthur Schnitzler's play, "The Affairs of Anatol." No, the famous comedienne has not deserted comedy. Neither is the DeMille picture to be a slapstick comedy.

Polly will be seen in the role of a cabaret entertainer in an elaborate cafe setting. At the head of a corps of dancers and as conductor of the orchestra she adds a comedy note to this phase of the story that surpasses her past record for laugh-provoking.

Known to Many

Polly Moran is known to a host of theatre-goers as "Sheriff Nell" of Keystone fame and as one of vaudeville's most versatile comediennes. Her selection for the role of cabaret entertainer in the new production is one more evidence of Cecil B. De Mille's care in choosing the best qualified actor or actress for each role.

Miss Moran appears in association with Wallace Reid, Gloria Swanson, Elliott Dexter, Wanda Hawley and Theodore Roberts. Others in the all-star cast are Bebe Daniels, Dorothy Cumming, Theodore Kosloff, Raymond Hatton, Monte Blue, Julia Faye and others.

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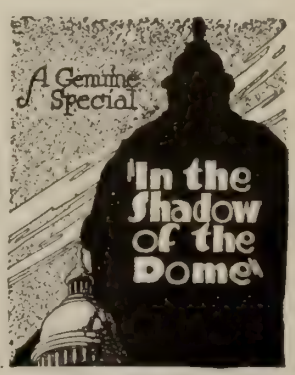

A David G. Fischer Production

Five-Star Series of Selznick Pictures Keeps Three Studios and Salesmen Busy

IN the first week of this year Lewis J. Selznick took possession of the Peerless Studios in Fort Lee, N. J., and began at once to produce therein pictures for his Five-Star Series. This addition to the Selznick production equipment makes three studios wherein Elaine Hammerstein, Conway Tearle, Eugene O'Brien, Owen Moore and Martha Mansfield will develop attractions for Selznick and Select issues.

The Universal plant at Fort Lee was first leased by Mr. Selznick when he decided to confine his production activities to the East. As his plans developed it became necessary to lease the Paragon Studios as a second unit to provide for expansion, and now the Peerless plant becomes the third link in the Selznick equipment of studios and laboratories.

It is believed that in three studios the five Selznick stars will be suitably accommodated for some time to come. The other details for production will employ a necessary part of the three units, for in Fort Lee every detail, from reading stories and preparing scenarios, to work in the laboratories, is carried through to the point of a picture complete and ready for exhibition.

The Five-Star Series, it is declared, was decided upon by Mr. Selznick as the natural outcome of a public and exhibitor demand for the individuals comprising the Selznick galaxy. The actual results of two years spent in exploiting Miss Hammerstein and Messrs. O'Brien and Moore has determined the course Mr. Selznick will pursue during the ensuing term.

Conway Tearle and Martha Mansfield have been advanced to stardom, according to Mr. Selznick's announcement, because of the favor with which they have been received by picture showmen and ticket buyers. Mr. Tearle has been featured in a number of photoplays distributed by Select, and in support of Eugene O'Brien the work of Miss Mansfield marked her for logical advancement to the head of her own supporting company.

With the five stars selected Mr. Selznick was able to fix his plans for the type of photoplays they should each be featured in. This matter was easily adjusted because of the natural adaptability each star possessed in depicting a diversified, although definite allotment of characterizations. With each star specializing in types of roles to which they are best suited, they offer, in combination, a wide range.

Miss Hammerstein will be seen in the roles that have made her an enduring favorite with followers of the screen—the sweet girl, home-loving type that challenges admiration from all classes. Miss Mansfield will be seen in society dramas and problems that will best employ her peculiarly appealing abilities in depicting dramatic roles.

Eugene O'Brien continues to specialize in the heroic type of plays that have fixed him among the most popular of screen stars and have brought him into high rating in numerous voting contests. Owen Moore continues in the most difficult and at the same time the most desirable line of screen endeavor—the presentations of farce and speedy comedies

Conway Tearle will act in plots built of the stronger stuff; mature and substantial characterizations involving the skill in personations that Mr. Tearle has acquired in long experience on the stage. It will be thus observed that Mr. Selznick plans to present his five stars in as many styles and types of screen offerings.

Hampton Campaign Against Restrictions Opens with Article in Pictorial Review

BENJAMIN B. HAMPTON, producer of "Desert Gold," "Riders of the Dawn," "The U. P. Trail" and other successes for release through the W. W. Hodkinson Corporation, has inaugurated a movement against censorship and Sunday closing that bids fair to be of immense value to the industry. He takes the stand that it is foolish to ignore what abuses there are in the picture world, as every business has its abuses, urging that unless something is done to direct public opinion now swaying against the abuses, "it is liable to sweep the industry into national censorship and Sunday closing almost overnight."

The way to beat the censorship and Sunday closing propagandist is to beat him to it, Mr. Hampton says. But the majority of the pictures people, he finds, are running around tearing their hair and trying to influence legislatures. When public opinion is aroused, Assemblymen and Congressmen don't count.

The issue of Pictorial Review for February contains an article under his signature which is the first step of the campaign. In this article Mr. Hampton shows that the producers would rather make clean than licentious pictures and that the great majority of theatre owners prefer clean pictures. But he proves convincingly that censorship is the wrong way to go about getting them.

Mr. Hampton tells the public that if they do not want the unclean picture, the surest, quickest and easiest method of putting a stop to their production and exhibition is by not patronizing them. He suggests a simple and effective method of putting this "box office censorship" into effect in every community, by placing the responsibility of previewing the pictures into the hands of the safe and sane element of the public—the women's club and the mother's club officials, the school superintendents, teachers and principals.

Pictorial Review is behind Mr. Hampton's movement with all its power. With a circulation of over 2,000,000 and at least 10,000,000 readers, the power of such an article as Mr. Hampton's distributed through this great audience can hardly be estimated. In addition it has circularized all the theatre owners of the United States, Canada and Great Britain. It has directed a personal appeal to all the clergy in the country, all the officials of women's clubs, all the prominent welfare workers, all school superintendents and principals by letters separately addressed and mailed, and it has spent $100,000 in newspaper advertising, together with an appeal to the press of the country to get behind the movement.

This is only the flying wedge at the head of Mr. Hampton's drive. Other articles are to appear.

Realart Highly Commended by Exhibitors and Critics for Its Film, "The Furnace"

IT is a self-evident fact, says Realart, that productions which are really big in story, settings, cast and direction are of great value to exhibitors and producers and it is particularly refreshing to the latter when the former express heartfelt appreciation.

Ranking high among such productions, in the judgment of Samuel Goldstein, manager of the new Victory Theatre, Holyoke, Mass., is Realart's William D. Taylor special, "The Furnace."

"When I booked 'The Furnace' to open our new Victory Theatre I considered it one of the best pictures available for the house," Mr. Goldstein wired Realart after showing the production. "It proved to be such by the thousands that we turned away at every performance."

J. W. Trunk, manager of the Dome Theatre, Youngstown, Ohio, ran the picture and wired: "Opened 1921 with 'The Furnace' to one week capacity business. A wonderful target for this year's blue ribbon attractions to aim at."

"I saw 'The Furnace' in our projection room the other day," says a letter from Miss Dorothy Day, of the Garden Theatre at Des Moines, Ia., December 27, "and found it delightful."

Says Allison Smith of the New York Globe: "'The Furnace' is quite the wealthiest film that was ever flashed before the dazzled eyes of a threadbare reviewer. It fairly drips gold and jewels and fabulous perfumes and costly country houses. What sets it far beyond the average output of such yarns is the remarkable direction of William Taylor."

Carthage Theatre Reopens

Lawrence J. Carkey and William Gooshaw have bought the interest of Timothy J. Quirk in the Carthage Opera House, Carthage, N. Y., and the house has reopened under the new management with Mr. Carkey as general manager and treasurer and Mr. Gooshaw as secretary. Mr. Carkey has been in the show business for fourteen years. During the last year he managed the local Hippodrome Theatre. Mr. Gooshaw is an accountant in the freight house of the New York Central Railroad.

Pathe Camerman Alert

The appointment of W. H. Hillsinger, of Cohoes, N. Y., by Pathe, as its cameraman in the capital city district, has resulted in many of the scenes incidental to Governor Miller's inauguration being screened these days.

Second Class of Paramount Sales School Will Open January 17 With 34 Students

THE second class of the Famous Players-Lasky Corporation's training school for salesmen will open at the home office in New York on Monday, January 17. Fred F. Creswell, field sales supervisor, who conducted the first class which terminated in November, will again be in charge, and the sessions of the class will run through a period of four weeks.

Thirty-four carefully selected men have been notified to be in attendance at the opening session Monday morning. Of these, the great majority are from within the Paramount organization, although more than 300 applications were received from outside men. The latter, however, were subjected to the most rigid entrance requirements, with the result that only the most exceptionally qualified were accepted.

Five men will attend from the exchanges in the Southern territory, which was unrepresented in the first class, and there will again be four from the Pacific Coast offices, as well as representatives from nearly all of the exchanges of the Middle and Far West and East. In several instances the most competent and highest salaried salesmen of their respective exchanges have been chosen, in the belief that the course of training will make them even more proficient and in the end better qualified for the exchange managerships and assistant managerships to which eventually they will logically succeed in the line of promotion.

There also will be five who will give special attention to a study of the duties of the exchange accessory manager, this being in the way of a special reward to accesory men and bookers, paving the way to their promotion to salesman's positions.

The second class will devote less time than did the first to such general matters as corporate history, etc., and much more to actual sales problems involved in negotiating and maintaining the large, medium and small accounts. To this end, an intensive study of exploitation in its relation to sales will be made, with Exploitation Manager Claud Saunders supplementing the work of Mr. Creswell at many of the sessions.

VERA GORDON
Who is playing in "The Greatest Love" for Selznick

331 Picture Companies Incorporated in New York in 1920 for $39,988,700

ALL records in the number of motion picture companies incorporating over a twelvemonth period in New York State were broken during the year just closed, when a total of 331 companies entered the business with a capitalization of $39,988,700. May proved the largest month, when thirty-eight firms incorporated with a capitalization of $13,898,500. During the month of November fifty-six firms embarked in the business with a capitalization of $1,989,600. The last month of the year saw twenty-five companies entering the business with a capitalization of $954,000.

An examination of the records for the year also serves to reveal that 99 per cent. of firms entering the motion picture business in this state are locating in New York City, a scattering few having their headquarters in Utica, Syracuse and Buffalo

The distinction of being the first motion picture company to incorporate for business in New York State for 1921 fell to the Fables Pictures, Inc., a New York concern capitalized at $1,000, with A. J. Van Buren, A. E. Siegel and Charles McDonald named as directors. The last few days have witnessed other firms incorporating in the same business and including the following: Silent Players, Inc., $500, Daisy H. and W. S. Andrews and Percy Jackson, New York; Brewster Patents Corporation, $1,000, D. Macdonald, Sturges S. Dunham and H. Frank Wiegand, New York; B. S. Moss Theatres Corporation, $1,500,000, B. S. Moss, M. Sulzberger, New York, N. H. Streimer of Brooklyn; Industry Visualized, Inc., $25,000, A. C. Wilmerding, W. E. Kisselburgh, Jr., P. Montravel, New York; Ralph Spence, Inc., $20,000, William and H. S. Hechheimer, R. Workman, New York; Ibla Amusement Corporation, $10,000, Frances Ekowski, Brooklyn, Benjamin Barondess, Herman Chaityn, New York.

More Newspaper Critics Laud Harold Lloyd's Work

Good indications as to the way "the wind is blowing" for Harold Lloyd is gained from some of the newspaper criticisms printed throughout the country of his latest Pathe comedy special, "Number, Please?" During the run at the Capitol and Strand in New York, the metropolitan dailies were effulgent in their praise of it. The Evening Telegram called it the finest type of light comedy the screen has ever seen.

The Morning World called it "quite the funniest cinema along Broadway this week." In Springfield, Ohio, where it was the attraction at the Princess, the Springfield Sun said: "You simply cannot imagine the amount of fun done up in his latest joy package, 'Number, Please?'"

Change of Address

John J. Glavey, general representative of Broadwell Productions, Inc., in New York City, producers of the famous Nick Carter series now being released through the Pioneer Film Corporation, announces their removal from suite 1115 Brokaw Building, 1457 Broadway, to their new quarters at 133-137 West Forty-fourth street, opposite the Lambs' Club.

Supreme Court Releases Mack Sennett Pictures

Supreme Court Justice Edward R. Finch has signed an order vacating a writ of attachment granted on October 13 last by Justice Vernon M. Davis, which has since legally tied up certain negatives and positive prints in the vaults of the Biograph Company in its studio building at 807 East 175th stret, the Bronx, and which are the property of Mack Sennett.

The vacating of the writ was signed only after Sennett had through the Royal Indemnity Company given an undertaking for $78,581 to protect any judgment Charles O. Bauman may obtain against Sennett in a suit brought against the latter to recover the amount of money represented by the undertaking.

Bauman claims he was wrongfully discharged by Sennett after making a three-year contract by which he was to be the eastern representative with headquarters here for Sennett, in handling all of the Sennett pictures produced by the Paramount Pictures Corporation. Bauman also sues for services and disbursements.

Mayer Production Is Completed

With the shooting of some scenes on deserted Santa Rosa Island, Edwin Carewe finished the production of Anita Stewart's latest Louis B. Mayer-Associated First National attraction. The picture was produced under the working title of "The Tornado" but a new title will be announced later.

In line with Mr. Mayer's policy of building a big production by putting into it the best talent and material available, an all-star cast will be seen in support of Anita Stewart. Heading the list are Walter McGrail and Herbert Rawlinson, both well known through star roles in previous releases. Others are William V. Mong and curly-headed little Richard Headrick, only three years old.

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Forney Is New Figure in Film Circles; Supreme Pictures Has Mystery Stories

WITH the coming release of "The Mystery Mind" serial by Pioneer Film Corporation a new figure enters the picture field, John A. Forney, president of Supreme Pictures, producer of what is announced as the "Aristocrat of Serials." Mr. Forney brings to the industry a long and successful career as an executive with determination to complete successfully whatever he undertakes. Combined with that is his conviction in the underlying soundness of the film business and its future.

After having put in four years in Princeton University, he entered the cotton goods business as a commission merchant and in 1914 incorporated Forney & Co., Inc., of which he is president. Mr. Forney is always seeking new business worlds to conquer. In 1919 he decided to add the motion picture industry to his conquests. After studying the film business carefully he became convinced that it had a wonderful future. Accordingly he incorporated Supreme Pictures and step by step built up a producing organization.

His first move was to capture a novelty in films and he signed up J. Robert Pauline the world-known hypnotist, new to the screen but with a large following as a box office attraction. He completed his cast with Violet MacMillan, the "Cinderella Slipper Girl," Paul Panzer, "the beloved villain," and Peggy Shanor, the popular Pathe serial "vamp."

For a story he turned to his former classmate at Princeton, Arthur B. Reeve, author of the "Craig Kennedy" mysteries, who was at that time associated with John W. Grey in the production of serials. Mr. Forney's motto was to spare no expense consistent with good judgment. The sole criterion was that it should show on the screen in the product.

Convinced that Pioneer Film Corporation offered exceptional distributing facilities, Mr. Forney entered into a contract highly advantageous to both companies for the "Mystery Mind" serial for which he has adopted the slogan, "The Million Dollar Minimum, which is the mark set for the serial in the unique exploitation campaign now under way by Pioneer Film Corporation.

Goldwyn's "Edgar" Comedies Are Said to Be Among Year's Most Notable Features

ELOQUENT testimony to the lifelikeness, the humor, the insight and artistry of the series of two-reel comedies of American boy nature produced by Goldwyn and written by Booth Tarkington, master delineator of child types in modern American lieterature, is borne by the motion picture editor of the New York Times. Writing editorially on the outstanding screen developments of the year in the issue of the Times for Sunday, January 2, he says:

"The writer is inclined to regard as among the most significant works of the year the Edgar comedies from the pen of Booth Tarkington, produced under the direction of E. Mason Hopper and Mason N. Litson, with Johnny Jones as Edgar. More imagination has entered into the making of these comedies than may be discerned in any other production seen in 1920."

Twelve of the "Edgars" have already been made by Goldwyn, eight of which have been released. The success of the two-reel boy comedies has been so great that Goldwyn has persuaded Mr. Tarkington to write more than the dozen scenarios called for in the original contract.

The motion picture editor of the Times singles out other Goldwyn productions for honorary mention: "One of the most delightful comedies of the year was certainly 'Scratch My Back,' from the story by Rupert Hughes." "It's a Great Life," by Mary Roberts Rinehart, was linked with it.

Wesley Barry Booklet Found Effective Tie-Up for Exhibitors Showing "Dinty"

THE arrangement recently entered into by the Marshall Neilan Productions whereby the Ross Publishing Company, of New York, published a biographical sketch of Wesley Barry in booklet form with colored cover, in conjunction with the presentation of "Dinty," is meeting with enthusiasm all over the country.

Exhibitors in Denver, Pittsburgh, Omaha New Orleans, Chicago and other cities where the picture is now being shown are finding the booklet an attractive souvenir for their theatre. Willard C. Patterson, manager of the Criterion Theatre, Atlanta, Georgia, recently advertised the free distribution of a thousand of these booklets to children attending matinee performances of "Dinty." Newspapers, windows and the Criterion lobby carried samples of the booklet, and on the first day a record attendance of youngsters cleaned up the entire supply. Other exhibitors are reporting similar experiences in connection with the booklet, which allows for the imprint of the theatre's advertisements on the inside and back covers.

The success of the Wesley Barry booklet has prompted the publishers to get out a similar biographical story, attractively illustrated, on Colleen Moore, who plays opposite Wesley Barry in "Dinty." This book will be sold to the public by various retail chain stores, at ten cents each. Miss Moore has the distinction of appearing in the feature roles of three big films released within the last month, and her services are constantly in demand among West Coast producers.

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THE TRICK PANEL
Edith Hallor in a bit from "Just Outside the Door," released by Selznick

Earle Williams' Leading Woman to Be Elinor Fair

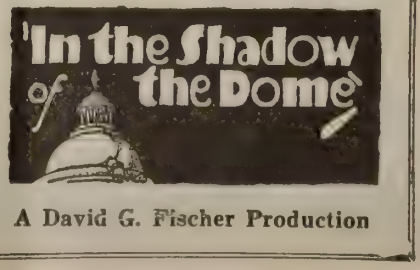
Elinor Fair has been engaged as leading woman for Earle Williams in his next Vitagraph production, "Loot of the Night," by Frederick J. Jackson. She has just returned to Los Angeles after finishing a picture in New York as leading woman for Eugene O'Brien.

David Smith will direct the star in this production, work on which will be commenced at once. The remainder of the supporting cast, headed by Miss Fair, is being selected and will be composed of the same high standard of players as appear with Earle Williams in all his features.

The story presents the star in another of the fast action melodramas which maintained his well established popularity during the past year. "Loot of the Night" gives Earle Williams the role of an established young author who is engaged in doing some muckraking for an influential daily newspaper. The fact that the father of the girl he loves is the chief target of the publisher, complicates matters for the hero, but he wins the girl.

Oberholtzer Loses Vote

Down in Philadelphia, otherwise known as the city of brotherly love, and in other sections of Pennsylvania, men, women, children and "Sour Sunday" adherents have been deluging the newspapers with statements pro and con on the action of Governor Sproul in making E. B. Oberholtzer a non-voting member of the State Board of Motion Picture Censors. Prominent in the fight to restore his voting power have been several women's clubs. The incident now seems to be ended by the governor's polite intimation that he will not reconsider his action.



A David G. Fischer Production

Melford's "Jucklins" and Wally Reid in "Charm School" Current Paramounts

GEORGE MELFORD'S production of Opie Read's famous story, "The Jucklins," and Wallace Reid in "The Charm School"—two pictures widely different yet both possessing an abundance of those elements which make for the most wholesome entertainment—are the Paramount feature releases scheduled for January 9.

Those who have read "The Jucklins" will not have to be told, declares Paramount, that it bristles with situations which develop into a powerful and logical climax and that there is a wealth of character study and a love story that is most enthralling. It is a story of the Carolina mountains and abounds in quaint types. Frank Condon, the short story writer who recently became a permanent member of the Paramount scenario staff, wrote the continuity, while the camera work is by Paul Perry.

Monte Blue plays the leading role. Playing opposite him is Mabel Juliene Scott. Charles Ogle has a splendid character role and others prominent are Clarence Burton, Ruth Renick, Fannie Midgley, J. M. Dumont, Robert Brower, Zell Covington and Guy Oliver.

Tom J. Geraghty wrote the scenario of "The Charm School," Alice Duer Miller's story of girls' boarding school life which as a stage comedy recently closed a successful engagement at a Broadway theatre. The picture was made before the stage production was presented. James Cruze directed.

"The Charm School" debates whether woman should make herself charming or qualify herself for big business and politics. Lila Lee is the leading woman and an excellent cast includes Adele Farrington, Beulah Bains, Edwin Stevens, Grace Morse, Patricia Magee, Lincoln Stedman and Kate Toncray, not to mention thirty beautiful girls, all under twenty, who make up the class of pupils of the school, and who show their skill as dancers, swimmers, gymnasts and athletes.

HOME

A bit from "The Lure of Youth," being released by Metro

First Month Bookings on Educational's One-Reel Comedies Exceed All Estimates

ONE of the strongest points cited by Educational is that the same theatres which have been showing the two-reel Educationals are contracting for the greater portion of the single reelers and are employing these when the length of the feature calls for a shorter fun film. Where there are two or three houses under the same ownership, Educational reports that in a greater portion of the cities its entire product, both one and two reelers, are being booked by the same circuits and given a first showing at one of the houses in competition with the longer pictures.

Production of these pictures is well ahead of schedule and prints of the various pictures are in all of the exchanges, so that exhibitors can see a number of them before contracting for either of the series, which alternates in weekly release. The available Vanitys include "Tea for Two," "Without a Wife," "His Four Fathers," "Mind Your Business" and "Ouija Did It." Among the first Gaietys are "Ain't Love Grand," "Sand Witches," "Rest in Peace" and "Blondes."

One evidence of the demand for these pictures is that Educational has been compelled to change its decision not to issue lobby displays on these pictures, believing that they would be regarded to an extent in the way of fillers. The quality of the product has brought such a demand from theatre managers that full sets of lobby photos and one sheets will be issued on all these pictures, from the first release.

In spite of the general demand and the unexpected bookings for these single-reel comedies, Educational reports that December showed a bigger increase in contracts for the two-reelers—Christies, Torchys, Mermaids and Chesters—than any month since the organization of its own exchanges.

Exhibitors Give Praise to Levey for His Stand on Advertising in Films

Announcement was made recently by Harry Levey of the Harry Levey Service Corporation that all films containing advertising produced by his company were to be plainly labeled advertising.

Since that time thousands of letters and telegrams have come in from exhibitors all over the country, congratulating Mr. Levey on the stand he is taking, the gist of them all being that it is high time somebody has the courage to call a "spade a spade."

Is Elaborately Produced

Mr. Levey states that the elaborately produced, finely directed industrial-educational feature has merits enough of its own to stand on, without camouflaging it as a comedy or dramatic offering.

"However, this by no means signifies," says Mr. Levey, "that heart interest should be left entirely out of the educational or industrial production. On the contrary, all films produced by the Harry Levey Service Corporation contains stories enacted by well-known film players and produced with the same care in the minutest detail that is a feature of all Truth Productions.

Writes Script for Swanson

The writing of the scenario of Elinor Glyn's first original story for Paramount, "The Great Moment," in which Gloria Swanson is to star under the direction of Sam Wood, has been entrusted to Monte M. Katterjohn, author of such well-known photoplays as "Carmen of the Klondike," "Madam Who," "Puppy Love," "The Man from Funeral Range," "The Clodhopper," etc.

Vignola's Second Special Played to Big Business at Rivoli Anniversary

Robert G. Vignola's second special Vignola production for Cosmopolitan-Paramount, "The Passionate Pilgrim," by Samuel Merwin, made an unqualified hit at Dr. Hugo Riesenfeld's Rivoli Theatre, New York, during the theatre's anniversary week, beginning January 2, as indicated by record crowds at every performance and the criticisms of the daily newspapers.

Chosen by Dr. Riesenfeld as the ultra attraction for the Rivoli's third anniversary for the week of which he arranged an exceptionally strong program, "The Passionate Pilgrim" was widely heralded and advertised a week before the showing, with the result that it drew big business to the box office and hundreds were turned away nightly for lack of accommodation.

Samuel Merwin's "The Passionate Pilgrim" is known as one of the most widely read novels in contemporary American literature. It created a sensation when it came out a few years ago and even today it is still rated among the best sellers. It has been translated into the principal languages of the world and its sale has run into millions of copies.

Bebe Daniels Ends Vacation

Bebe Daniels, Realartist, is now back at the West Coast studios after a visit to her birthplace, Dallas, Texas, where she spent part of the holidays. While there she was royally entertained by her many friends and admirers, both old and new. She was guest of honor at a number of dinners and dances and appeared at all of the social affairs it was possible to attend in the brief time she was there. At the Old Mill Theatre Miss Daniels made four appearances.

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MOTHER LOVE
A scene from "The Sage Hen," being released by Pathe

Eastman Research Expert Doubts Alleged Invention

News emanating from a Chicago film plant to the effect that a camera has been invented which records objects just as they appear in reality is taken with a grain of salt by the Eastman Kodak Company, or at least by Dr. C. E. Kenneth Mees, director of the research laboratories of the company. The invention which is credited to a Swedish physicist, P. John Berggen, is said to produce what is termed stereoscopic motion pictures. It is said that Mr. Berggen's camera takes the pictures through two lenses on the same film at the same time, the objects being superimposed.

Dr. Mees said that from time to time announcements are made of new discoveries in the picture industry, some of them having to do with stereoscopic motion pictures and others with color photography. Dr. Mees said he did not wish to pass judgment upon Mr. Berggen's invention since he is not acquainted with it, but he said that up to the present time all efforts at stereoscopic photography have been based upon nonsense. Research work along this line is being done at the Eastman laboratories, Dr. Mees said, but with little real progress.

Reports Educational Boom

J. F. Cubberly, manager of the Minneapolis Exchange of Educational Film Exchanges, Inc., returned this week to his home after a week spent in conference with President E. W. Hammons. The Minneapolis office has one of the best showings of the entire organization, but after viewing a number of the pictures for release in the early part of the year and hearing some of the sales plans, he predicted that the next two months would see the greatest gains in the history of his office.

Educational comedies are now playing the principal first run theatres in Minneapolis, Milwaukee and the other key cities in the district. These pictures have been booked solidly by Finkel & Rubenstein and a number of other chains of theatres.

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16,000,000 Club Threatens to Have 50,000,000 Blue Sunday Opponents, Announces Fitzpatrick & McElroy

THE 16,000,000 Club, to fight "Blue Sunday" legislation, started by Fitzpatrick & McElroy, of Chicago, representatives of the Ford Motion Picture Laboratories, has developed so rapidly that it threatens to turn into a 50,000,000 club.

Every mail brings a volume of requests for personal petition blanks from all parts of the country. Most of the letters say "send immediately" or "send by return mail," while many can't wait for Uncle Sam and send wires post haste to hurry the blanks along.

When the agitation first started the firm wanted to jump in and help, and in an effort to get at least 16,000,000 petitions before Congress it paid for full page advertisements of the 16,000,000 Club in every publication of the industry in the country, both national and regional. It offered to furnish free of charge personal petition blanks which could be used by exhibitors, distributors and manufacturers to gather signatures to send to their representatives at Congress protesting against the curtailing of the liberty of the American people, and legislation which threatens the existence of the future and the stability of the entire industry.

The blanks are appropriately printed on blue paper and contain space for 100 signatures. They do not protest only against the closing of the theatres on Sunday but against "the enactment of any Blue Sunday legislation which is intended to curb the happiness, pleasure and innocent pursuits of the American people."

Theatre syndicates are sending in, saying, "we want 5,000 blanks." Distributors are wiring, "we can use 2,000 right away and will send for more as soon as these are filled." Producers are writing, "we can use thousands." Many of the theatre men simply say they have three theatres or they have four theatres, and leave it to the discretion of the instigators of the idea to send as many as they think proper. One exhibitor wants to make his town 100 per cent. against the Blue Sunday, and wrote expressively, "Send me the dope for the fight against Blue Sunday; we have a town of 9,000." And he received a supply which will enable him to enroll every single citizen.

One local exhibitor's association asked for 15,000 blanks, saying the association as a body would get back of the movement and would send out blanks to each member of the organization with a personal letter urging them to get all the signatures possible. The president of another theatre owners' association wired, "Send us 50,000 blanks at once. Every member is with you."

Production companies large and small have joined the club. They know they are just as hard hit as the exhibitors and they want to help, and promise the assistance of every member of their organization. The special representative of one of the biggest producing associations asked that he be allowed a generous number of petition blanks and promised to distribute them as he traveled his territory.

Ambitions Are Realized When Paramount Gets Taylor to Direct Elsie Ferguson

THE coupling of Elsie Ferguson as star and William D. Taylor as producer in "Sacred and Profane Love," a forthcoming Paramount special, marks the end of efforts to bring them their respective talents together in production which have compassed several years, according to a statement from Paramount.

Mr. Taylor, a man of English descent and well versed in the lore and traditions of the British Isles, has always been considered an ideal choice for the direction of the English plays in which Miss Ferguson has been so successful. So it was that he had no sooner returned from service as a captain in the Canadian army that he was approached with a contract to make two pictures with Miss Ferguson in England. At that time, however, picture-making conditions overseas were so unsettled that the project was abandoned.

Miss Ferguson remained in the East while Mr. Taylor went west to make a string of such successful pictures that he was named for a special producer for Paramount. So firm was Miss Ferguson's belief in Mr. Taylor's ability to make the kind of picture suited to her type of interpretation that on her return from a European and Oriental trip she expressed herself as delighted over his assignment to direct "Sacred and Profane Love," in which she had scored on the stage.

Mr. Taylor has assumed the work with a full understanding of the mid-Victorian English literary circles in which the action takes place. Long educational training on the continent, likewise, make certain the accuracy of the Parisian scenes marking the reunion of Carlotta and her first lover.

In the supporting cast are Conrad Nagel, Thomas Holding, Helen Dunbar, Winifred Greenwood, Clarissa Selwyn and Jane Keckley.

To Hold Sales Meetings

Henry Ginsberg, manager of the domestic sales forces of Educational Film Exchanges, Inc., is this week visiting the Boston and New Haven branches. In each city he will hold meetings of the entire sales forces and outline some of the newest plans of the organization. At the same time he will lay before these salesmen some of the ideas that he developed during his recently completed tour of the whole exchange system.

Although the double feature policy in the New England states was suggested as offering many difficulties in the booking of single and two-reel pictures, Educational reports that its product has had a pronounced welcome and that its comedies are now being featured on many bills.

A David G. Fischer Production

Robertson-Cole Reports Having Placed or Played All First Runs on "Kismet"

ROBERTSON-COLE announces the remarkable record of having placed or played all the first runs in the United States on "Kismet," starring Otis Skinner, the super-special production which opened at the Strand Theatre, New York City, in the middle of November. This means that the entire country has been sold first run in about six weeks, an accomplishment which is seldom equalled.

Exhibitors in so quickly buying "Kismet" have been actuated by several forces. The remarkable runs which the great super-special had in such eastern houses as the Strand theatres, New York and Brooklyn, Moore's Rialto, Washington, D. C., and the Goodwin Theatre, Newark, N. J., and which received wide publicity throughout the trade, was one attractive element. Another was the recognized fame of Mr. Skinner and his famous stage success. Not the least convincing was the picture itself, when screened in Robertson-Cole exchanges all over the country.

Quite a number of first run houses have played "Kismet." Many more will do so in the weeks just ahead. Then the picture will sweep into the second runs. Upper Broadway, New York City, was "Kismet" from end to end last Sunday as half a dozen of the great houses in the upper hotel and residential district played it day and date.

An attractive feature of the tie-up which has been arranged between Robertson-Cole, distributors of "Kismet," and Will Rossiter, the Chicago music publisher, on Rossiter's song called "Kismet," is a window display contest. Mr. Rossiter has offered large cash prizes to the music store men who make the most attractive window display between January 1 and May 1 of this year. Robertson-Cole officials are to be judges of the contest. Mr. Rossiter offers the prizes in order to stimulate novel window displays on the part of music dealers all over the country. This in turn will build business on "Kismet" for exhibitors everywhere.

In connection with these, Robertson-Cole furnishes cards and large oil paintings which are placed in the windows as part of the display. "Kismet" is used in a theme song in the musical score of the photoplay music. Recently Robertson-Cole announced a tie-up with the Emerson Phonograph Company which arranges for window displays in 6,000 stores throughout the United States. This is for the song "Kismet" as it is being played on phonograph records.

Hurst Becomes a Benedict

William O'Hagen Hurst, studio manager at the studios of Whitman Bennett, producer of Lionel Barrymore pictures and other Associated First National Attractions, was married to Miss Mary Scholl at St. Bonifici Church in Brooklyn, Monday, December 27, at 10 A. M. Earl Hurd, well known cartoonist, and Mrs. Hurd officiated as best man and bridesmaid respectively. Mr. Hurst is well known in the industry. Previous to his present position as studio manager at Whitman Bennett's plant in Yonkers, he was associated with Famous Players-Lasky Corporation. The bride and groom are spending a brief honeymoon in Canada, as Mr. Hurst's duties will not permit him to remain away long.

Ferguson to Edit New First National Paper

Associated First National Pictures, Inc., announce the launching of a new house organ, "First National Franchise," to serve as a connecting link between the more than 3,000 exhibitor members of the organization.

The first issue of the publication, whose page size will be the same as the standardized trade papers, was scheduled to be put on the presses January 11, dated January 15. The paper is to be circulated monthly, and subsequent issues are to be off the press one week prior to their date of issue.

In announcing the new house organ, First National emphasizes the statement that "First National Franchise" is to be a service addition to the publicity department, several pages being devoted to the interchange of publicity ideas and exploitation stunts which have proven valuable in different sections of the country in presenting First National attractions.

Lee S. Ferguson, who joined First National December 1, 1920, has been named as editor of the new organ.

From Wid's Review of

"BLACK BEAUTY"

"'Black Beauty' characterized by thrills and extravagant production."

"The story of 'Black Beauty' is so famous in every part of the country that the *title alone* will be sufficient to draw a crowd."

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized."

"The success of the picture with most audiences is going to depend on its 'human' theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a *thrilling horse race* at the finish which has been admirably done and will be apt to *raise them off their seats.*"

From the New York Sunday Telegraph Review of

"BLACK BEAUTY"

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about *perfect in its details.*"

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

"As for 'Black Beauty' himself, *Man O' War could not have played the role with more finesse.*"

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Pleasure Seekers"

Elaine Hammerstein Shows How to be a Successful Wife and Daughter-in-Law in Selznick Production

Reviewed by Mary Kelly.

Pleasantly entertaining in the beginning, in its promise of a plot that involves heroine and father-in-law in an interesting struggle toward reaching an understanding, "Pleasure Seekers" suffers a slight relapse during the last half when the story becomes more commonplace. The young bride's strategy in surmounting the prejudices of her husband's father who has never met her, accomplished by taking a position as his stenographer, and demonstrating as much skill with the typewriter as had her predecessor with the powder puff, is charming and amusing. Here, Elaine Hammerstein and Frank Currier work, with the best possible results. If the author and director had continued on this line, the plot would have had more unity and more punch. Later, the overused situations of the wandering husband meeting the other woman, and finally the episode of his reformation, all treated in more or less stereotyped style, detract somewhat from the character of the story.

Elaine Hammerstein has a sympathetic role which she handles with sweetness and reserve. Her biggest scene, her visit to her rival's home, where she appeals to her husband to give up his shallow life, might have been done with less restraint, but this fault is due rather to the directing than to the star. Frank Currier's interpretation of the superficially gruff father is an enjoyable contribution. Colors that have photographed attractively have been used in the settings, which show, in addition, excellent taste in arrangement of detail.

Cast

Mary Winchell.....Elaine Hammerstein
Craig Winchell.....Webster Campbell
John Winchell.....Frank Currier
Rev. Richard Snowden.....James A. Furey
Clara Marshall.....Margaret Clayton

Story by John Lynch.
Scenario by Edward J. Montague.
Direction by George Archainbaud
Length, Six Reels.

The Story

Craig Winchell, in "Pleasure Seekers," whose life has been one love affair after another, rides out into the country to forget his "latest," Clara Marshall, who has lived the same sort of life as Craig, and is now tiring of him. Craig's tire gets a puncture, and his profane exclamations are overheard by the Rev. Richard Snowden and his secretary, Mary, seated on the lawn in front of the pastor's home. Craig meets Mary and is completely won over by her sweetness and charm. He decides to have his car permanently disabled, so that he can have an excuse to remain in town.

Convinced that Mary is the only girl, Craig asks her to marry him. The Rev. Snowden is suddenly stricken, and after his death Mary goes back to the city with Craig as his wife. Her father-in-law, disgusted with his son's fickleness, refuses to meet his wife, and cuts off Craig's allowance. Mary, who is waiting in the outside office, overhears John Winchell's stenographer, who has just been fired, railing against her boss. When Craig returns with the unpleasant news, Mary decides to apply for the position of secretary, unknown to either father or son.

Winchell, Sr., is attracted by her intelligence, and employs her. She soon asserts her influence over him, as no one before has been able to, by leaving the room in dignified resentment, when he swears in her presence. Before long she becomes invaluable to him, and is taken into his personal confidence. She advises him to forgive his son for the hasty marriage and to help him get a start in the business world. Winchell considers, and then sends his son a big check.

The young couple moves into an expensive apartment, and Craig begins to play the market. Before long he is thrown into the company of Clara Marshall, who tries to win him back. Mary learns the truth, and about the same time her employer discovers her identity and determines to help her win her battle for her husband. She goes to Clara's home one night, and proves in front of the gay crowd that her hold on Craig's affections is the strongest force in his life. He returns home with her, and after a bitter reproach from his father, a reconciliation between the three takes place.

Program and Exploitation Catchlines: He Was Prejudiced Against All Women, Because of the Many Who Had Wasted His Son's Life. And When His Son Married, He Refused to Meet the Bride. But She Met Him and Worked Her Miracle, and Won from Him a Father's Love.

He Wouldn't Accept Her as His Son's Wife, So She Made Him Accept Her as His Stenographer.

A Woman's Sweetness and Faithfulness Can Move Mountains. Elaine Hammerstein Proves This in One of Her Most Appealing Roles.

Exploitation Angles: The best angle is the theme—the game which the girl plays by becoming her father-in-law's secretary. This will appeal to your patrons' imagination, if sufficiently played up. The title is misleading, as the story is not frivolous in trend. You might make a drive at interesting business girls by using questions like "Do You Want to Win Your Employer's Confidence? Which is the Better Method—Via Powder Puff or Hard Work. Elaine Hammerstein Had a Definite Opinion. Does It Agree With Yours?"

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"The Sage Hen"

Pathe Releases Six-Part Edgar Lewis Production of Strong Emotional Appeal

Reviewed by Robert C. McElravy

In "The Sage Hen," a six-part Edgar Lewis production, released by Pathe, Gladys Brockwell has accomplished a distinctive piece of screen characterization which deserves to rank with the best. Her quiet, sincere interpretation of this social pariah of the western plains is a revelation of histrionic ability, something that will surprise those who have seen her only in lighter roles. Nothing she ever accomplished as a "vamp" touches the pathetic heart interest of this "iron woman."

The story is stronger than the average western subject, inasmuch as it opens with scenes of gripping reality. The spectator can both see and feel the bitterness of the situation in which the unfortunate woman and her child are placed. Later the production branches off into lavishly-staged melodramatic effects, and while the feeling of reality is not so great here, this does not disturb the sincerity of the one dominating character, known as "The Sage Hen." The characterization even survives in the face of numerous improbabilities of plot.

With so strong a central figure some of the melodramatic incidents could well have been spared. These, however, are exceptionally well staged, the gold rush in particular, and there is a certain integrity about the whole production that will make the spectator willingly forgive its few lapses into conventional situations.

Cast

The Sage Hen.....Gladys Brockwell
Her Son (as a man)....Wallace MacDonald
(as a baby)
Richard Headrick
Stella Sanson.....Lillian Rich
John Rudd.....Alfred Allen
Mrs. Rudd.....Helen Case
Craney .....James Mason
Grote .....Arthur Morrison

Story by Harry Solter
Directed by Edgar Lewis
Length, Six Reels

The Story

In the West of 1880, in "The Sage Hen," a woman and her child dwell on the edge of the town of Silver Creek. Nothing is known of the woman's past and in time, after much malicious gossip, the woman is driven away. She leaves with her baby boy, but later, when attacked by Indians, sends the child back on the white horse loaned her by a kindly woman of the town.

Mother and son are separated for many years. The woman assumes the name of Jane Croft and becomes the guardian of a pretty young girl named Stella Sanson. A gambler rises up out of the past, just as a gold rush is at its height, and threatens to reveal her story unless she gives the girl to him. Then the son, a lieutenant in charge of a company of cavalry, and the latter's father, appear. The father is killed and the son saves his mother and the girl from further peril. The "Sage Hen" at last finds happiness after years of sorrow.

Program and Exploitation Catchlines: Story of a Social Pariah of the Western Plains. A Drama of the Days of the Gold Rush. Gladys Brockwell In a New Characterization.

Exploitation Angles: Play up Miss Brockwell and tell that she has a different and decidedly strong role. Make this your selling point along with the mother love appeal, which seems to be the big selling point

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since "Humoresque." The cutout of the 24-sheet works so strongly for this that it will pay you to use several.

"The Lure of Crooning Water"

English Stage and Country Life In New Stoll Release

Reviewed by Jessie Robb.

The stage and its people have a fascination for the great world of the outside. In the screen adaptation of "The Lure of Crooning Water," by Marion Hill, George Clark Production, Stoll Company of America release, the heroine, Georgette Verlaine, is the beautiful leading woman of the Monopole Theatre, undoubtedly patterned after the well-known Gaiety, the London home of the English equivalent of the "Follies." The story is one of a woman's regeneration, in which the real fineness and simple honesty of true home life bring her face to face with what might have been a tragedy and force her to realize the frivolous callousness and utter heartlessness of her former life. There the story ends, leaving Georgette with a clear vision of higher things. The usual saccharine love story and happy ending, with the two lovers wrapped in a clutch in the final fadeout, are missing. As the drama unfolds, the intense, almost inarticulate passion of the countryman for "the most beautiful thing I have ever seen" is convincingly portrayed by Guy Newall. This Englishman is far from handsome, but is a real man and should prove a favorite. Ivy Duke is a story type of English beauty, a well trained actress. The cast is above the average.

From a technical viewpoint the action suffers at times from cramped sets, which retard freedom of movement. Other than that, the entire production is in good taste throughout, the theatre scenes being well handled with all the allure of back-stage life. The lighting is clear, but lacks the softness pleasing to the eye. This picture will stand on its own merits and might well be good average box-office value.

Cast.

Horace Dornblazer.....Guy Newall
Rachel Dornblazer.....Mary Dibley
Dr. John Congdon.....Hugh C. Buckler
Polonius Smith.....Douglas Munro
Gerald Pinkerton.....Arthur Chesney
Frank Howard.....Lawford Davidson
Mrs. Dusenbury.....Winifred Sadler
The Little Dornblazers....The Hood Children
Maid to Georgette.....Chin Ay Moy
Georgette Verlaine.....Ivy Duke

Story from the novel of the same name by Marion Hill.
Scenario by Guy Newall.
Directed by Arthur H. Rooke.
Length, 5,725 Feet.

The Story

As a result of Dr. John Congdon's order, Georgette Verlaine, leading woman of the Monopole Theatre, finds herself at Crooning Water Farm to recover her health. She was on the verge of a breakdown as a result of overwork. Bored with the simplicity of the life, she starts a summer flirtation with Horace Dornblazer to relieve her ennui. But what to her was but amusement became to the man so overwhelming a passion that he was ready to leave wife and children. A letter from the theatre manager calls Georgette to London for a new part. Horace confesses to his wife and follows her. He reaches London on the night of Georgette's triumph only to find that she has tired of him. At her apartment the next day, she sends him back to his wife. But things are not the same. Rachel Dornblazer consents to stay with him, only for the sake of their children.

Stung to action by Dr. Congdon's indignation, Georgette goes to the farm, tells Rachel the truth and over the sick bed of one of their children Horace and Rachel are reunited.

Program and Exploitation Catchlines: A Story of English Country Life.
A Drama of a Woman's Regeneration by Marion Hill.
An English Made Production with An English Cast Adapted from a Story by Marion Hill.

Exploitation Angles: Hammer away on Guy Newall. He is going to be a favorite pretty soon and the quicker you get him over to your patrons the sooner you can collect. Then swing a little on Ivy Duke and play up the stage atmosphere of the story. But above all, don't be apologetic because this is an English picture. Make capital of that fact.

"The Frontier of the Stars"

A Paramount Picture Presenting Thomas Meighan in Romantic Melodrama

Reviewed by Louis Reeves Harrison

"The Frontier of the Stars" is a Charles Maigne production adapted from a story by Albert Payson Terhune. It is made into photoplay form and directed by Charles Maigne with undoubted skill, the more that the materials are not particularly new. The story of the gang leader who is reformed by the pure-minded girl admits of some characterization, and this part of the story is made the more impressive by the fact that the girl is a wheel-chair invalid of limited world-outlook. That the tough brightens her life while she brings his better nature to the front gives the picture sympathetic interest. It is intermingled, with scenes in East Side gang life, fights, robbery, fire and rescue of the purely melodramatic kind.

Thomas Meighan fits the role of Buck Leslie, gangster and crook, so far as physical activity is concerned, but he is too good as an actor for pure melodrama. In the scenes with Faire Binney as the invalid he appears to better advantage, more of a human creature and less a human machine. Miss Binney responds with delicate pathos to the opportunities of her inactive role, and the cast in general is admirably selected. For mixed audiences on a general program "The Frontier of the Stars," as shown at the Rialto Theatre, should provide very good entertainment.

Cast

Buck Leslie.....Thomas Meighan
Hilda Shea.....Faire Binney
Phil Hoyt.....Alphonz Ethier
Gregory .....Edward Ellis
Ganz .....Gus Weinberg
Mary Hoyt.....Florence Johns

Story by Albert Payson Terhune
Scenario and Direction by Charles Maigne
Length, Five Feels

The Story

"The Frontier of the Stars" is reached in the life of Buck Leslie when he is escaping from the consequences of a bar-room fight.

In attempting to stop a fight between two members of his gang Leslie is mistaken for the one who did the shooting, the revolver being found in his hand. He makes a quick getaway which leads him over a roof top to the only outdoor resort of invalid Hilda Shea. She is permitted to roll her wheel-chair about the roof of the tenement house where most of her life has been spent. It is her world, as she has never been on the streets. Her dream life is in the stars at night. Leslie persuades her that he is playing a game of hide and seek. She promises not to betray him, and she keeps her word when officers appear in pursuit, throwing them off the track.

From that moment a strange friendship springs up between the gang leader and the childish girl, which unfolds her character and beautifies his own. The appeal of her innocence is so strong that Leslie gives up his life as a tough and goes to work. He antagonizes the gang, however, and an attempt is made to frame him by getting him to purchase some dangerous explosives, which may be of service to the crooks if rightly combined, but which may kill the gangster or lead to his arrest. His very devotion to the invalid girl saves him, for the crooks are caught in a raid at a time when he is with her. His explosives set fire to the tenement, but even this reacts in causing the girl to recover the use of her limbs. Then Leslie's daring rescue of the girl assures him of a future happiness which is bound to bring him much nearer that true love which is "The Frontier of the Stars."

Program and Exploitation Catchlines: An Albert Payson Terhune Story.
Thomas Meighan In a Romantic Melodrama.
Story of a Gangster Whose Reformation Is Brought By An Invalid Girl.
A Simple Love Story of How An Affectionate Little Invalid Sets a Gangster in the Straight Path.

Exploitation Angles: Sell this on the appeal to curiosity to see Meighan in a purely melodramatic role in strong contrast to his society parts. Get interest in speculation as to whether or not he can carry off the role of a gangster, and use cutouts freely to isolate and emphasize the type. You should use Miss Binney for a sales angle.

"Double Adventure"

New Pathe Serial Features Charles Hutchison in Tale Which Brings Gasps and Thrills

Reviewed by Robert C. McElravy

One of the most interesting of present performers in serial roles is Charles Hutchison, whose new Pathe vehicle, "Double Adventure," is about to be released. He has made his way to prominence as a serial hero by proving his ability in almost every department of this hazardous occupation, and in this new subject seems likely to add to his growing reputation. Hutchison is a personable young man, whose clear-cut, clean-shaven features screen admirably; he manages in some inexplicable manner to appear nonchalant and debonair even in the midst of his amazing stunts, which include jumping, swinging, diving, swimming, fighting—and smiling. He is an athlete and at the same time has certain qualities usually found in a matinee idol, making altogether a combination difficult to excel.

In "Double Adventure," this performer has a well-made serial story, clearly set forth and carrying a pronounced thread of suspended interest. There is a dual role for Hutchison, that of Bob Cross, a newspaper reporter, and Dick Biddle, heir to a large fortune. As the reporter-hero he exchanges identity with the absent heir and permits himself to be accused of a crime of which the latter is thought guilty. The part of heroine is in the capable hands of Josie Sedgwick, who is gifted in the matter of personality and charm. Others in the cast do excellent work; Carl Stockdale makes a plausible, resourceful leader of the crooks and there are many excellent underworld types.

The action of the new serial is very good. It has been built with an eye to thrills and these are accomplished in an expert, satisfying manner. It is quite free from mechanical or dull moments. The first chapter, in three reels, and the second in two, start the spectator off in a satisfac-

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tory way and hold out a definite promise of good entertainment to come.

Cast.

Bob Cross / Dick Biddle.....Charles Hutchison
Martha Steadman.....Josie Sedgwick
Jules Fernol.....Carl Stockdale
Rebel chief.....S. E. Jennings
Vincente.....Ruth Langston
President Garcia.....Louis D'Or

Story by Jack Cunningham.
Directed by W. S. VanDyke.
Length, Fifteen Episodes.

The Story

Bob Cross, in "Double Adventure," is a newspaper reporter who, in trailing "Painter" Paul, a notorious crook, gets wind of a plot to kidnap Martha Steadman. The girl is grandniece of a millionaire named Biddle. Bob invades the Biddle premises, just in time to discover the body of Mr. Biddle after he has been murdered by his business associate, named Jules Fernol, who is in reality leader of a gang of crooks. Fernol has embezzled Martha's fortune and is trying to cover up one crime by committing another.

Bob is so like the dead man's son, Dick Biddle, that the gangsters charge the crime to him, thinking to get him out of the way. Bob, realizing that he has been mistaken for another, allows himself to be sent to jail, but later, through collusion with the police, makes a getaway. He then begins an effort to rescue the girl from her danger and find the real murderer of Biddle.

"Love, Honor and Behave"

Mack Sennett's Latest Full-Length Comedy Is His Best To Date

Reviewed by M. A. Malaney.

No use denying any more that full-length comedies can be made as funny as shorter ones. Not since Associated Producers has released Mack Sennett's latest, "Love, Honor and Behave." It is Sennett's best, and shows a gradual improvement, both as to comedy and story-telling, which has characterized each new lengthy Sennett picture.

The comedy genius has used all his comics in this one. Some have big parts, some have bits. But each funny face gets a laugh, as the writer noted when he sat with a regular admission-paying audience, and saw it at a regular performance. The titles are clever and witty. There is a batch of old hoakum which Sennett has used time and time again in short comedies, but they laughed at this sure-fire stuff just the same.

The settings are elaborate in places, very commonplace in others. There are some thrills, some spice, some pretty girls. A wad of money has been spent on the rapid-fire fun.

But the work of Charlie Murray and Ford Sterling does much to make the picture entertaining. They were never so funny before. Murray as the "supposed-to-be-dignified" judge, whose wife is a prohibition worker, and Sterling, as the owner of a ladies' wear store, who can't help flirting with customers, even though he has a charming wife, are the hit of the picture. One of the funniest scenes shows Sterling, out with a girl for a good time, drinking "hootch," which has something more than a mule's kick. His facial expressions after each drink are great.

One more reason why this picture deserves commendation is because it has a plot. Not new, but presented with new angles. It is purely a comedy on the domestic problem, but offered without serious intent, except that it sweetens up a pair of newlyweds who have been at odds over a trifling adventure of the husband.

Cast

His Honor, Judge Fawcett....Chas. Murray
Milton Robbin.....Ford Sterling
Mrs. Milton Robbin.....Phyllis Haver
Newlyweds....Marie Provost and Geo O'Hara
A Fake Lawyer.....Billie Bevan
His Right Hand Man.....Eddie Gribben
Judge's Wife.....Fannie Kelly
District Attorney.....Billy Armstrong
Lawyer's Handyman.....Kala Pasha

Length, Five Reels.

The Story

The Newlyweds in "Love, Honor and Behave" have quarreled. Friend wife has the "goods" on her husband, this being a photo of him carrying an attractive young woman. He has tried to explain but has no chance. They rush to court and the judge stops a trial and hears them in his private chambers. Hubby tells him he was "framed up" by practical jokers who got him to help a girl over a fence. The judge is wise to this story and begins to help out the young man by telling a story of how he became the innocent victim of circumstances which nearly wiped him off the road to his ambitions.

Of course, it is a wild tale and you know the old codger is lying, but you like him just the same. He explains how he was enmeshed into a blackmailing party, by playing the good fairy to a young woman who was tracking her wayward husband, how he went from one thing to another until he was photographed in a compromising situation and then became a victim of a raid upon the roadhouse where all this happened. He relates how he escaped with a blackeye, all of which is presented in action, and the next morning had to pass judgment upon the very people who caused him all the trouble. The photographs are produced, which puts him in an even more embarrassing position; his wife comes to court, which makes it even worse.

The Newlyweds look at life a little differently after this wild story and exit lovingly. Enters the judge's wife, who wants to know if he has been telling the same old story over again, and he answers "yes," but he has made it a little stronger this time.

Program and Exploitation Catchlines: The Whole Array of Mack Sennett Comedians Are in "Love, Honor and Behave."

The Judge's Advice Is "Love, Honor and Behave."

Only Before Prohibition Could One Have Such a Wild Night as Mack Sennett Shows in "Love, Honor and Behave."

The Wedding Ceremony Reads: "Love, Honor and Behave" According to the Book of Mack Sennett.

Fifteen Famous Funny Faces Make You Giggle at "Love, Honor and Behave."

Exploitation Angles: One of the big points of your advertising should be the use of cuts of the faces of the comedians in this picture. Many people do not know the names of comedians, but will recognize their faces. Another stunt is to get a witty judge of your city to comment upon the picture; try to get him to say that things as funny as in this picture often happen in his court. Get up a marriage certificate, with some humorous stuff in it, and invite every one who reads it to see the picture. Offer a pair of tickets to every couple who takes out a marriage license on a certain day. And don't fail to use Sennett's name, and mention it as a full-length comedy feature.

"Lure of Youth"

Metro Special Production from an Original Story by Luther Reed with an All-Star Cast

Reviewed by Louis Reeves Harrison.

"Lure of Youth" seems to have more than one definite purpose, and, while it is all the better for not being actuated by a single aim, an entire harmony of aim is not always apparent. It starts with a very engaging symbol of devoted motherhood, followed at once by some splendid ensembles of a woman who has given up all thought of motherhood for the sake of her art. What draws her away from the fascinations of her career, might be ascribed to the youth of a budding playwright, but the effect is that the purity of his mind and the beauty of his ideals are the influences which wean her from materialism. This mixture of mood may make it difficult for all but highly intelligent people to follow the story up to a clear idea of its intention. The evolution of a dramatic genius, however, is portrayed with rare originality and fine intelligence, causing the lure of success to be the dominant note of the production.

Cleo Madison interprets the role of a popular actress intoxicated by success, and she responds with fine taste to the varied requirements of the characterization. She is admirably supported at every step by William Conklin, but sympathetic interest is arrested and held by Gareth Hughes as the young playwright, though he is permitted to vanish in thin air before the conclusion is reached. The conception of character is a brilliant one on the part of the author, true to type, and Gareth Hughes seems absolutely true to the type the author had in mind. His performance parks the play among those worth seeing; a fact accomplished in combination with harmony of effort in the part of creative author and constructive director.

Cast

Florentine Fair.....Cleo Madison
Morton Mortimer.....William Conklin
Roger Dent.....Gareth Hughes
Ma Dent.....Lydia Knott
Pa Dent.....William Courtwright
Marjorie Farnol.....Helen Weer

Story and Scenario by Luther Reed.
Director, Bayard Veiller.
Six Reels.

The Story

"Lure of Youth" does not affect Florentine Fair at the height of her success as an actress and of her popularity in the city's fast set, but she is persuaded by Morton Mortimer in a moment of weariness to rest in a tiny country town, where nothing ever happens. She is almost immediately brought into contact with a next-door neighbor, Roger Dent, not long out of his teens, but an industrious writer of plays which never materialize on the stage. She encourages him during an intimacy which follows and takes him to the city under her protection to widen his viewpoint, much to the annoyance of Mortimer. Mortimer later enrages the young genius by treating the actress as his possession. Though this is done while under the influence of liquor, it is taken seriously by Roger Dent. He returns to the village and pours out his suffering into a drama of inspiration. Mortimer regrets his conduct and asks Florentine to marry him. She refuses him. To make amends Mortimer goes to Dent and discovers that a play of genuine merit has resulted from the young man's bitter disillusion. Mortimer finances the production and it proves to be a success. Then comes another disillusion. The successful young dramatist offers his hand in marriage to Florentine, but she sees more clearly than before, with a full realization that creative genius can only play with love as a side issue, and she refuses. She sends the young man of lofty ideals on his way and decides that her own is that Mortimer has planned for her. She accepts his proposal while her heart is still sore, but sensibly aware that she is doing much better than if she responded to the "Lure of Youth."

Program and Exploitation Catchlines: Cleo Madison in a Luther Reed Story.

Story of An Actress Who Allows Her Success on the Stage to Interfere with Her Love Affairs.

Drama About An Actress Who Encourages the Work of a Dramatist and Then He Falls in Love With Her—But There Is Another Man—That's Why She Refuses.

Exploitation Angles: Offer this as something different, something which will appeal to mature minds and keen understandings. Tell, by inference, that it is a highbrow play and a lot of people will come just to prove themselves highbrow. They will take the dare and come, and will like it even though they may not understand it.

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"The Ranger and the Law"

Tempestuous Tale of Life in the Forest Reserves, Filmed by Capitol, Stars Lester Cuneo

Reviewed by Mary Kelly

Wherever western fighting dramas are popular, "The Ranger and the Law" will be gladly received. Relying largely on heroics for its interest, this feature is of the type wherein manliness and cowardice, brutality and helplessness, intelligence and craftiness, are constantly warring. Spectacular fights, among which the most vigorous ones are the combat on the balcony of the dance hall which ends in both men falling off the railing, another in the cabin, wherein the culprit is last seen rolling down hill, and the final set-to between the ranger and his foe in the river, are more than frequent. The success of the hero, regardless of the numbers against him, might be questioned, as well as the situation of the young girl being bullied and branded by four huskies. But as the intention has been to keep the spectator perpetually thrilled, rather than to present a logical story, the picture is a success for one of its type.

The settings consist largely of exteriors. There is a wealth of beauty in the forest scenes, the fire being one of the most striking effects, and the photography throughout is fine. Lester Cuneo plays his virile role without any lag of energy, and Francelia Billington is a winsome vis-a-vis.

Cast

Dick Dawson.....Lester Cuneo
Matthew Dawson.....Walter I. McCloud
Ann Hobbs.....Francelia Billington
Red Hobbs.....Clark Comstock
Slim Dixon.....Roy Watson
Apache Joe, "The Weasel"....Phil Gastrock
Daniel Ferguson.....Maxwell Morgan

Story by Harry McCarty and Leo Meehan
Directed by Robert Kelly
Length, Five Reels

The Story

Dick Dawson in "The Ranger and the Law" turns down his father's suggestion that he enter into business with him. Dick has just been examined for a forest ranger, and the out-of-door life is calling him. He goes west to fill his appointment as a ranger. Arriving at the place in his store clothes, he is considered a mollycoddle until, during an argument with Slim Dixon who is a whiskey runner camouflaging as a forest ranger, Dick knocks Dixon flat, incurring his undying enmity. Dixon reports to the whiskey running gang, of which Red Hobbs is the leader, that Dick looks like a suspicious character, and they play to get him.

Dick makes the acquaintance of Ann Hobbs, daughter of Red Hobbs. Hobbs informs his daughter that unless she stays away from Dawson he will "beat her to a pulp" and from a point on a mountain she wig-wags the news to Dick on another mountain peak across the valley. She is seen by her father and his men and they bind her hands and feet, and knowing that their secret is revealed, hasten to a nearby mine with her.

Dawson rushes in to make an effort to save her, but is set upon by the gang and badly beaten and thrown in where they hide their whiskey. He succeeds in blowing up the cave with some powder he discovers therein, and trails Ann to the mine where he succeeds in freeing her after a bitter fight with the five bootleggers. On his way down the mountain he is set upon once more by three of them. He engages in a fist fight with Hobbs. They roll down the mountain into a river where Hobbs is drowned. Finishing with Hobbs, Dawson rushes back to Ann just as Dixon is making away with her on horseback. Dick puts Dixon out of the way once and for all, and with Ann makes his way up to the little nook where he first met her. There he proposes marriage and is accepted.

Program and Exploitation Catchlines: A Thrilling Story of Life in the Forest Reserves of Black-Hearted Men and a Girl Waif and of a Fighting Gentleman from the East.

A Five-Reel Western Vivid with Spectacular Fighting Between a Government Ranger and a Gang of Bootleggers.

They Had No Morals, Nor Law. But Along Came a Well-Dressed Gentleman from the City, Who Taught Them All They Needed to Learn—With His Fist!

Exploitation Angles: You can sell this wherever westerns are liked, hammering on the abundance of all the well-known thrills and desperate fights that accompany this type of picture. Play up the idea of there being but one woman in the cast and of her being surrounded by men without mercy or morals.

"Someone in the House"

Metro Production Adapted from the Stage Play by Larry Evans and George S. Kaufman

Reviewed by Louis Reeves Harrison

"Someone in the House" is the story of a gentleman crook after the conventional necklace. There are moments when it verges on farce in the screen version, especially in the use of a band of policemen who make themselves ridiculous in accomplishing nothing whatever after strenuous efforts. Almost as farcical are the detectives, while the people in exclusive society act as though their leading purpose in life was to make it easy for a thief to steal a diamond necklace worth a hundred thousand dollars. This may have been funny on the stage—it may even prove unconsciously so to people who see it on the screen, but the fact that very little effort is needed on the part of the crook to enter the highest social circles and get what he is after robs the story of dramatic value while contributing no compensation of amusement.

There is one strong characterization in the play, that of a pawnbroker known as "The Deacon." This role is interpreted by Edward Donnelly with such skill that it gives dramatic significance to all that occurs in the pawnshop. The rest of the characters are almost impossible ones, though the types are good, as a rule. This seems to be the result of a wrong conception on the part of the director that the cast, not the audience, must do the smiling. "Someone in the House," as shown at Loew's New York Theatre, can only be rated as fair entertainment.

Cast

Jim Burke, "The Dancer".....Edmond Lowe
Molly Brent.....Viola Vale
"English" .....Howard Crampton
Percy Glendenning .....William J. Irving
Helen Glendenning.....Clara Lee
Walter Hargrave.....Lawrence Grant
"Deacon" .....Edward Donnelly
"Snowie" .....Henry Miller, Jr.
Malone .....Edward Jobson
Halloran .....Thomas McGuire
McVeigh .....Jack Levering

Authors, Larry Evans and George S. Kaufman
Director, John E. Ince
Scenario by Marc Robbins and Lois Zellner
Length, Six Reels.

The Story.

"Someone in the House" is to be expected when a diamond necklace worth a hundred thousand dollars is to be worn there, and the fact is widely advertised. The police let it be known so that they may trap "The Dancer," a jewel thief who has robbed many and has managed to dispose of his loot through a clever pawnbroker. "The Dancer" gets himself well introduced by saving a playwright in a framed holdup. The playwright is to have a rehearsal in which Molly Brent wears the necklace. Everything happens so that "The Dancer" can play the part of a crook in the play and steal the necklace—that is his role. He has an exact imitation made by the pawnbroker and proposes that the mock robbery be staged in the house. Private detectives and a big squad of police are on hand, but when they come to arrest the thief it is explained to them that it is all in the play. Meanwhile he has substituted the imitation and is prepared to make his getaway. Molly Brent makes the discovery that a substitution has been effected, but she refuses to acknowledge this because she has fallen in love with the crook. He sees her when he is about to leave and repents his misdeeds. He assures her he will reform and this ends the experience in her life when there was "Someone in the House."

Program and Exploitation Catchlines: Story of a Gentleman Crook.

A Diamond Necklace Worth a Hundred Thousand Was To Be Worn At the Society Affair—Then the Crooks Planned To Get It—But Some Substitutions Were Made.

A Story of Jewel Crooks Among Society.

Exploitation Angles: Pull the teeth of criticism by announcing this as a farcical melodrama and you can get it over without a comeback. It is merely a matter of getting your patrons into the house in the right frame of mind. Play the society thief angle for your appeal.

"Beyond the Trail"

Pathe Releases First of Tom Santschi's Series of Vivid Outdoor Romances

Reviewed by Robert C. McElravy

In "Beyond the Trail" Pathe releases the first of the Tom Santschi two-reel western dramas. The subject is characterized by a melodramatic plot which adheres to the best traditions for this type of film story. The action is swift and compelling and the production is notable in the matter of sharp, clear photography. The scenes have been taken in a genuine desert country and the result is reflected in some day and night scenes of exceptional appeal. One of the flashes of the desert, studded with cactus and mesquite, has the effect of a gigantic painting of immense perspective unrolled before the spectator.

Santschi has one of the strong, full-blooded roles for which he is best known. He plays the part of a blacksmith and Edward Hearn appears as the younger brother, a weakling.

The story as set forth in broad, melodramatic strokes, with a realistic background of genuine beauty, is certain of appeal to spectators who like short western subjects.

"Behold the Man"

Life of Jesus Christ in Colored Photography and with a Modern Episode Presented and Released by Pathe from Their Former Production, "The Life of Our Saviour"

Reviewed by Jessie Robb

A presentation of the Life of Jesus, the Christ, from the Anounciation of the Virgin to the Ascension, with a modern episode of a mother telling the Bible Story to her children, has been released by Pathe. The picture opens in a modern

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home. As the mother tells the story, the film fades into the picturization and from time to time fade-ins show the interest and the effect of the story on the children. The screen adaptation follows the records given in the Four Gospels and has been made with all due reverence.

The version used is from the former Pathe release, "The Life of Our Saviour," a French production made five or six years ago. Technically it leaves much to be desired. The photography has been colored and the contrast between the colors of the clothes and backgrounds accentuates the ghastly, corpse-like pallor of the faces and and hands of the people. The actors are evidently Frenchmen and fail to resemble the Hebrews of the Biblical period. Carrying out the idea of a children's story, the subtitling has been done in the simple language of a mother talking to her children. The production holds the interest from the sacredness of the history told.

Cast

Characters of the Modern Episode)
The Father.....H. O. Pettibone
The Mother.....Sybil Sheridan
The Son.....Richard Ross
The Daughter.....Violet Axzelle
Time—Any Night. Place—Any Home
(Principals of the Bible Story)
St. Joseph.....M. Moreau
The Virgin Mary.....Mme. Moreau
The Boy Christ.....Le Petit Briand
The Adult Christ.....N. Normand
Judas Iscariot.....M. Jacquinet
Adaptation Made by Harding O. Martin
Modern Episode Directed by Spencer G. Bennet
Length, Six Reels

"Outside the Law"

Eight-Reel Universal-Jewel Production Features Priscilla Dean As Society Crook

Reviewed by Robert C. McElravy

This eight-part Universal-Jewel production, "Outside the Law," is another of the spectacular crook stories featuring Priscilla Dean. It is in line with her previous subjects, such as "The Wildcat of Paris," "The Exquisite Thief," and others. Tod Browning, who wrote and directed the feature, has made it thoroughly attractive to the eye and it is also exceptionally fine from a photographic standpoint.

The story contains many melodramatic moments. Like its predecessors, it abounds in criminal tricks of all sorts. The settings are sumptuous, ranging from garish restaurants and dens in Chinatown, to a high social function, where the jewel robbery takes place. As Molly Madden, sometimes known as "Silky Moll," Priscilla Dean makes her usual striking appearance as a society crook. She and her crook-lover, "Dapper" Bill, portrayed by Wheeler Oakman, move in a sort of criminal fairyland which has little suggestion of reality about it. They are constantly trembling in the balance, calculating whether it pays best to go crooked or run straight and finally determine on the latter course. The sentiment in subjects of this type seldom rings true, and this one forms no exception, except for the appearance of the little boy across the hall. The child interest is very appealing.

Lon Chaney plays the role of the arch-criminal, "Black Mike" Sylva, and also interpolates an interesting Chinese part. The Chinaman shoots "Black Mike" in a double exposure scene at the close.

The subject contains many shooting affairs of a cold-blooded sort and deals almost entirely with criminality. From a technical standpoint, its eight reels are justified, but an artificial story of this type, even when sumptuously mounted, will doubtless prove tiring to many spectators.

Cast

Molly Madden (Silky Moll)...Priscilla Dean
"Silent" Madden.....Ralph Lewis
"Black Mike" Sylva.....Lon Chaney
"Dapper Bill" Ballard.....Wheeler Oakman
Chang Lo.....E. A. Warren
Ah Wing.....Lon Chaney
"That Kid".....Stanley Goethals
Morgan Spencer.....Melbourne MacDowell
Inspector .....Wilton Taylor
Story by Top Browning
Scenario by Lucien Hubbard
Directed by Tod Browning
Length, Eight Reels

The Story

Molly Madden, in "Outside the Law," is the daughter of "Silent" Madden, a former crook. Both father and daughter have listened to an old Chinaman, a disciple of Confucius, who teaches them to go the straight way. But, as the result of a frame-up planned by a gang leader, "Black Mike" Sylva, Madden is railroaded to the penitentiary, and Molly determines to revenge herself on society.

Not knowing of the frameup, Molly joins Black Mike's gang and agrees to aid in a jewel robbery at a social event. On the eve of this crime, a member of the gang named "Dapper Bill" Ballard tells Molly she is also about to be railroaded to the penitentiary after the theft. She and Bill decide to slip the gang and get away with the jewels themselves.

They succeed in doing this, but are forced to "hide out" with the jewels they have stolen. "Black Mike" finds them and he and Bill have a hand-to-hand fight. A detective appears and all hands flee to Chinatown again. Here a terrific battle follows between Molly, Bill and their friends and the gang led by "Black Mike." The latter is killed and Molly and Bill are captured by the police. Their old Chinese friend gains their release by returning the stolen jewels as they themselves had intended to do.

Program and Exploitation Catchlines: Priscilla Dean In a Society Crook Drama.
From the Restaurants and Dens of Dingy Chinatown To the Luxurious Drawing Rooms of Society—That's Where You Are Taken with Priscilla Dean in Her New Picture.
A Story of Crooks and Their Ways.

Exploitation Angles: Play up Miss Dean, but don't lose any of the value of Lon Chaney's name and advertise him in the scene in which he, as the Chinaman shoots himself in his other character. You might even get a special story on "Lon Chaney Shoots Himself" run as a news feature. Offer it frankly as a crook play ,and make a drive on lithographs and cutouts.

"The Inside of the Cup"

Paramount Presents a Strong Drama Favoring True Christianity As Opposed to Religious Hypocrisy

Reviewed by Louis Reeves Harrison

"The Inside of the Cup" is a Cosmopolitan product derived from the novel by Winston Churchill, and it is a screen drama, not an illustration of the novel. The theme is dangerously big and perilously close to a live question in the hearts of many people. It asks what is the matter with the church at a time bigots actually contemplate compelling church attendance. The answer is not in any way opposed to Christianity, but in favor of a true interpretation of Christ's teachings. It is opposed, however, to the mockery hypocrites are making of all that is sweet, beautiful and humanizing in those teachings. The answer is powerful and picturesque, with moments of deep pathos, pure drama in its form and treatment.

Notable strength in "The Inside of the Cup" is that of the cast. Almost every member of it is a star. Even the minor roles are so perfectly typed that each one of them assumes a decided significance. The tremendous power of such a company, backed up by exceptionally fine settings, makes for continuous interest where it might have been scattered in so many varied scenes. The dominant figure is that of a merciless financier, almost an exaggeration of hardened cruelty, superbly impersonated by William P. Carleton. Intense contrast is presented in the noble figure assigned to David Torrence. It is with delicacy and distinction that Edith Hallor interprets the role of an aristocratic girl of democratic spirit. There is no weakness in the balance of this fine company and not merely massed power, but a harmony of decidedly fine personalities. "The Inside of the Cup" is packing the Criterion Theatre to overflowing, even at matinees, and it is bound to create a sensation throughout the country.

Cast

John Hodder.....William P. Carleton
Eldon Parr.....David Torrence
Alison Parr.....Edith Hallor
Preston Parr.....Jack Bohn
Kate Marcy.....Marguerite Clayton
Richard Garvin.....Richard Carlyle
Mrs. Garvin.....Margaret Sedden
Wallis Plimpton.....Albert Roccardi
Ferguson .....Frank A. Lyon
"Beatty" .....Henry Morey
Kate Marcy's friend.....Irene Delroy
Garvin's child.....George Storey
Author, Winston Churchill
Scenario by George Procter
Director, Albert Capellani
Length, Six Reels

The Story

"The Inside of the Cup" is that soiled by the hypocrisy of Eldon Parr and other wealthy parishioners of St. Johns, a fashionable church near wretched Dalton street. Their shining pretense of piety is all on the outside when eloquent John Hodder is called as rector. The new rector gradually finds out that Parr's daughter has left him to do settlement work among his victims, and they are many. Even his own son has been driven forth and down into the gutter by his father's conduct toward the humble girl he was to have married. On every side is ruin and disgrace wrought by rich parishioners, the demoralization of women and the destruction of men, the despair of families and the suffering of innocent children. One after another of these results of cruelty on the part of those who call themselves good Christians is brought to the attention of the new rector until a revolt in his noble soul brings matters to a crisis.

From the pulpit Hodder exposes the infamy of his congregation, pointing out the individuals and specifying their crimes against the faith they profess, this in the presence of many who have suffered. He refuses to resign and goes forth to remedy the great wrongs done, thus winning the heart of Parr's revolting daughter. One of the most deeply wronged, a former employee, now crazed by misfortune, invades Parr's bank, shoots the financier and kills himself. Parr survives only long enough to see how greatly he has wronged others, even his own children. He rights matters the best he knows how, bringing fond hearts together in a moment of sublime sweetness, then he dies, at last realizing how foul he and his kind have made "The Inside of the Cup."

Program and Exploitation Catchlines: A Drama On True Christianity.
Adaptation of Winston Churchill Story.
A Powerful Drama On Christianity with Moments of Pathos.

Exploitation Angles: This is a big theme and should be handled in a big way. Don't offer it merely as a film play along with

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the rest of your weekly program. Tell how big it is in theme, get interest and sympathy for Hodder, and if possible, interest the churches. If you can get one outspoken minister interested, you can tear the average town up. Try for it.

"The Love Light"

United Artists Production with Mary Pickford Successful In An Emotional Role

Reviewed by Louis Reeves Harrison

"The Love Light" is a play of adventure full of outward movement, yet motivated by love and tempered by humor, a romance verging on romantic tragedy. The story will excite unusual attention from the fact that Mary Pickford has made a departure in the interest of variety, a departure from ingenue roles of comedy, a change which many will welcome. "The Love Light" will appeal especially to those who have come to believe that Mary Pickford is a veritable artist, capable of interpreting something better than a sweet little thing with curls. She has demonstrated this in "Stella Maris," but "The Love Light" affords the first opportunity she has had to show quality as an emotional actress.

Mary responds. She responds in type, appearing to better advantage than she has in a long time, in apparent recovery of her youthful beauty, and she responds with some fine emotional acting. It is not overdone, but it is thoroughly effective. Her revelations of feeling are the more exquisite that they seem to come straight from the heart. To those unaware of her range of ability, her impersonation of "Angela" in romantic drama should be a revelation. Her support is one of great excellence, especially in the Italian types, and the atmosphere provided by Director Frances Marion leaves nothing to be desired in the way of artistic backgrounds. As shown to a crowded house at the Capitol Theatre, "The Love Light" and Mary registered a decided success.

Cast

Angela .....Mary Pickford
Maria .....Evelyn Dumo
Joseph .....Fred. Thompson
Mario .....Edward Phillips
Pietro .....Albert Frisco
Giovanni .....Raymond Bloomer
Tony .....George Rigas
Antonio .....Jean DeBriac
Written and Directed by Frances Marion

Length, Eight Reels

The Story

"The Love Light" is one Angela came to tend, that of a lighthouse, when her brothers left the little Italian coast village to answer the call to arms from their country. She is happy in her arduous duty until there comes a man who easily wins her susceptible heart. He pretends to be on special duty and he so completely wins her confidence that he uses her to further his hostile schemes. All unaware of his object, she hides and protests him, flashing him love messages from the light, thus neglecting her duty until she is the innocent cause of a great disaster. He is not only betraying her love but playing on it to wreck a boat of wounded soldiers homeward bound.

The discovery and arrest of Angela's lover is almost immediately followed by his tragic death. When motherhood comes to Angela, she is so distracted by her sorrows that she is deemed unfit to care for her own child. It is given to a woman who has lost her own child and she learns to regard it as her own. Thus bereft of all she has loved, Angela drifts aimlessly in spite of the kindly sympathy of a former sweetheart now returned to claim her. Nothing matters to the distracted young mother until an attempt is made to carry the child away to Genoa. Then it is that all the fire in Angela's soul is aroused. Learning that her babe is aboard a boat which must surely go down in a storm, Angela sets fire to her house as a beacon. By this light she finds her way to the wrecked vessel, boards it in a great storm and rescues her child from the arms of its dead foster mother. Then, at last, her reason returns, and she finds new happiness in the arms of her natural protector. This time she may be forever sure of "The Love Light."

Program and Exploitation Catchlines: An Adventure Drama with Mary Pickford.
A Story About a Little Italian Coast Village Where a Girl Tends the Lighthouse.
Mary Pickford In a Love Romance That Takes Place In a Small Italian Town of Picturesque Beauty.

Exploitation Angles: Follow the lines of the criticism in selling this play. Give stress to the greater artistic accomplishment of the star, and bang away on the fact that she really is an actress and not merely a pretty puppet or grotesque comedienne, as in "Suds." Make "the real Mary Pickford" your big line, emphasizing the "real." Use paper to the limit and newspaper space to the best of your resources.

"The Marriage of William Ashe"

May Allison Stars in Screen Adaptation of Mrs. Humphrey Ward's Novel of English Social and Political Life, Metro Production

Reviewed by Jessie Robb

A screen adaptation from Margaret Mayo's dramatization of Mrs. Humphrey Ward's novel of the same name, dealing with the intrigues in the English social and political worlds has been made by Metro, starring May Allison. As a woman is the star in the screen version, the action has been developed to revolve about the outcome of her fortunes, with her husband's political career as a secondary matter. This development tends to weaken the story and it is a question if the reconciliation of the husband and wife will compensate to the man for the total wreckage of his career, especially as it was accomplished through the mistaken zeal of his wife. However, the characterization that May Allison gives of the nervously brilliant, daring, irresponsible, withal lovable Kitty Bristol is sufficiently strong to dominate any weakness of plot. It is another of the Allison portraits in the gallery of clever screen impersonations. Lydia Yeamans Titus is delightfully amusing as the husband-bossing domineering Lady Parham. The cast contains a number of well-known names and their owners do the kind of work that would be expected.

Scenically, the production is very handsome and artistic, with the exception that a few of the interiors have been flooded with light to their artistic detriment. The scenes in Venice, especially, have the romantic quality, associated with that city. Its rather breath-taking, the ride of Lady Godiva, which Kitty stages, but it will give the spectators the sensation it is intended they should have. Should have good box office value from the star's name and those of the ther well-known players.

Cast

Kitty Bristol.....May Allison
William Ashe.....Wyndham Standing
Lady Tranmore.....Zeffie Tillbury
Geoffrey Cliffe.....Frank Elliott
Lord Parham.....Robert Boulder
Lady Parham.....Lydia Yeamans Titus
Lady Mary Lyster.....Clarissa Selwynne
Story from the Novel of the Same Name By Mrs. Humphrey Ward
Scenario By Ruth Ann Baldwin From the Margaret Mayo's Dramatization of the Novel
Directed by Edward Sloman
Length, Six Reels

The Story

Lady Kitty Bristol, an impulsive young member of the British nobility, determines to leave the French convent school; where her restlessness has been increased by reading "Freedom," written by Geoffrey Cliffe, British radical. She returns to London to her mother, who is on the ragged edge of society. Here Kitty meets William Ashe, Secretary of Home Affairs, and Geoffrey Cliffe. She manages to see much of Ashe, and, after a brief courtship, marries him. The marriage makes an enemy of Lady Lyster, Ashe's cousin, who expected to marry him.

On their honeymoon Lady Kitty amuses her husband with humorous sketches of various members of the British cabinet. A crisis arises in the Government brought about through the writings of Cliffe and Ashe is called back to London. Meanwhile Cliffe is urging Kitty to publish her cartoons, asserting that the book would be a big help to her husband, politically. Cliffe is much in Lady Kitty's company, making the publishing of the book as the excuse. Ashe finally hears of the affair and forbids Kitty to see Cliffe again.

Several slights by Lady Parham, wife of the Prime Minister, determines Kitty to publish the book. She also decides to shock the staid aristocracy and appears as Lady Godiva at a charity affair. Her daring causes an uproar. Out of the furore created she is rescued by her husband and in a state of nervous prostration is sent to Venice to recuperate. Here Cliffe follows and offers his love. She repulses him and he leaves with the threat that she will be only too glad to come to him when her book is published. Ashe comes to Venice. The book, "Social Errors," with a sharp review is sent to him. He tells Kitty that it will ruin him, politically and leaves with the intention of stopping the publication, but wires his resignation and apologies to Lord Parham.

Upon his return Kitty has gone. The maid informs him that a note was sent to Cliffe. He rushes to Cliffe's apartments and accuses him of abducting Kitty. As he is choking the radical writer, he sees the note from Kitty denouncing Cliffe. The woman in the apartment is Lady Mary Lyster, who is overcome with shame at the discovery of her part in this affair.

Kitty has returned to the convent. Ashe follows her and they are reconciled.

Program and Exploitation Catchlines: A Story of English Social and Political Life.
An Adaptation of the Mrs. Humphrey Ward Story.
May Allison As a Lively Girl of the English Nobility.

Exploitation Angles: Sell May Allison first and the play afterward, but the name of Mrs. Humphrey Ward should certainly help the ticket sale, so give it plenty of publicity. Tell enough of the story to get interest and in your press notices play up the Lady Godiva.

"The County Fair"

Pleasing Rural Story with Excellent Cast, Ably Directed by Maurice Tourneur and Based on Well-Known Stage Play

Reviewed by C. S. Sewell.

A good audience picture is "The County Fair," the Maurice Tourneur production which is being distributed on the state right market by Guy Croswell Smith, Ltd. Adapted from the Neil Burgess stage play which for years was one of the rural classics of the American stage, it tells an interesting story of small town and country life. There is the inevitable mortgage situation, but it is refreshing to note the absence of a "wronged woman," which so

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often forms a prominent part of pictures of this type.

The play is thoroughly wholesome with many deft touches and character portrayals of rural life. The cast is exceptional, including such well-known players as Helen Jerome Eddy, David Butler, Edith Chapman, Wesley Barry, William V. Mong, Arthur Housman and John Steppling.

As is to be expected from Maurice Tourneur, the direction is high class, the locales have been well selected, the types are good, and the atmosphere of the story well maintained.

The big scene is of course the race between Cold Molasses and Lightning, which contributed so much to the success of the stage version. This has been well handled, and there is the additional novelty of having the "villain's" horse win.

In the well-balanced cast particular credit goes to Helen Jerome Eddy, Edith Chapman and Wesley Barry.

Cast

Sally .....Helen Jerome Eddy
Joel .....David Butler
Aunt Abigail.....Edith Chapman
Solon Hammerhead.....William V. Mong
Bruce Hammerhead.....Arthur Housman
Otis Tucker.....John Steppling
Tim Vail.....Charles Barton
Tommy Perkins .....Wesley Barry

Story by Neil Burgess.
Directed by Maurice Tourneur.
Length, Five Reels.

The Story

Aunt Abigail and her ward Sally are placed in an embarrassing position when Solon Hammerhead threatens to foreclose the mortgage on the farm unless Abigail marries him, she is however in love with Otis Tucker, who has for ten years been trying to get up enough courage to propose.

Sally loves the farmhand Joel, but to save the farm and Aunt Abby, she agrees to marry Solon's son, Bruce. Tim, a former jockey, breaks into the house to get food. He is forgiven and offered a job. Discovering that "Cold Molasses" Aunt Abby's horse has "some speed" he persuades Sally and Joel to enter him in the race at the County Fair. Solon owns "Lightning," which is the favorite, and he and Bruce attempt to get rid of "Cold Molasses" by burning the barn. Tim however comes to the rescue.

Lightning wins the race but is disqualified when it is found he had been goaded to greater speed by means of an electric battery. The purse, $3,000, enable Aunt Abby to pay the mortgage and she also makes sure she will not lose Otis. All ends happily when Sally accepts Joel.

Program and Exploitation Catchlines: A Rural American Racing Drama.

An Adaptation of the Famous Neil Burgess Stage Drama.

Big Things Happen In a Little Town When a County Fair Is Held—Everyone Dresses Up In Their Best and They Spend Freely—Old Cy and the Rest of the Ruralites Are There At the Races.

He Threatened to Foreclose the Mortgage on the Old Home—But They Were Saved—The Only Family Horse Won the Purse in the Big Race.

Exploitation Angles: Play the title for all you can get out of it. Burgess for years starred in this and his earlier production, "Vim" and he will be well remembered by the middle-aged who will pass the word to the younger generation, so make it "Neil Burgess' 'County Fair'," in all your announcements. You can make a fine window effect by gearing down a motor and in reproducing the race scene with the horses on a slow moving endless belt. Use the power to animate the crowd, as well, if possible. Paper largely, and give a county fair atmosphere to the house. You will find elsewhere in this issue some good ideas from George Schade.

"In the Days of Saint Patrick"

A Story of the Life of Ireland's Patron Saint Which Is Being Presented By the Kelwin Film Company

Reviewed by Charles S. Sewell.

At the Lexington Theatre, New York, the Kelwin Film Company is presenting for a three weeks' run "In the Days of Saint Patrick." This production is one which will naturally appeal principally to those of the Roman Catholic faith. It tells the life story of Ireland's patron saint from the days of his birth in France, including his being kidnapped and taken to Ireland, his escaping to France and entering a monastary, and then his return to Ireland where he devoted the remainder of his long life to converting the people from paganism.

The story has been simply and reverently handled with no attempt at the spectacular. The cast is composed entirely of amateurs who volunteered their services, and considering the circumstances under which it was made it will undoubtedly prove satisfactory to the limited clientele to whom it is evidently intended to appeal. Its chief charm lies in its simplicity and sincerity.

It is not a picture which will appeal to the average theatre audience, and it is understood that it will not be handled in this way, but as a road show with an all-Irish program including scenics of Ireland as it is now being shown. At the Lexington Theatre it was well received at the opening performance.

"Tiger True"

Carl Laemmle Presents Frank Mayo In Five-Reel Universal Drama of Underworld

Reviewed by Robert C. McElravy

An unusually interesting story of the underworld is found in "Tiger True," in which vigorous melodramatic moments, romance and mystery are combined. It differs from the usual rough-and-tumble film yarn of life below the surface, for the reason that it gets into real character types, with the human touch frequently in evidence. It is compactly built and has a fine grasp of the subject matter both in scenes and subtitles.

Frank Mayo has a strong role in the part of Jack Lodge, a rich man's son who hunts tigers in the jungles of Africa and goes into the underworld for sheer love of adventure and excitement. He challenges "The Baboon," leader of the crooks in a district known as "The Tangle," and humiliates the desperado in his own stronghold. Mayo gives a good account of himself in two hand-to-hand conflicts and also brings out some real dramatic effects in certain situations. Walter Long is powerful in the role of "The Baboon," and Fritzi Brunette plays the heroine acceptably.

The subject as a whole is stronger than the usual run of underworld stories. It has a better story interest than most and gets well away from hackneyed situations.

Cast

Jack Lodge.....Frank Mayo
Mary Dover.....Fritzi Brunette
Mrs. Lodge.....Eleanor Hancock
Larry Boynton.....Al Kaufman
Whitey .....Walter Long
The Baboon.....Walter Long
McQuire .....Chas. Brinley

Story by Max Brand
Scenario by George C. Hull
Directed by J. P. McGowan
Length, 4,689 Feet

The Story

Jack Lodge, in "Tiger True," is the son of a rich man, whose chief delight is tiger hunting. After bringing down some big game in the jungle, he returns to his American city and pines for more adventure. The underworld attracts him and he ventures, with a companion known as Sanford, into a crook-infested district called "The Tangle."

Jack's first clash with the tough elements of this district is in a prohibition saloon presided over by Mary Dover. Jack whips the "bouncer" of the place and makes a strong impression on Mary. She promptly employs Jack to fill the bouncer's place. All goes well until an individual called "The Baboon" shows up. He at once makes his jealousy of the intruder known and warns Jack to leave the district within an hour. Mary, who is in the power of the Baboon, bids him leave, after taking counsel with Old Whitey, a wise man of the slums.

It develops that Old Whitey and the Baboon are the same. Jack meets and humiliates this mysterious individual, who is in reality Mary's half-brother. He then bears the girl away with him to his home.

Program and Exploitation Catchlines: A Drama of the Underworld with Frank Mayo.

Romance—Mystery and Melodrama.

He Went To the Underworld For Action After He Had Spent Some Time Killing Lions In the Jungle—Frank Mayo In An Underworld Story.

Exploitation Angles: Give it all to Mayo, playing on the type of character rather than the story, and play him up as a man who found the tigers of the underworld more interesting than the denizens of the jungles. Play on the vivid action and use lithographs to get this over.

Ireland Today

A short subject distributed on state right basis by Kelwin Film Company. It shows scenes of the present uprising in Ireland which are sub-titled in such a manner that the picture will certainly not appeal to those who are inclined to side with the British government. In fact, it is clearly propaganda for the other side.

"LET'S ELOPE?"

Viola Dana and Wallace McDonald in her latest picture, "Cinderella's Twin," to be released by Metro

Short Subjects of Importance

"Wedding Bells Out of Tune"

A Mack Sennett Comedy with a coherent plot that is well and interestingly worked out. Louise Fazenda does not wear the freakish attire that has been usual in her previous work and an opportunity is given her to prove that she is capable of real acting. She has a mobile and expressive face and her work as the discontented wife with a fault-finding disposition is good. When the unhappy couple come to visit the newly-weds, object on the wife's part to use the new husband as co-respondent for her divorce, the woes and troubles of said newly-weds begins. After what is supposed to be a hectic night, but is really nothing more exciting than the spending of the time in a chilly elevation of a Ferris wheel, which the operator locked when quitting time came, the feminine member of the new partnership is ready to quit. The comic detectives who have been dodging about are discovered, but their manœuvres are in vain and it's a case of "all's well that ends well."

Paramount Magazine

This number starts out with a pictorial definition of the word "Determination" as its contribution to the Twentieth Century Pictionary. The pictures prove, in a clever way, that determination is not of much use unless courage is used to carry it out. Harry Leonard illustrates the sayings of Benjamin Franklin, "Poor Richard," for National Thrift Week. Frank Moser has an animated cartoon, Bud and Susie and Scat, the cat in "50-50." The little skit shows that Scat's partnership with a mouse brings in the kale from Ma when she offers a quarter for every mouse caught in the house. She has indulged in the usual feminine scare when she sees that mice are numerous. Bud and Susie have not been successful in bringing in the quarters. He discovers Scat's fraud and insists that the share by 50-50.

"Sweetheart Days"

A Mack Sennett Comedy that falls rather short in its object to be funny. The plot concerns the woes of a too good-looking young man school teacher in a girls' school, in his efforts to woo one of the pretty scholars. The parents of the fair pupil have other plans for their daughter, namely an elderly suitor of wealth, and object to the young man's attentions. He is discharged and obtains another position. Papa and mama take their daughter to another school and there is the objectionable young man again. The rest of the comedy consists of a flirtation of papa and the elderly suitor with the pretty parlor maid, the usual chase of the masculine members of the cast, ending in an elopement of the pretty P. M. and E. S. and a final windup of the young couple at the minister's. The Sennett Girls are pupils at the schools.

"The Morning After"

A one-reel Rolin-Pathe comic, directed by Alf Goulding, with "Snub" Pollard in the lead. Snub is assisted by his "fat friend," little Sambo and Marie Mosquini. The subject is given up to a series of street adventures, which begin in the early hours of morning and continue through the day, with knockabout scenes predominating. None of it is extremely laughable, yet the effect of the whole is one of pleasant entertainment, quite up to the average. There is a good smile in the closing situation, when the hero is saved from the police by his wife, and then after a good dose of henpecking, rushes back to the arms of the law for protection.

"Sultans of the Sea"

This Chester Screenic produced in conjunction with "Field and Stream," Educational Film Corporation Release, was taken around the Magellan Straits. It consists of interesting shots and views of sea lions. The animals are shown swimming, resting on the rocks, and moving on their flippers. Excellent photography.

"Getting a Toe Hold"

Interesting picture of hand wood-carving of the elaborate and ornamental stirrups used by Chilean horsemen. Care, skill, patience and a trained hand are needed to produce these objects and the entire process is shown from the rough blocks of wood to the finished product. Educational Film Corporation Release.

"Voices of the Sea"

As the title suggests this Bruce Scenic, Educational Film Corporation Release, is one of sea scenes. Gulls and pelicans are shown skimming over the surface of the waters and perching on the rugged rocks that rise from the surf. Wind-swept sand dunes, pebbly stretches of beach, rollers of majestic might have all been picturized so that the freedom and breadth of the open spaces enthrall the spectator. There are a number of long shots of sea and shore that are an artistic delight. Under the benign influence of the moon the waters are calmer and shimmer in the gentle light. As the moon gradually sinks out of sight, a yacht is shown gentle rocking on the waves. A scenic so arranged that it has dramatic as well as artistic value.

"Rest in Peace"

A bright little comedy that deals with the endeavors of a poker friend to have his little game without the wife knowing what hubby is up to. The fact that his snoring disturbs the wife's slumbers and he is forced to sleep in the guest room, gives him his bright idea. A somnolent friend, who also snores, is induced to take his place, while he, that is hubby, is off with the boys. How the game is broken up by the "cops," the parents-in-law come to visit, his spending the rest of the night in the office and capturing a couple of crooks, the discovery of his friend by the wife and the grand finale of a general meeting at the jail is all cleverly worked out. Good scenic investiture throughout well acted and directed. Gayety Comedy, Educational Film Corporation Release.

"Quaint Kuala Lumpur

A city of Oriental charm like a dream of the Arabian Nights is Kuala Lumpur, capital of the Malay Federated States, a small country tucked away on the Malay Peninsula. Handsome public buildings, tokens of British control, open squares and narrow crooked streets teeming with the strange beasts of burden and the Chinese and Malay population are a few of the city scenes. The road followed from the town shows the beauty of the tropical landscape and the agricultural pursuits and brings one back to the handsome railway station where the short journey of sightseeing via the motion picture ends. Burton Holmes Travelogue, Paramount Picture.

"Going Thru the Rye"

A Christie Comedy featuring Bobby Vernon and relating to some much-coveted extract of rye. A bottle is carefully concealed in a box and presented to Bobby on his wedding day. He starts out to carry it to his bride, though he knows it is from a former rival. Meanwhile the rival posts the authorities and Bobby is arrested as a "bootlegger." He escapes from the policeman, but not until he has been drenched with the precious liquid. The odor of it draws attention from men he passes until a string follows to see where he got it. He finds his bride-elect nearly overcome—the rival has been active, but, after a series of lively adventures, matters are righted, and Bobby gets the girl. A lively little story which amused a crowded house at the Rialto Theatre.

"The Baby"

This two-reel Fox-Sunshine comic stirs up the risibles from start to finish. It begins with some laughable rural acrobatics, following which the old farmer turns his circus-performing son out upon the cold world. The young hick goes to the city, where he meets with some surprising adventures. He marries into a large family and they go to live on a houseboat. The scenes on this boat are intensely human and amusing; it is the kind of comic stuff that must be seen to be appreciated. The whole subject is highly diverting and winds up with a good climax. Harry Williams directed. Gus Pixley, Ethel Teare, Ernie Adams and a lively aggregation of kids participate.

"The North Woods"

Another good Mutt and Jeff animated, in which Bud Fisher draws the two characters, one minus a hand and the other a foot. Jeff draws his own hand and then has some fun finishing up Jeff. The latter then draws a North Woods set and puts in a bear. The bear gets after both Mutt and Jeff and they are finally rescued by the artist, who "wipes out" the bear in time to save their lives. This is an original bit of good fooling and should make a hit with an audience. It contains many laughs.

"How the Swiss Boy Scout Spends His Vacation"

The late war gave the Swiss Boy Scouts an opportunity to prove the practicability of their training. When the call came for help in the short-handed mountain villages, the boys enthusiastically responded. They are shown at the various agricultural and domestic industries. To mention a few are haymaking, attending goats, turning and salting cheeses, storing hay through a hole in the roof, repairing a leak in an irrigating channel and many others. The boys seem to thoroughly enjoy their tasks and we can well believe that the villagers saw them go with regret.—Kineto Review.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48, P-324.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol. 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails. Vol. 48, P-99.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912. C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevison. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

FAMOUS PLAYERS-LASKY

October.

Something to Think About (Cecil B. DeMille Production)—L-7,000 Ft. Vol. 46; P-836; Ex. 1,234; Vol. 47, P-617; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean)—L-4,961 Ft. Vol. 46; P-835; C-R, P-18; Ex. Vol. 48; P-201.
The Round-Up (Roscoe Arbuckle)—L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production)—L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4,613 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All-Star)—L-5,520 Ft. Vol. 46; P-835; C-R, P-918; Ex. Vol. 48; P-303.
Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies)—L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-250; C-R, P-580. Ex. P-1036.

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153; Ex. Vol. 48; P-195.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5,101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennet—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47; P-1084; C-R, Vol. 48; P-282.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft. Vol. 47; P-641; C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,-307 Ft. Vol. 41; P-646; C-R, P-852.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.; Vol. 47; P-913; C-R, Vol. 48; P-164.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,-927 Ft. Vol. 47; P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

January.

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326.
The Jucklins (George Melford Production)—L-6023 Ft.; Vol. 47; P-1080; C-R, Vol. 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke).
The Inside of the Cup (Cosmopolitan Production).
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft.; Vol. 48; P-217.
Midsummer Madness (William DeMille Production—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production).
The Frontier of the Stars (Thomas Meighan).

COMEDIES.

Nov. 21—His Wedding Night.
Dec. 26—Bungalow Troubles. Vol. 47; P-1079.
Jan. 9—Dabbling Art.
Jan. 23—Bungalow Troubles.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 16—A Country Hero.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
(One Reel).

Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

BURTON HOLMES.

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.

PARAMOUNT MAGAZINE.

No. 28—Magazine Items—Cartoon by Frank Moser.
Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hard.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.

POST NATURE PICTURES.

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 46; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special—Seven Reels). Ex. Vol. 48; P-307.
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norman Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P. 341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714; Ex. Vol. 48, P-67.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,-600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640, C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Nineteen and Phyllis (Charles Ray). Vol. 48; P-216. C-R, P-282.

AMERICAN FILM COMPANY

The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—Vol. 48; P-101. C-R, P-282.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial.

Releases for Week of December 5.

Dice of Destiny (H. B. Warner). Vol. 47; P-770; Vol. 48; C-R, P-46.
No. 15 of Ruth of the Rockies (The Hidden Treasure).
No. 8 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—George B. Seitz and Marguerite Courtot—Serial). Vol. 47; P-643.

Releases for Week December 12.

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of December 19.

The Empire of Diamonds (Perret Production—Six Parts). Vol. 47; P-1081; Vol. 48, C-R, P-46.
No. 10 of The Phantom Foe (The Foe Unmasked).
No. 3 of Velvet Fingers (The Hand from Behind the Door).
Park Your Car (Harry Pollard—One Reel)

Releases for Week of December 26.

Rogues and Romance (George B. Seitz and June Caprice). Vol. 48; P-97; C-R, P-164.
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 2.

That Girl of Montana (Blanche Sweet). Vol. 48; P-218. C-R, P-282.
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of the Velvet Fingers (The Deserted Pavilion).
Harry Pollard Comedy.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn).
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 16.

When We Were Twenty-One (H. B. Warner). Vol. 48, P-326.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

Releases for Week of January 23.

The Sage Hen (Six Reels).
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial).
Harry Pollard Comedy (One Reel).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

Fixed by George (Eddie Lyons and Lee Moran). Vol. 47; P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—Two Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels).
Honor Bound (Frank Mayo). Vol. 47; P-386; C-R, P-852.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two-Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47; P-513; Vol. 48, C-R, P-46.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47; P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet.
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog (Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47; P-771; C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47; P-914; C-R, Vol. 48, P-282.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-Star Cast). Vol. 47; P-1084.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson—Western—Two Reels).
Hearts Up! (Harry Carey). Vol. 48; P-217.
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).
The Torrent (Eva Novak). Vol. 48; P-218; C-R, P-282.
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
The Driftin' Kid (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-615.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47; P-249; Vol. 48; C-R, P-46.
Black Beauty (Jean Paige).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.
Diamond Adrift.
The Romance Promoters.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47; P-252; C-R, P-714.
Cousin Kate.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.
(Two Reels.)

The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down On the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks).. Ex. Vol. 47; P-613; C-R, P-1002; Ex. Vol. 48; P-62
Jan.—The Love Light (Mary Pickford—Eight Reels).

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282.
His Own Law (Hobart Bosworth). Vol. 47; P-385.
The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft.
Just Out of College—L-4,779 Ft.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99.
Hold Your Horses—L-4,610 Ft.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

GOLDWYN BRAY.

The Island of Mist.
Through the Earth.
What Is Your Body Worth?
A Paradise for Birds.
Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.

GOLDWYN-BRAY COMICS
(One Reel)

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

His Wife's Husband (Flannigan and Edwards).
In and Out (Flannigan and Edward).
Knocking 'Em Cold (Flannigan and Edwards).
Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).

GOLDWYN—INTERNATIONAL COMICS.

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

L-J-SELZNICK ENTERPRISES

SELZNICK PICTURES.

The Sin That Was His (William Faversham). Vol. 47; P-641; C-R, P-1002.
The Daughter Pays (Elaine Hammerstein). Vol. 47; P-642; C-R, P-852.
December 10—Broadway and Home (Eugene O'Brien).
December 30—Pleasure Seekers (Elaine Hammerstein).

SELECT PICTURES.

The One-Way Trail (Edythe Sterling). Vol. 4; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

NATIONAL PICTURES.

The Invisible Divorce (Beatrice Joy—Walter McGrail). Vol. 45; P-252.
The Palace of Darkened Windows (Claire Anderson). Vol. 47; P-514; C-R, P-1002.
December 20—The Roar of Ambition (Conway Tearle).

SHORT SUBJECTS.
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47; P-251; C-R, P-314.
Nov. 15—Someone in the House (All-Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels). Vol. 48; P-98; C-R, P-164.
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels). Vol. 47; P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Diana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels).
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels).
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels).
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison —Six Reels).
Mar. 21—A Message from Mars (Bert Lytell —Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January — Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS

Sept 27—The Great Redeemer (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

S-L PRODUCTIONS.
Sawyer and Lublin.)

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47; P-511.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

Li Tang Lang (Sessue Hayakawa.) Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
Place of Honeymoon (Emily Stevens with Montague Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mersereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
29 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-1 0; C-R, P-282.
Something Different (Constance Binney). Vol 48; P-216.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.

CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47; P-509; C-R, P-714.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin).

STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R. Vol 48; P-164.
The Hundredth Chance. Vol. 48, P-325.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water.

EDUCATIONAL FILMS CORP.

Chester Comedies
(Two Reels.)

The Big Show.
A Tray Full of Trouble.
The One Best Pet.

Christie Comedies.
(Two Reels.)

Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

Torchy Comedies.

Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

Mermaid Comedies.

Dynamite.
Nonsense.
The Simp.

Specials.

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

Robert C. Bruce Series.

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

Ford Educational
(One Reel.)

Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

KINETO COMPANY OF AMERICA, INC.

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

CAPITAL FILM COMPANY
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

Fritzi Ridgway Productions.
(Two Reels.)

The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.

Democracy Photoplay Company.

Democracy. Vol. 46; P-113; C-R, P-388.

RUSSELL-GRIEVER-RUSSELL.

Tusun Comedies.

Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.

Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comicclassic.

Oct. 17—A Pajama Marriage (Neely Edward).
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.

Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Maranti Comedies.

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.

Oct. 7—Home Rule.
Nov. 14—Who Am I?

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

ASCHER PRODUCTIONS.

Below the Deadline.

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)

There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business with Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Go.
Get to Work.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

Hall Room Boys' Comedies

Dec. 15—This Is the Life.
Jan. 7—This Is the Life.
Jan. 20—A Dog-gone Mixup.

CLARK CORNELIUS CORPORATION.

The Devil's Angel.
Adam and Eva.

GEORGE H. DAVIS.

Isobel Or the Trail's End. Vol. 47; P-645.

COMMONWEALTH FILM CORPORATION

Hidden Light (Dolores Cassinelli—Six Reels).

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell—One a Week).

FOX-FISCHER MASTERPLAYS.

In The Shadow of the Dome.

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series.

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Every Marry (Two Reels).

JANS PICTURES, INC.

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

GRAPHIC FILM CORPORATION.

The Wrong Woman.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

BERT LUBIN.

Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KRAMER FILM FEATURES, INC.

Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Voices (All-Star—Six Reels). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

J. P. McCARTHY PRODUCTIONS.

Out of the Dust.

PLYMOUTH PRODUCING CORPORATION, Cleveland, Ohio.

Top-Notch Comedies.

MESCO PICTURES.

Jesse James Under the Black Flag.

REELCRAFT PICTURES CORPORATION.

Royal Comedies.

Oct. 30—Married to Order (Rosemary Theby)
Nov. 10—Where Are Your Husbands? (Billy B. Van).
Nov. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

Romances of Youth.

A Bold Pirate.
Summer Days.
Sunshine.

Billy Franey Comedies.

The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

RENCO FILM COMPANY.

Lavender and Old Lace.

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

Two-Reel Comedies.

Beach Birds and Bombs.
Hashers and Mashers.
Waffles and Wallops.

D. N. SCHWAB PRODUCTIONS.

Girls Don't Gamble (David Butler). Vol. 46; P-248.
Smiling All the Way (David Butler). Vol. 47; P-510; C-R, P-580.

SUNRISE PICTURE CORPORATION

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47; P-642.

UNION FILM COMPANY.

Alt and Howell Comedies.

C. B. PRICE CO., INC.

Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

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A Dangerous Pastime.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Do you understand theatre auditorium lighting and decoration with relation to its effects on projection, Mr. Projectionist? Yes?

All right, then tell us, offhand, how you would test your screen to see whether or not it is light struck.

An Offer to All Unions

All too frequently any public criticism of a union, as a body, brings more or less resentment, and a desire on part of its membership to 'play even.' Recently we had occasion to ask certain very pointed questions of a certain large union which had just succeeded in obtaining a substantial raise in its minimum scale.

We waited with considerable interest to see what the union would do in the matter. Would it come back with a howl of indignation? Would it just sit tight and ignore the matter, or would it acknowledge the corn and accept just criticism?

Some weeks went by before a letter reached our desk from the president and business manager of the organization in question—a man for whom we have both admiration and personal liking.

We confess to opening that particular letter with some eagerness. We were anxious to know whether our previous good opinion of the man and the local were to be sustained and strengthened, or knocked galley west. Praise be it proved to be the former.

The president and business manager said, in effect, "Your assumption that we have not been as active as we should have been in advancing knowledge is correct. I read your article to both the local and the executive board, and as a result we write to ask what you would suggest."

Only the Gist

That, mind you, was only the gist of the two-page, single-space letter, which was written by a man, representing men. No side-stepping. No excusing. No whining at just criticism, but a manly acknowledgement that the criticism was justified, and a perfectly justifiable demand that the editor himself suggest something which might make for improvement.

We replied to the effect that suggestions which would work out to real, practical benefit, in so far as concerns the members already in the union (the examination for applicants is already fairly stiff) were not so easy to make, since the only thing of real practical benefit would be a showing of the membership that they are lacking in essential knowledge, proving it to them beyond any possibility for argument, and supplying a real incentive for improvement.

We Proposed This

We made the following offer: We will send to you fifty questions and the correct answers thereto, all bearing on important projection practices, your local to hold an examination of all its members. The questions and answers shall be shown to absolutely no one until the hour of examination.

The examiners to be the executive board, each to hold class simultaneously, so that every member of the union may be examined at one and the same time, thus shutting off any possibility of those already examined telling those not yet examined what the questions are.

The examination to be in writing, and any member communicating with any other member during the progres of the examination to be fined a substantial sum; say $5.

The examiners will have nothing to do except to give out the questions, and they may themselves prepare their own papers along with the rest.

After the examination is complete the papers to be taken up immediately and checked over with the answers by the executive board, each question corectly answered to count two points, the editor undertaking to decide any question of dispute, such as a member claiming to have answered correctly and the executive board claiming otherwise.

We suggested that the answers to the questions be not forwarded until after the examination is complete, in order to stop any possibility of a charge of leakage.

The percentages of all members to be posted where all can examine them, and the best jobs to be, in future, given, other things being equal, to those men attaining highest rating.

The union, after due consideration, accepted the offer, and the questions are now in course of preparation.

Same Offer To All

This scheme seems to us to promise some real results. We hereby make the same offer to all unions desiring to avail themselves of it, with the understanding that the general rules as before set forth be agreed to, though the giving of desirable positions to men attaining high rating may or may not be adpted, at the option of the union.

We suggest it as offering a real incentive for study and improvement, and if an anual examination be held along these lines it could not, it seems to us, but result in much real good to all concerned. Another thing: We will add the condition, viz., that the answers to questions will not be sent until after the examination has been complete, and all papers in the hands of the executive board.

Caution: Examiners should give ample time for answering each question. In fact it might be best to have a copy of questions made for each member, instead of giving the same out one at a time, possibly dividing the examination into two sessions, giving out twenty-five questions at a time.

Some men have difficulty in expressing themselves on paper and require much more time than others to write their answers.

Some men would have valid objections to being examined in writing. They are few, however, and if it is shown that their objection is good they should be examined orally by the entire executive board, the gist of their replies being written down and afterward checked up the same as the others.

We invite all progressive unions to take advantage of this offer, though it will entail considerable extra work on our already pretty well loaded shoulders. Unions accepting will not be named in print unless they give permission.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

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Fine Projection Plant

Charles Travis, projectionist Barcli Theatre, Schenectady, N. Y., is full of joy over his new projection room. He says:

Dear Brother Richardson: Must tell you of the fine projection room I have at the Barcli Theatre, and will take this opportunity to acknowledge the many benefits derived from the handbook and the department. Am a World subscriber and attribute the fact that I receive more than the scale to the two above named reservoirs of information.

My projection room is 16 feet wide by 10 deep; ceiling is divorced from the floor by 6 feet of distance. There are two large windows which open on the street. There is a toilet and a lavatory.

Two Simplex projectors are trained on the screen, and there is a stereopticon I made, using a Simplex lamphouse. Observation ports are of ample size and are covered with glass doors, hung on hinges so that they may be opened for cleaning, or for any other purpose. The port shutters are rigged to an iron pipe at the ceiling, with a fuse over each projector and the master cord fastened to a ring over a headless nail near the door of the room.

In a room directly under the projection room is the 70 ampere G. E. Compensarc; also a transformer for a. c. When this room is completed I will have a work-bench and a fine repair shop.

Screen Is of Plaster

Screen is of plaster and white sand, coated with flat white. I get a brilliant 16-foot picture with sixty amperes. Projection distance 110 feet. Forgot to mention that there is a rewind table beside each projector. Am not much in favor of motor rewind, as I like to inspect films after each showing.

And now for my troubles. Have been breaking a lot of condensers. Am using .75 National positive and an II millimeter (about 4/10 inch.—Ed.) negative.

In starting a new trim a flame will shoot out, hit the collector lens and away she goes.

Have rigged a douser between arc and lens. The G. E. gave me a lot of attention through Mr. G. E. Cameron, of the sales department, but yet have been unable to eliminate my trouble.

If I lock negative tightly in its holder it breaks when I try to raise it. If I do not lock it tightly it heats up and breaks. So what am I to do?

Our local has formed a class which meets every Saturday night, after the shows close, and takes up the study of projection. We had a banquet last week and listened to a very interesting talk by A. D. Cameron, sales department G. E. Company, on the history and working of the compensarc, and on Mazda projection.

Mr. Cameron says we may look for some big things in the Mazda line in the near future, as well as a greater efficiency in the carbon arc.

Pleased to Hear of Awakening

Mighty glad to know you have such a fine room and equipment, and even more pleased to hear of the awakening of the Schenectady local.

Cannot agree with you on the re-wind at each projector. If films have one good, thorough examination a day it should be sufficient, and I have long since taken the position of objecting to the projectionist doing anything except watch his screen and adjust his light when the picture is on.

As to the lower carbon, it is my opinion that there is something wrong with your lower carbon jaw. Your lower carbon is close to half an inch in diameter, which should be large enough—though you have not told me what kind it is—a very important matter.

Sounds to me as though there is high resistance between the metal of your lower carbon jaw and the carbon. This might be due to (A) surface of jaw not true. (B) Surface of jaw covered with high resistance scale or else badly pitted. (C) Something wrong with metal of carbon jay which causes it to develop this resistance.

Latter Is Unlikely

This latter is unlikely—and so are the other things as well, when we consider that yourself and Mr. Cameron have both looked the jaw over. Would suggest that you try out some different carbon; a lower of a bit larger diameter; file off contact surface of carbon jaw. It seems to me the trouble is in the jaw itself.

As to the flame hitting the collector lens, why that should not be if you are using only 60 amperes. But anyhow the inside douser will enable you to burn in the new set, which you say causes the trouble, without damage to the lens.

Are you using a lens chart? Perhaps your crater is too close to the lens. You see, Friend Travis, it is very difficult for me, 175 miles or so away, to judge intelligently of a puzzle which neither you or any one there is able to unravel. I can only suggest things which occur to me as possible reasons for the condition.

Yes, I am myself expecting greater efficiency in the arc, because I understand that at last the carbon men have awakened to the possibility of improvement through chemicalization of the d. c. carbon. As to Mazda, why of course, it will be improved. It would indeed be strange if so young an invention did not improve.

My compliments to the men of Schenectady. Had begun to think you were all afflicted with writers' cramp up there. Glad to know it is not true.

Picture Size

The Palace Theatre, Whitestone and Goldstein, Huntington, Long Island, makes the following inquiry:

We have the Handbook, but do not seem to find just the bit of information we are now in need of. We therefore ask your advice as to what would be the proper size picture under following conditions: Distance of projection 125 feet; auditorium 59 feet wide by 135 feet long. First row of seats is twenty-four feet from screen and to the last row of balcony seats is 130 feet. Screen is a plain cement wall painted with a patent screen paint.

The matter of picture size is one involving as many different points as perhaps any one other thing in all the scope of projection.

To begin with the whole matter is dealt with exhaustively on pages 181 to 183, inclusive, of the Handbook. What is said there fits any imaginable case, insofar as it can be fitted in general terms, because it gives fundamentals from which you can reason out for yourself what is likely to be best for your house.

But we will, nevertheless, deal briefly with the matter here. First and foremost, I have myself stood 225 feet from a sixteen-foot picture and watched it with a very fair degree of comfort, though when titles came in it was sometimes a bit hard to read them fast.

I have stood a full city block away from a twelve-foot-wide satin finish mirror screen, at Coney Island, and have actually ENJOYED a photoplay at that distance, though only large-letter titles could be read at that distance.

Brilliant Illumination the Answer

Why was that possible, do you ask? BRILLIANT ILLUMINATION is the answer. It is not only distance, but brilliancy which counts. One can see a bright object clearly a long way off, and this bears its lesson, because as you increase the size of your picture you very rapidly make difficult the maintainance of its brilliancy.

Suppose it is 130 feet to your rear seats. Those with poor eyes do not have to occupy those seats, do they?

They can go further down, and I venture the assertion that with a sixteen-foot picture there will be very few complaining patrons.

But to make sure or "play safe," you might make it an eighteen-foot picture, which I hold is large enough for any picture, except under the most extraordinary conditions.

Against the Large Picture

The things against the large picture are:

(A) At a given current consumption you will have a certain, definite amount of light passing through the aperture, and barring waste between aperture and projection lens, which may increase as amperage is increased, through your projection lens.

This light will be spread over a given screen surface. If your picture is 12x16 it will cover and illuminate $12 \times 16 = 192$ square feet, so that, assuming screen illumination to be even, each square foot have the degree of brilliancy imparted by 1/192d of the total light.

But if your picture is $13.6 \times 18 = 243$ square feet, so that each square foot of screen surface receives only 1/243d of the total light, the brilliancy being decreased by approximately one-fifth.

(B) As magnification is increased every defect in the film image is make more apparent.

(C) As size in increased every movement of the picture on the screen, due to imperfections in the projecting mechanism or in the film itself is made more manifest.

(D) The definition of the picture suffers, as viewed from the front seats, though this is in measure compensated for by the better view from the rear seats.

To sum up, I would advise an eighteen-foot picture for your house, provided you find a sixteen-footer objectionable, but under no consideration would I advise anything larger than an eighteen footer.

Attention! Pennsylvania Men!

In July 24 issue we published an editorial in which attention was called to the entirely idiotic restriction imposed by Pennsylvania law on observation port size. Except for Philadelphia, Pittsburgh and Scranton, which operate under local ordinance, every exhibitor who has a projection room with observation ports more than twelve inches HIGH or FOUR INCHES WIDE is a law breaker.

Is not twelve inches wide and four high permissible?

Not on your life! The law says twelve HIGH and four WIDE, and who are you or I that we should change the law?

And every projectionist who holds license, and who has an observation port more than four inches wide or more than twelve high stands to lose his license, provided the inspector does not connive at the

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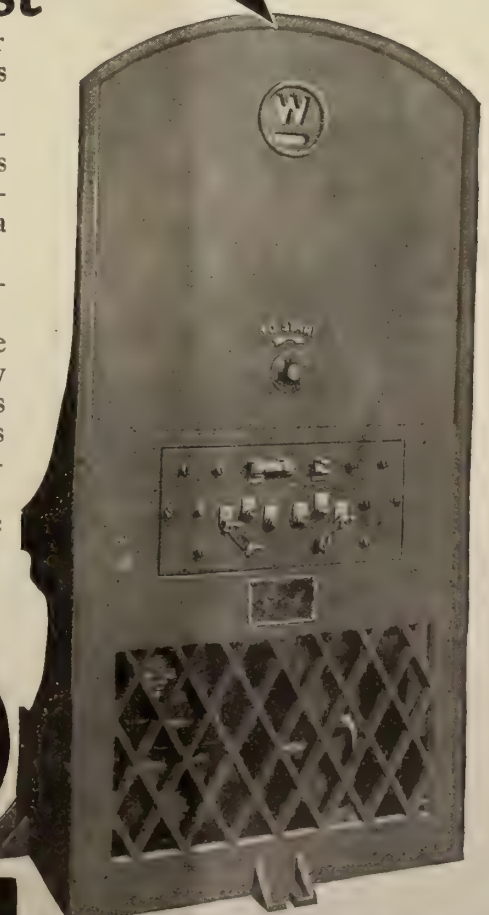

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breaking of the law, the three cities named excepted, of course.

Recently the State Industrial Board of Pennsylvania met in Harrisburg. One would have thought that the Harrisburg, Reading, Wilkes-Barre, Scranton, Allentown, Easton, Lancaster and other Pennsylvania local unions, all being wide awake and watchful of the interests of their members, and quick to seize opportunity to advance the best interest of projection, would have every one of them sent a copy of the article in question to the Industrial Board, demanding that the matter be given attention.

And did the unions do so?

They unanimously did NOT.

One Enterprising Individual

It was left to one enterprising individual —just ONE in all the sovereign state of Pennsylvania, mind you, to back us up in the endeavor to make the work of the Pennsylvania men more easy, and more agreeable, and to provide a condition enabling them to do better work with less effort.

To Russell Kerr, Projectionist, Indiana, Pennsylvania, goes the credit of being the ONLY man sufficiently wide awake and enterprising to be on the job, and willing to DO SOMETHING.

No use getting peeved at this plain talk, boys. It is TRUE, and you jolly well know it is true, so just say "Ouch! Gee, but that was a bump, but it was coming to us!" And then GET BUSY.

Friend Kerr sent a clipping of the article in question to the State Industrial Board and, after being considered at the meeting of that more or less august body, the matter was referred to the Committee of Safety Standards for a later report.

What we ask is that the restrictions of observation port size be either abolished, or at least modified to a width of twelve inches, and a height of sixteen inches.

We Would Suggest

We would suggest that it is still not too late for Pennsylvania unions, and individual projectionists, to help.

Write the Committee on Safety Standards, care Fred J. Hartman, Secretary State Industrial Board, Harrisburg, to the effect that you understand they have under consideration the matter of modifying the restrictions covering projection room observation ports, and that in your opinion such restrictions serve no good purpose, and are harmful; that in your opinion they should be removed, or else so modified that a port twelve inches wide by sixteen inches high will be permitted.

If you do your full duty in this matter there will be a letter from each union, and from every individual projectionist and operator in the state in the hands of the Committee of Safety Standards within a week after this publication.

Are you asleep or are you ON THE JOB?

Philadelphia, Pittsburgh and Scranton are not directly affected, but they might help nevertheless.

Edison Super Again

We are advised that an attempt is being made to bring the Edison Super Kinetoscope to life under another name, and with some changes. As will be remembered the Edison Super, which gave promsie of great things, failed because of structural faults.

Mr. Edison, who of late years has cared very little for the projector end of his business, decided to go out of projector manufacturing altogether, and sold out that end of his business outright to Chester Baird, head of the Baird Motion Picture Machine Company.

Mr. Baird, as we understand the matter, made the purchase, which included all the Edison projector business and all the stock of projectors, finished and partly finished projectors and all tools for making the Super.

Whether Mr. Baird has sold the Super end of things or not we are not advised, but presumably he has.

We believe it not only possible but probable that the Super Kinetoscope mechanism might be made into a successful projector, its main fault, as we recollect matters, being a too-great distance between the aperture and intermittent sprocket and the failure of the framing scheme adopted by its designer.

There were many things we liked about the projector, but its resurrection at this late day will be quite some considerable job, allowing that its shortcomings can be overcome.

Opinion Wanted

E. L. Partridge, manager the Pyam Theatre, Kinsman, Ohio, is in a quandry, which he describes as follows:

We would appreciate your opinion in the following matter: We purchased a Simplex last spring through the Argus Enterprises, Inc. It was equipped with a 900-watt Mazda projection lamp. The lamphouse carried 6.5 and 7.5 plano convex condenser lenses, and a rugged, as well as sensible mechanism for adjusting the lamp and mirror.

You are doubtless familiar with the type of Mazda equipment Argus was putting on Simplex projectors at that time. After six months' acquaintance with this equipment we feel well satisfied with both its design and its operation.

An agreement of the purchase was that we were to be supplied wit ha G. E. Argus-Sheck Universal Adapter also, so that we could try each one out, keeping the one we liked best. This latter equipment arrived recently.

On One Projector Basis

As you probably know, in changing over from m. p. to stereo, and vice versa, with this equipment, on a Simplex, it is necessary to switch condenser lenses, as well as to slide the lamphouse over, and we do not find this arrangement as satisfactory as the older type of equipment.

We are on a one-projector basis and you can appreciate the fact that we want to keep the totally dark screen period as short as possible—interval between film and slide we mean.

With the original equipment it required only about three seconds to change from slide to film, or vice versa. We are reluctant to give up our first love for the newer equipment unless we can be convinced that the prismatic lens is vastly superior to the other. What is your verdict in the matter? We project a 11.5 foot picture at 53 feet and very often do not need the full 30 amperes at the lamp. We are holding both equipments awaiting your reply, so please hurry it.

Both Have Points of Excellence

My answer is that both equipments have their points of excellence, but if you like the older one best, by all means keep it. We have been unable to detect any considerable difference in light delivered to the screen by the plano convex and the prismatic condenser, when each is expertly handled. But, believe me, friend Partridge, there is the rub—Expertly handled!

In Mazda projection a tremendous lot depends on fine and correct adjustments, and this applies as between the two types of condenser. Advocates of both types of condenser make large claims, and apparently back them up, too—until we fall into the clutches of an expert on the "other side," when it all appears to go bluey.

One of the ambitions of our young life is to get a prismatic shouter and a swears-by-the-plano-convex expert together where there is every facility for a real test, whereupon we shall see what we shall see. As the matter now stands we have about concluded there is no large choice, provided the equipment selected is to be handled by a man who thoroughly understands how to get the best there is in it out.

In your shoes I would keep the old equipment, because you understand it, are satisfied with it, and it is good equipment, but let it be remarked that had you had the other equipment first and handled it for a year, in all human probability your views would be precisely the same with regard to it that they now are to the equipment you like so well.

What Does He Want?

George Truitt, who only gives the name of his home city, Atlantic City, asks for some information as to condensers. He will, however, have to make his wants considerably more understandable before we can accommodate him.

He asks for "the correct watted distinguishing 6.5, 7.5, 8.5 and 9.5 convex condensers; also meniscus bi-convex condensers, or the thickness of each."

Do you mean plano convex lenses, brother Truitt? As to thickness, you can determine that for yourself by examining figure 34, page 96 of the handbook.

The thickness of, for instance, an 8.5 plano convex lens could be determined by making a circle 8.5 inches in diameter, drawing a straight line exactly 4.5 inches long, each end of which will touch the circumference of the circle, and then measuring through the thickest part of the portion of the circle thus divided off. This would give the thickness of an 8.5 inch focal length plano convex lens, not allowing anything for edge thickness.

Make your wants understandable and we will accommodate you, if it can be done.

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THE new Capitol Theatre, recently opened in Wilkesbarre, one of the finest vaudeville and motion picture playhouses in Pennsylvania, has a seating capacity of approximately 2,600 and is located in the center of the city, on the Public Square, in a territory where it will cater to the amusement wants of over 300,000 people.

The Capitol is owned by the Metropolitan Theatre Company, of which L. A. DeGraf is president. It is under the management of the Comerford Amusement Company of Scranton and Wilkesbarre, of which M. E. Comerford is managing director.

The Capitol has been playing to capacity houses every day since it opened, thus demonstrating the wisdom of its promoters in adding another to the many excellent houses already in the Wyoming Valley.

House Strictly Fireproof

The theatre is strictly fireproof throughout, and the State Board of Labor Industry state that it is one of the safest theatres ever constructed in the state of Pennsylvania.

The front of the theatre is of glass glazed terra cotta with an overhanging Marquise to the curb line.

The lobby equipment, for both interior and exterior, was furnished by the Stanley Frame Company of New York City, who consider it one of the best jobs that they have yet turned out, and also one of the most expensive.

The projection room measures eighteen feet by fifteen feet by nine feet in height. In it are installed two style S Simplex machines, furnished by Lewis Swaab of Philadelphia; two spotlights by Kleigel Brothers

FRONT OF THE WILKESBARRE CAPITOL

Crowd is waiting for doors to open for the initial performance

of New York City, and two complete Hallberg motor generator outfits, furnished by the United Theatre Equipment Corporation.

In this room is a complete switchboard, with dimmers the same as on the stage, with a master control, and all the stage lights and house lights may be controlled from the stage.

There are also two of Hallberg's latest Arc controls in operation. The dimmer system was furnished by the Cutler-Hammer Company. All switchboards and panel boards, both in booth, stage and throughout the house, are of the latest design.

The Heating and Ventilating System

The heating and ventilating system is most elaborate. For cold weather the theatre is heated and ventilated by a hot blast system capable of supplying thirty cubic feet of warmed fresh air to every occupant each minute and a similar amount of cooled air in the summer time. This ventilation is supplied in such a manner as to make the same free from drafts.

The lighting of the house and stage is most up-to-date in character. The dome, main ceiling cove and front of balcony are provided with indirect lighting effects in various color schemes and all colors are provided with a dimming system that will enable the operator to use the lights to the full strength and reduce the same to the merest glow. Concealed reflectors light the proscenium arch, private boxes and sounding board.

Decorations in Subdued Tones.

The stage, which is provided with the most modern X-ray lighting effects, is said to be one of the most perfectly arranged in the country.

The decorations are in subdued tones and

AUDITORIUM AND LOBBY OF WILKESBARRE CAPITOL

The first illustration shows the house as viewed from the stage, the second the lobby as decorated with Stanley display frames

How Will You Tell Your Story

To Get the Best Effect?

Pictures have descriptive and explanatory values that cannot be put into words.

You may say, "The scenery is beautiful," but the impression upon your listener would be more favorable if you could say: "There is a picture of the scenery, it speaks for itself."

Motion Pictures Tell the Story With Greatest Effect

We designed and built the American Projectoscope especially for use in Public Schools, Sunday Schools, Churches, Lodges, Clubs, Manufacturing Plants.

We all learn more quickly from pictures than from wordy explanations; sermons are strengthened, lectures made more interesting, manufacturers' sales forces trained with more thoroughness, sales made more readily, through the use of motion pictures.

THE AMERICAN PROJECTOSCOPE

"The Portable Motion Picture Projecting Machine Without an Apology"

This little machine is compact and light, can be carried anywhere, stored in any small closet. As easy to operate as a phonograph—won't get out of order. Sold under the strongest guarantee of satisfaction. Attach it to any electric light socket or to the battery of your auto.

Write for our attractive booklet.

AMERICAN PROJECTING COMPANY

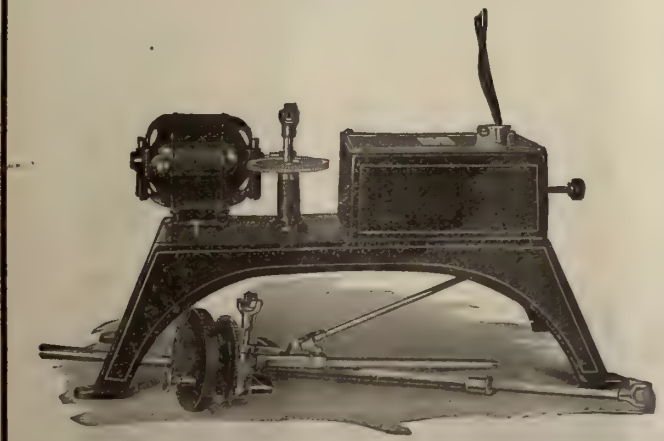
6260 BROADWAY Samuel S. Hutchinson, President **CHICAGO, ILL.**

(1294)

Peerless

Automatic Arc Controls

"The Watch Dog of the Arc"



Are feeding the projector arc lamps of most every theatre in the land famed for perfect projection.

They produce a high degree of excellence in screen illumination heretofore considered impossible to obtain.

Over a thousand in constant service.

Write for descriptive circular.

Manufactured by

THE J. E. McAULEY MFG. CO.

34 N. Jefferson St. **Chicago, Ill.**

DO IT NOW

Buy those new lighting fixtures and decorate your theatre, lobby and interior with plastic relief ornaments, now. Let us estimate on your requirements for both. Do not let your competitor beat you to it. Remember that attractiveness draws the crowd. Make your theatre beautiful at small expense by the use of our ornamental

LIGHTING FIXTURES & PLASTIC RELIEF ORNAMENTS

INDIVIDUALITY IN CHARACTER

REFINEMENT IN DETAIL

Write for Catalogue

WE ARE EQUIPPED TO MANUFACTURE SPECIAL DESIGNS FROM PLANS

The National Plastic Relief Co.

330 MAIN STREET **CINCINNATI, OHIO**

MEZZANINE FLOOR AND REAR OF MAIN FLOOR

Of Wilkesbarre Capitol. A good idea of the decorative scheme of the theatre is conveyed by these illustrations

the prevailing colors are soft grays, rose and blue. The entire entrance, lobby and foyer are finished in marble and ceramic tile. There is a spacious lobby leading to a roomy mezzanine floor, with rest rooms, parlors, ladies' retiring rooms and alcoves.

The entire house, from the rear lobby, is covered with Royal Wilton carpet, while the entire lobby and rear of auditorium are covered with tile.

The stairways and wainscoting throughout are of white Tennessee marble.

The organ is one of the largest and in operation has made the musical elements of the Capitol stand out conspicuously among the amusement places of the valley.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

"NEWMANLITES"

The Flare Light That Made Night Photography Possible

USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE

Manufactured by

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Manufacturers of MOTION PICTURE FIRE, LIGHT AND SMOKE SPECIALTIES

320 BROADWAY NEW YORK

Us *Reco* **Color Hoods**

Instead of Dipped Lamps. Infinitely Better More Lasting and Cheaper in the Long Run Made of Natural Colored Blown Glass

Do Not Fade or Wear Out

Fits 5, 10, 25 and 40 W. Lamps

Reynolds Electric Co.

426 S. Talman Ave., Chicago, Ill.

The Reviewing Room of the United Artists Corporation Is Simplexized

AMONG the prominent distributing companies' exchanges, located in the Godfrey Building at 729 Seventh avenue, is that of the United Artists' Corporation. This exchange, located on the ninth floor of the world's busiest film building, is that through which all Mary Pickford's, Charlie Chaplin's, Douglas Fairbanks and D. W. Griffith's productions are released and distributed.

One of the features connected with this establishment is the reviewing room. This room, which is twelve feet wide by twenty-five feet long, is finished in old rose with artistic paneling on the walls, while the concave ceiling, lighted with indirect domes, is fully provided with sprinkler heads to guard against any visitation by fire.

Comfortable Reviewing Room

A group of comfortable chairs are included in the furnishings of this splendid little reviewing room, which boasts of perfect projection upon a 6 x 8 white plaster screen located at its extreme end.

A most artistic border surrounds the picture screen, giving the exhibition a real theatrical atmosphere. This reviewing room is used for trade showings, as well as "run-offs" for the Board of Reviews. It is here, also, that private screenings are staged of all United Artists' products, for the personal attention of Hiram Abrams, the president of the organization.

Kaufman and His Simplexes

The projection room connected with this reviewing room is operated under the direction of Al Kaufman, whose activities during three years' service with D. W. Griffith are well known in projection circles. In this projection room are installed two type "S" Simplex Projectors with motor-driven attachments.

That these Simplex machines are at all times kept in perfect condition is attested by their glistening appearance, and are the source of a great deal of pride by Mr. Kaufman, who has been a constant Simplex user since his connections with the Griffith organization, which, the Precision Company states, has always used the Simplex exclusively.

DOMAIN OF THE SIMPLEX

The comfortable and artistic reviewing room of the United Artists' Corporation

Stern to Build New Houses

Joseph Stern, who has been a Newark exhibitor for the past ten years, is active in exhibitors' organization work, and a member of the National Executive Committee of the Motion Pictures' Theatre Owners' of America, is about to build a 2,500 seat theatre on Orange street in the Roseville section of Newark.

The theatre will be built on the stadium plan, with a lobby entrance of 25 by 125 feet and an auditorium 100 by 185 feet, facing Grey street.

Mr. Stern also contemplates erecting another house in Irvington, N. J., at the Irvington centre, Clinton and Springfield avenues. It is expected that this house will seat 2,000 and also be on the stadium plan, with a lobby entrance of 37 by 90 feet and auditorium 95 by 178 feet.

Keep 'em good-natured

Clear, sparkling drinking water, served in clean, individual Dixie cups will put your audience in the frame of mind to enjoy your pictures to the limit.

DIXIE Cup
PENNY VENDING MACHINES

Make your drinking water service self-supporting and earn you a liberal revenue besides.

Investigate

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers of the Paper Cup
220-230 West 19th Street
New York

Genuine French
PATHE CAMERA
$650.00
Including 2 Magazines, 50 M.M. Lens
War Tax Extra.

Outfit consisting of: Pathe Studio Camera, 50 M.M. F. 3.5 Lens, Six Magazines, Two Leather Carrying Cases, Automatic Dissolving Shutter, Veeder Counter and M. P. Tripod

$1100.00

De Brie Camera Outfits

Write to us for prices.
We have Something Interesting for You.

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24 EAST 13th STREET, NEW YORK
320 S. Wabash Ave. CHICAGO
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Are You Satisfied With Your Stage Lighting Equipment?

Manufacturers of
Nitrogen Spot Lights
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Musicians Chairs
Directors Stands
Plugging Boxes
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Condensers

We manufacture a high grade line of stage lighting and Kino equipment. Our line is complete and prices are reasonable (Engineering Service Gratis).

IT WILL PAY YOU TO INVESTIGATE
DROP US A LINE TODAY

CHICAGO CINEMA EQUIP. CO.
TRIPP AVE. AND ARTHINGTON ST., CHICAGO, ILL.
WE ARE EQUIPPING 90% OF CHICAGO THEATRES

KESSEL KWALITY

Nicholas Kessel Laboratories, Inc.
Fort Lee 221, Fort Lee, N. J.

SPEER

Directo Hold-Ark
and
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Projector ***Carbons***

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

SPEER CARBON COMPANY
ST. MARYS, PA.

TWO STRIKING EXAMPLES OF THE ADAPTABILITY OF THE AMERICAN PROJECTOSCOPE
Hampton Del Ruth luxuriously cutting a film on board a compartment car, and salt miners, under ground, watching a safety-first lesson screened

The American Projectoscope Has Made Friends in Many Lines of Business

THE importance of the portable projector as a portion of studio equipment becomes more appreciated every day. Affording, as it does, to the busy director the conveniences and facilities for cutting and editing a film, it may be regarded as a time-saver, worth many times its initial cost.

One of the illustrations herewith shows Hampton Del Ruth, of the Fox studio, comfortably cutting, in a compartment car, a special story while on his way to New York, and using an American Projectoscope for the purpose.

We are advised that nearly every Los Angeles studio is equipped with one or more American Projectoscopes, which are utilized for cutting and editing films.

Stop and Reverse Features

The fact that the American Projectoscope is equipped with stop and reverse features is a decided asset to its popularity. These features permit the director to stop and consider his negative, with the picture on the screen, without losing the story by having a shutter drop down over the aperture opening, thereby cutting the picture from his vision. It also enables a director to go back and review the scenes without the necessity of re-running the film.

As an example of the good work which the American Projectoscope is doing, this portable projector is part of the equipment of the Universal Film Company, Famous Players-Lasky, Goldwyn and the American Film studios.

The handy and convenient American Projectoscope may be used anywhere that electricity is on tap.

In a Salt Mine

The second illustration is from a flashlight photograph of a group of miners, in a northern Michigan salt mine, viewing a Safety-First lesson, projected by the American Projectoscope.

Among individual concerns utilizing the American product may be mentioned the Harley-Davidson Company, which uses four projectors, which their salesmen carry on motorcycles, with small generating outfits occupying the side car. These outfits enable the Harley-Davidson representatives to tour the country, showing films of motorcycles, races, speed and endurance tests.

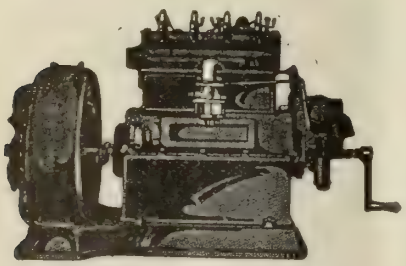
The Midwest Engine Company, of Indianapolis, uses one hundred American Projectoscopes in its salesrooms to demonstrate tractors and motors.

This is done during the winter months when pictures of the Midwest Utilitor, taken in the summer, can successfully demonstrate the tractor's ability for the work required, are shown in the dealer's warm office even though the ground is frozen and covered with snow.

Adopted by Bureau Chief

Mr. Dudley, Chief of the Bureau of Visual Instruction, University of Wisconsin, thinks so well of the machine for school use that he has, personally, placed as many as forty-five machines in Wisconsin. He recommends the machine because he considers the features of stop and reverse are indispensable for instruction work. An instructor may stop the machine and his film becomes a slide or still picture so that he can point out the things of interest without having to take a chance that the pupils will see the points as he mentions them when the film is moving.

Should a pupil miss a point it is necessary only to reverse the motor switch and go back over the picture, taking up the subject where it was missed.



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

THE ONLY **Fool-Proof Splicing Machine**

Not because of its RIGHT PRICE but for the uniform first-class Splice it makes, it is exclusively used in the largest Laboratories.

All parts are Interchangeable.

Price, $7.50
Post-paid

GENERAL MACHINE COMPANY
MOTION PICTURE APPARATUS
359-363 East 155th Street . New York City

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

Every State—total 22,170; by States,	$5.00 Per M
1,057 film exchanges	$7.50
313 manufacturers and studios	4.00
368 machine and supply dealers	4.00

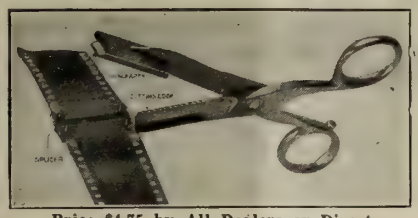
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

SAVE MONEY
on LOBBY EQUIPMENT
Send for Our New Catalog
THE STANLEY FRAME CO.
729 Seventh Avenue, New York

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1311 North Broadway
St. Louis, Mo., U. S. A.

BLUE SEAL FILM MENDING SHEARS



Price $4.75 by All Dealers or Direct
Illustrated Circular on Request
Another Product of the
BLUE SEAL PRODUCTS COMPANY
ENGLEWOOD, N. J.

The Gold King Moving Picture Screen Co.

will ship you a screen on ten days' trial in your own theatre under the condition in which you operate.

Try before you buy and be convinced.
Stock sizes: 9x12—11x14—12x16.

No. 1, $1.00 per sq. foot.
No. 2, .75 per sq. foot.
Stretchers included in the above prices.
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OKLAHOMA CITY, OKLA.

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The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films.
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STANDARD MOTION PICTURE CO.
1005 Mallers Bldg., Chicago

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AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

TransVerteR

Automatically supplies only such voltage as are requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

TWO OF THE TRIO OF RITCHEY LITHOS
Selected to advertise "Is a Mother to Blame?" Roy Sheldon's special production

Ritchey Wins Contest Judged By Greenwich Village Artists

AS artists and art play prominent parts in Roy Sheldon's special production, "Is a Mother to Blame?" more than the usual amount of importance was attached to the subjects selected for treatment by the poster-artists and the finished color sketches, as well as the repute of the artists who were to transfer the sketches to the lithograph stones, more than one hundred and forty of which will be used in the printing of the posters.

In the cast of "Is a Mother to Blame?" which includes Carolyn Larkins, Joseph P. Mack, George Henry and other well-known players, is Modre Kovska, who is an artist in addition to being an actress, and has a studio in Greenwich Village, New York.

A number of her artist friends appeared in the Greenwich Village scenes with which the picture abounds, and many of them were glad to interest themselves in the selection of posters for the production which would help to advance the development of poster art in America.

Ritchey Aided in the Good Work

Mr. J. V. Ritchey, of the Ritchey Lithograph Company, himself an enthusiast, was quick to encourage such famous color experts in helping to further the work he has been doing to raise the poster in this country to the high artistic plane which it accupies in Europe.

Color sketches were prepared bringing out the different points developed in many interesting discussions on the subject, and three of the water-colors selected for reproduction by the lithographers were from the brushes of Ritchey artists.

These include a one, a three and a six sheet, all of which are said to be striking illustrations of the very latest developments in poster art. It is interesting to note that each subject judged a winner contains one large spot of bright color of which the faces are a part, which catches the eye and centres it on the action.

The coloring of the winning posters outside of the bright spot is subdued so that the effect as a whole is most artistic and might be likened to the pleasing effect of up-to-date motion picture photography with its artistic lighting as opposed to the old-style flat camera work of other days.

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25.
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST.
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

15,012 Motion Picture Theatres

in the United States—no more. Use our addressing or list service and save 30 to 50% in postage.
Also lists of State Rights Buyers, Supply Dealers and Producers.
Motion Picture Directory Co.
244 West 42nd Street, New York, N. Y.
Phone: Bryant 8138

CLASSIFIED ADVERTISEMENTS

3c. Per word for situations wanted and help wanted. Minimum $0.50

5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED

CAMERAMAN RETURNED from 2 years' tour making Educational and Scenic work; 7 years' experience; reliable; go anywhere; any kind of camera work. Wishes to hear from reliable firm desiring experienced man. Box 176, Moving Picture World, New York City.

MANAGER WHO UNDERSTANDS running of first-class theatre, vaudeville or pictures, is now open for any good offer; twelve years' experience; will go anywhere. Manager, Post-Office Box 774, Philadelphia, Pa.

CAMERA AND LABORATORY man, returned from two years' foreign tour making Educationals and Scenics, would like to connect with reliable concern. Address Box 178, Moving Picture World, New York City.

PROJECTIONIST, 12 years connected with first-class houses; of rare ability, executively and mechanically, seeks position anywhere. Al Smith, 508 West 153d St., New York City.

MANAGER, PICTURES OR VAUDEVILLE; long experience and a business-getter. Salary or percentage. Make proposition. Box 177, Moving Picture World, New York City.

AT LIBERTY — PIANIST: Expert "picture player"; ten years in the game; large library of popular and classic music; salary — your limit George W. Johnston, Woodstock, Ill.

CAMERAMAN with Slow Motion and Akeley camera equipment. Produced new effects and gotten unusual results in motion picture photography. Credentials; well educated. Want connection giving wide scope to ability and initiative. Box 174, Moving Picture World, New York City.

CAMERAS, ETC., FOR SALE

GENUINE GAUMONT CAMERA, 400-foot capacity, F. 3.5 lens; mechanism suitable for ultra-speed photography; bargain at $150. Also reliable topical camera for $125. E. M. Reynolds, 1046 Lakeview Road, Cleveland, Ohio.

300 TELESCOPIC SHIPPING CASES at your own price; 50 reels fine Triangle features cheap; 300 reels features with Portuguese titles cheap. Trade your projector for a better one; Simplex, Power's 6-A and Edison projectors cheap. Ray, 326 Fifth Ave., New York City.

EQUIPMENT WANTED

WANTED—POWER'S 6-A or 6-B cameragraph in perfect condition. M. J. Rother, Hastings, Minn.

EQUIPMENT FOR SALE

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pennsylvania.

COMPLETE THEATRE LIBRARY covering every point of exhibitor information is contained in "Motion Picture Electricity," by Hallberg, $2.50; "Operator's Handbook," by Richardson, $4; "Modern Theatre Construction," by Kinsila, $3; "Picture Theatre Advertising," by Sargent, $2. Complete library, $11.50. Chalmers Publishing Company, 516 Fifth Ave., New York.

EQUIPMENT WANTED

WANTED—350 opera chairs; second-hand, but must be in good condition. State full particulars and best price when writing. Oakland Theatre, Warwick, N. Y.

FILMS, ETC., FOR SALE

FOR SALE—"The Greyhound," 6 reels; "Millionaire Baby," 6 reels; "Lafayette, We Come," 6 reels; "The Barrier Between," 5 reels; "The Lottery Man," 5 reels; "Cycle of Fate," 5 reels; also large selection of serials, comedies, educationals, features, etc. Guaranty Pictures Co., 130 West 46th St., New York.

2 FINE PRINTS "Woman" (Maurice Tourneur's Production, in 6 and 7 reels), "Neptune's Daughter" (6), "Witching Hour" (6), "Frozen Warning" (6), Pavlowa, "Dumb Girl of Portici" (8); "Diana's Inspiration" (3), "Purity" (5); all with advertising. Queen City Feature Film Co., 2212 Gilbert Ave., Cincinnati, Ohio.

New New Orleans Supply Concern Will Soon Open

The General Theatre Supply Company, Inc., will open on February 1 its office, salesroom and repair shop at 300 Dauphine street, New Orleans, La.

This concern, which will cater to exhibitors, schools, colleges, churches and associations, with Louisiana, Mississippi, Tennessee, Alabama, Georgia and Mexico for its territory, has for its officers J. H. Majeau, president; Carroll B. Walmsey, director, and Wyndham Robertson, secretary and treasurer, all of New Orleans.

Wyndham Robertson will be remembered as having conducted the Wyndham Robertson Moving Picture Supply Company, of Houston, whose plant was destroyed four years ago. For the past two years he has been manager of the H. K. Barnett Theatre Supply Company of New Orleans.

FILMS WANTED

WE ARE IN THE MARKET for a quantity of used films, both short subjects and features; must be in good condition and have ample advertising matter; send lists and full particulars in first letter. Central Film Co., 7th and Main Sts. (Film Building), Cincinnati, Ohio.

Picture Theatres Projected

LONG BEACH, L. I., N. Y.—Johnson & Milliter have contract to erect two-story moving picture theatre and store building, 87 by 104 feet, for West End Amusement Company, 50 Broadway, New York, to cost $33,000.

LAPEER, MICH.—L. J. Lishners, Bad Axe, Mich., has contract to erect one-story theatre, 44 by 120 feet, for George W. Smith, to cost about $25,000,

SPRINGFIELD, MO.—Landers Theatre Company will rebuild its burned building. Address D. J. Landers.

ST. JOSEPH, MO.—Jack Moore is now manager Electric Theatre.

MIAMI, OKLA.—G. L. Robinson will erect two-story brick and stone trim theatre and business building, 40 by 120 feet, to cost $50,000.

*OKLAHOMA CITY, OKLA.—Campbell & Price have contract to rebuild Dreamland Theatre at 308-310 West Main street, extend main auditorium 30 feet, increase seating capacity to 1,100, remodel interior of building, construct balcony, widen lobby, for Capital Theatre Company, to cost $75,000.

McKEESPORT, PA.—Rowland & Clark, Jenkins Arcade, Pittsburgh, Pa., plan to erect early next spring two-story brick and concrete moving picture theatre at Fifth avenue and Jerome street, to cost $250,000.

PALMERTON, PA.—Louis Wolenski, 324 Lehigh avenue, has plans by E. R. Bitting, Wilbur Trust Building, Bethlehem, Pa., for one and two-story theatre, store and apartment building, 34 by 190 feet, to be erected on Delaware avenue, to cost $25,000.

MONTCLAIR, N. J.—Edward D. Ring will erect moving picture theatre on Valley Road, with seating capacity of 1,500.

NEW BRUNSWICK, N. J.—Aaron Shusterman has plans by Alex. Merchant, 363 George street, for alterations to Empire Theatre on George street, to cost $10,000.

BROOKLYN, N. Y.—Glenwood Amusement Company, 408 Knickerbocker avenue, will erect two-story brick, concrete and terra cotta moving picture theatre, store and office building, 100 by 135 feet, at Myrtle avenue and Decatur street, to cost $100,000. Theatre will have seating capacity of 2,000.

PICTURE THEATRE ARCHITECTS

These Men Can Design a Good House—Let Them Plan Yours

·H·W·J·EDBROOKE·
Architect
·DENVER· COLORADO·

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ZINK & SPARKLIN, Inc.
948 Munsey Bldg., Washington, D. C.

Michigan
CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.
C. HOWARD CRANE
100 Griswold Bldg., Detroit, Mich.

New York
EUGENE DE ROSA
110 West 40th St., New York
W. ALBERT SWASEY, Inc.
101 Park Ave., New York

Pennsylvania
W. H. LEE CO.
Architects and Engineers, Theatre Specialists
32 South 17th St., Philadelphia, Pa.
HOFFMAN-HENON CO., Inc.
Finance Bldg., Philadelphia, Pa.

NEWARK, N. J.—Meiger & Singer have contract to erect moving picture theatre at Market and Ward streets for Eugene Steinhardt.

CORNING, N. Y.—Carl Fredericks, 108 St. Joseph avenue, Buffalo, N. Y., has contract for moving picture theatre, 63 by 165 feet, to be erected at 14 East Erie avenue for Liberty Theatre, 20 West First street, to cost $65,000.

LACKAWANNA, N. Y.—George Joblownski, 433 Center street, has plans by Frank Schurman, 18 Maple street, Buffalo, N. Y., for one-story frame moving picture theatre, 26 by 90 feet, to cost $10,000.

NEWARK, N. Y.—C. Caroukar has purchased site on South Main street for erecting moving picture theatre.

OLEAN, N. Y.—Havens & Gems, 115 West State street, will expend $12,000 for alterations to moving picture house at 126 West State street.

NEW YORK, N. Y.—Photo-Play Distributing Corporation has been organized with $100,000 capital by F. H. Anspacher, 440 Riverside Drive.

DALLAS, TEXAS.—Fletcher McNeny, care McNeny & McNeny Real Estate Company, will erect three-story brick and terra cotta theatre on Elm street, with seating capacity of 2,500; to cost $1,000,000.

HOUSTON, TEXAS—H. Silverburg, proprietor Crown Theatre, will erect new house on Main street.

NORFOLK, VA.—Johnson Construction Company has contract to erect moving picture theatre on Granby street, between Freemason and Washington, having 70-foot frontage, with seating capacity of 1,700, for Virginia-Carolina Amusement Company, to cost $150,000.

SPOKANE, WASH.—A. J. Lindsay, secretary and treasurer National Savings & Loan Association, is interested in erection of theatre and office building at First and Howard streets, to cost $500,000. Address C. S. Crews, manager Hippodrome.

*Additional information since previous report.

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We Carry a Complete Stock of All Sizes

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BASS - - CHICAGO

Save 390 Cold Dollars

Yes, real U. S. money on the 400-ft. capacity Liberty War Model Universal. The most complete outfit of its type ever offered and at a greater money saving than could ever have possibly been expected. Outfit consists of 400-ft. Capacity Universal embodying all the exclusive features, Universal Regular and trick crank, forward and reverse take up, focusing on film, etc., fitted with 50 M. M. F:3.5 lens complete with 6 fine magazines, sunshade, tool kit and extra parts, case to contain extra magazines and extra parts, case for camera and carrying trunk to contain both smaller cases. Entire outfit finished off in a beautiful olive drab. This is your opportunity of a life time. Wire your order now. List price, $840.00. Bass price, $450.00.

TRIPODS

Precision Panoram and Tilting Top Tripod with fine leather case. List price, $190.00. Our price, $150.00.

Universal Panoram and Tilting Top Tripod. List price, $120.00. Our price, $108.00.

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NEW YORK LOS ANGELES

Picture Theatre Advertising

By EPES WINTHROP SARGENT

is crammed with tested advertising ideas for the picture theatre man who wants bigger crowds. It covers every phase of picture theatre publicity activity.

300 Pages. $2.00 Postpaid

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK

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HEATING
VENTILATING
COOLING

Let the theatre ventilation specialists tell you how —

Send today for Booklet 6

MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1325 VINE ST. PHILA. PA. 70 W. 45TH ST.

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ASK US ABOUT IT

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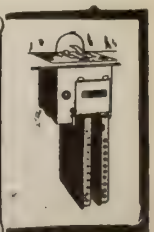

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EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

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$1,500,000.

-and the

$1,500,000.00 HOWARD THEATRE

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Opened with

Simplex

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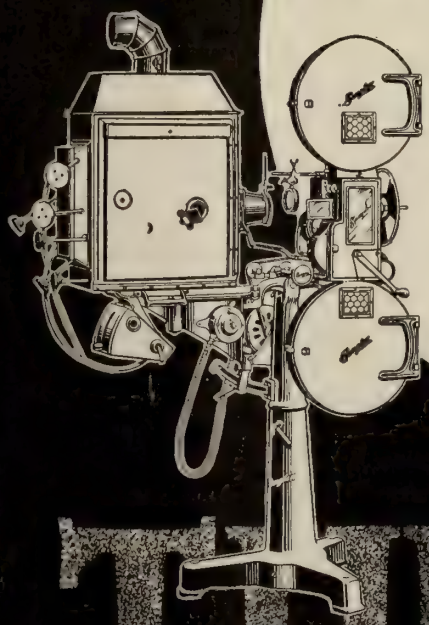

Merit Always Wins.

THEATRE

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317-321 East 34th St.-- New York

POWER'S ROLLER PIN INTERMITTENT MOVEMENT

Greatest Improvement on Projectors in Ten Years

Motion views of the roller pin with and without roller bearings in place

The four pins are fitted with oil tempered steel sleeves which form a roller contact with the cam, thus reducing frictional wear to a minimum. Power's Roller Pin Intermittent Movement is Noiseless in Operation.

MOTION PICTURE NEWS

The device first in importance, it seems to us, is the Roller Pin Movement. This is different from the former Power's cam-and-pin movement in that the pin bearings rotate upon the pins. That is, sleeves of highly polished steel are slipped over the pins of the pin-cross—the latter having been made smaller in diameter than those now used—and held in place by a disc of steel on the cam. The oil reaching under these rotatable sleeves forms a cushion, and in so doing reduces much of the noise and wear that might otherwise be caused by the impact of the cam on the pins. Naturally in a movement of this kind, where much depends on the film of oil between the bearing surfaces, it is highly important that the projectionist keep the mechanism well oiled at all times.

MOVING PICTURE WORLD

An extremely important change has been made in the intermittent movement itself. This change does not alter the form of the movement, but makes for greater efficiency. The steel cross pins which engage with the cam have been reduced in diameter, and the difference has been made up by placing over each of them an oil tempered steel roller. In order to secure absolute accuracy of movement these little rollers are, after being tempered, ground both inside and out. In order to retain these rollers on the pins of the cross, a thin steel flange has been added to the actuating cam, the same being secured to its outer surface by means of four screws.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.

Vol. 48, No. 5 JANUARY 29, 1921 Price 25 Cents

MOVING PICTURE World

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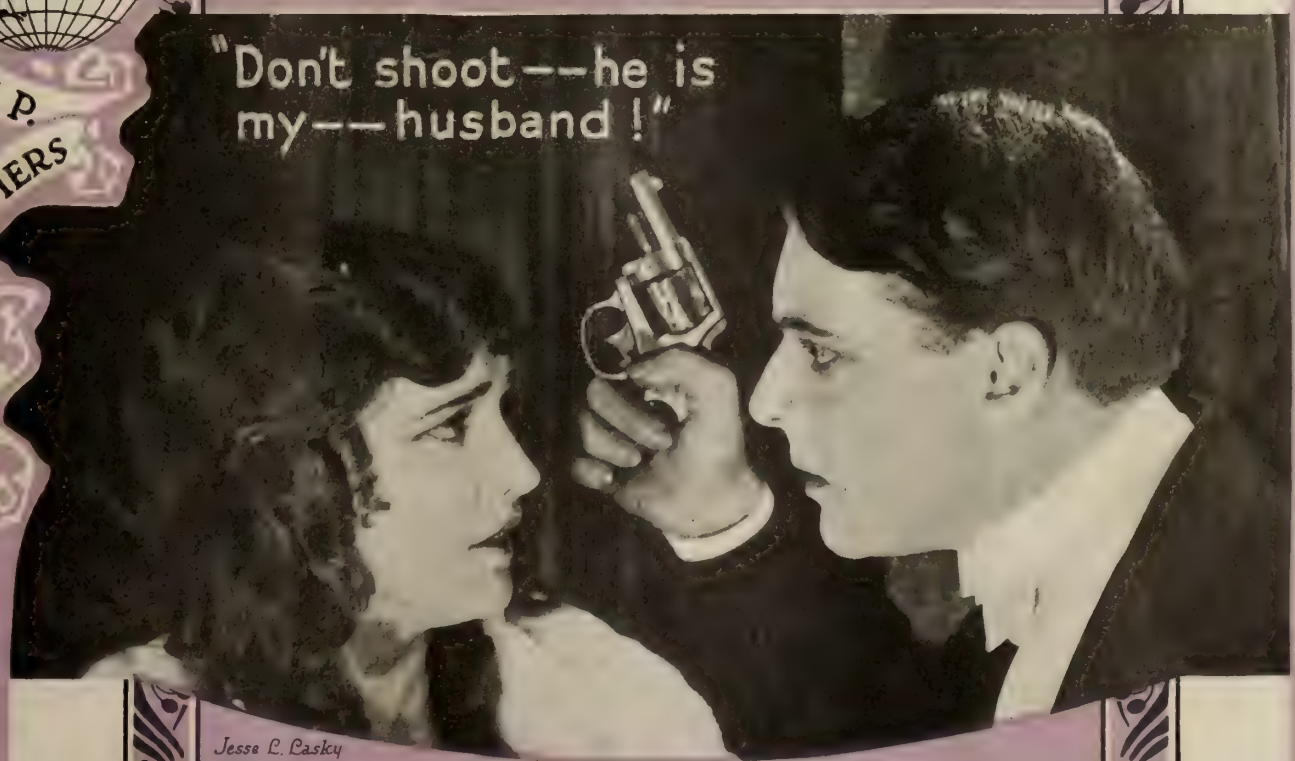
FOUNDED IN 1907 BY J. P. CHALMERS



Jesse L. Lasky presents

CECIL B. DeMILLE'S PRODUCTION "FORBIDDEN FRUIT"

BY JEANIE MACPHERSON

A Paramount Picture

"The crowning achievement of the cinema art"

Jules E. Mastbaum
President, The Stanley Co.

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE - NEW YORK CITY

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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Presentations that Clinch Success

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A worth-while master-feature
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A series of 15
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Starring Alma Rubens
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It's coming soon—
The aristocrat of serials

"THE MYSTERY MIND"

By Arthur B. Reeve and John W. Grey

Pioneer Film Corp.

EXCHANGES EVERYWHERE

Home Office:
130 WEST 46TH ST.
NEW YORK

PIONEER PICTURES—
REACH THE TOP NOTE OF QUALITY—
BOOK THEM AND PROFIT

WANT A FREE DINNER?

THE poor of our big cities can always look forward to three or four good meals a year. Thanks to some fine charitable institutions, they can fill up like millionaires—now and then. Now that Christmas is over, they have to wait until maybe the Fourth of July. In the meantime, they get what they can.

It would be a lot better if all of us could have a good dinner every day. If somebody gives you an automobile, you've got it for a long time. But if somebody gives you a square meal, you'll need another one tomorrow. Meals are not like automobiles. They're more like motion pictures.

You can have a world-beating picture one night and pack your house. Great. But those same seats have to be filled tomorrow night, and the night after.

That feeling of security that Paramount Pictures gives an exhibitor is just as pleasureable as knowing that you don't have to wait till Thanksgiving for a good dinner. You know that the supply is dependable and regular. You don't get two big ones a year, or ten big ones a year, ***but two big ones every week***.

Then, too, you know you've got the best. No theatre in the world can show finer pictures. And you've got freedom from worry, because you know that Paramount Pictures will please your public. And will draw them in, too. The national advertising has taken care of that.

An exhibitor in Cape May, N. J., feels that way. Karl A. Suelke is his name, and he feels so strongly about Paramount that he's written us all about it. He's advertising Paramount Pictures as ***Money Back Pictures*** now, which means that he will refund admission price to any patron who is not pleased. (Nobody has ever asked for the refund.)

That idea occurred to him when he saw such a typical Paramount Picture as George Melford's "Behold My Wife!" Here's what he says about it:

"Maybe Adolph Zukor had pictures like this in mind when he predicted a year's run on Broadway. By all means let's have more of them. Go to it, we're for you!

"Never in my experience have I run a picture that had the unanimous approval given to 'Behold My Wife!' For the benefit of my fellow exhibitors you can tell everyone to plug this as they have never advertised any show.

"We advertised it as a Money Back Picture, but nobody asked for any money back.

"Now, we realize that all Paramount Pictures are not up to the standard of this one. But there is something about Paramount that is different from all the rest. So from now on ***all*** our advertising will read

A Paramount Picture

Your Money Back if It Fails to Please

"If any exhibitor is doubtful about this, refer him to me, and if I don't sell him, ***the dinner is on me!***"

We started out by talking about free dinners. Well, if you want a free dinner, go to Mr. Suelke and tell him you don't think much of Paramount. If he fails to change your mind, he buys.

But his offer is just as safe as his money back guarantee, isn't it?

* * * *

What will it be? A few meals a year, or three squares every day?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Helping Your Competitor

WHEN you have booked a Paramount Picture and are starting to lay out your advertising campaign—

You know that no theatre in the world can have a better picture. You know that the advertising material you get with the picture is the best that human ingenuity can produce. And you know that every individual in your community has been made to realize, through our national advertising, that Paramount means supremacy.

So, if you *don't* include the line "A Paramount Picture" in all your advertising—

You're doing just what your competitor wants you to do!

Paramount Pictures for February

ROSCOE (FATTY) ARBUCKLE
in "Brewster's Millions"

DOROTHY GISH in
"The Ghost in the Garret"

CECIL B. DE MILLE'S Production
"Forbidden Fruit"

DOUGLAS MACLEAN in
"Chickens"
Thomas H. Ince Production

COSMOPOLITAN PRODUCTION
"The Passionate Pilgrim"

CHARLES MAIGNE Production
"The Kentuckians"
With Monte Blue

ETHEL CLAYTON in
"The Price of Possession"
A Hugh Ford Production

A LOIS WEBER Production
"What Do Men Want?"

March

A HUGH FORD-BRITISH Production
"The Call of Youth"

THOMAS MEIGHAN in
"The Easy Road"

COSMOPOLITAN PRODUCTION
"Straight Is the Way"

WILLIAM S. HART in
"O'Malley of the Mounted"

Robert Z. Leonard's Production
"THE GILDED LILY"
With Mae Murray

DOROTHY DALTON in
"The Teaser"

An INCE-VANCE SPECIAL
"Beau Revel"
With Florence Vidor

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

AN All-Arbuckle, all-comedy knockout that is funnier than "The Life of the Party."

Grab hold of some of "Brewster's Millions!"

JESSE L LASKY PRESENTS,

ROSCOE (FATTY) Arbuckle

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

in "Brewster's Millions"

A Paramount Picture

Four-column press ad. above—Mats at your Exchange

From the novel by George Barr McCutcheon and the play by Winchell Smith

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

Directed by Joseph Henabery
Scenario by Walter Woods

(SUPER)
KINO-

TWICE-A-WEEK

KINOGRAMS gives the smallest neighborhood theatre in the United States a super news service.

Only big metropolitan theatres formerly got it. AND—they paid for it. Paid for THREE.

KINOGRAMS (SUPER) has three times the value of any former news reel ever released nationally.

KINOGRAMS now gives you the cream of three news reels. *You only pay for one.*

KINOGRAMS (SUPER) brings to the motion picture industry a new editorial staff that knows *news* values as well as *motion picture* values.

AND—the producers of KINOGRAMS are in *one business only! The business* of making a *news reel.*

KINOGRAMS is NOT a SIDE ISSUE.

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

(SUPER)
GRAMS

TWICE-A-WEEK

The producers of KINOGRAMS *have the quality product* in news reels.

EDUCATIONAL FILM EXCHANGES, Inc. have the SERVICE! Because—they are the *recognized service specialists on short subjects!*

Where else but from EDUCATIONAL can you get *comedies, scenics, travel pictures, slow motion specials, and — KINOGRAMS* — everything to complete a program except features?

AND—who else but EDUCATIONAL can deliver anything like a complete program service from

35 KEY CENTERS OF THIS CONTINENT?

Get YOUR Franchise *Today!*

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

Every Gifts Theatre Record Broken!

The Greater Cincinnati Amusement Co., Inc.

OPERATING

The Gifts Theatre

THE HOME OF SUPREME PHOTO-PLAYS

Cincinnati, Ohio.

January 10th, 1921

Mr. J. M. Johnston, Manager,
Associated Producers, Inc.
Broadway Film Bldg.,
Cincinnati, Ohio.

Dear Mr. Johnston:-

We are certainly pleased to state that the receipts of the Gifts Theatre for last week, which played Allan Dwan's "THE FORBIDDEN THING", were in excess of any amount previously taken in since the opening of the Gifts Theatre, this being our banner week.

Allan Dwan has undoubtedly made a master-piece, and the drawing power of same is unquestioned, and we feel that you are justly entitled to the above information.

We have demonstrated to our own satisfaction that the public demands big productions, and with more productions like "THE FORBIDDEN THING", we feel that the future of Associated Producers is assured.

Yours very truly,

THE GREATER CINCINNATI AMUSEMENT CO.

W. K. Mahan & Jackson Mgr.

ALLAN DWAN

presents

The Forbidden Thing

By Mary Mears

Personally directed by Mr. DWAN

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE. NEW YORK CITY

MARY PICKFORD

"THE LOVE LIGHT"

in

Written and directed by Frances Marion
Photographed by Charles Rosher and
Henry Cronjager

"Good for an extended run. Ought to keep the cashier busy. You could promise a refund and feel sure no one would ask for it."

—*Wid's.*

"A winner . . . seldom has a more direct appeal to the heart been so effectively put over in a picture. Its success should be instantaneous. A feature that is of prime importance among the new year's publication and of the highest worth."

—*Exhibitor's Herald.*

"Miss Pickford appeared to better advantage than she has in a long time. As shown to a crowded house at the Capitol Theatre, Mary registered a decided success."

—*Moving Picture World.*

"Throughout the picture a cast so good that it could be termed all star gives Miss Pickford perfect support. The star herself has never shown a wider range of real histrionic talent."

—*Motion Picture News.*

"Here we have Mary Pickford in all her glory. The Mary Pickford whose artistry is untouched by any other actress on the screen."

—*Morning Telegraph.*

"Taken as a whole this is a deeply appealing picture. There are some exceptional situations in it which are powerfully human."

—*Harrison's Reports.*

"Another undeniable Pickford success. Exhibitors will find this picture an attraction of unusual strength and great drawing power."

—*Exhibitors Trade Review.*

UNITED ARTISTS CORPORATI

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D·W·GRIFFITH
HIRAM ABRAMS, PRESIDENT.

While Mamma was Breakfasting on the Society News—

—reading of daughter's social triumph at the University Prom, and gloating over Dad, what was fair daughter doing?

You tell her, Wanda, we haven't the heart!

"I was handing doughnuts over the counter in an off-campus restaurant. As a cure for snobbishness, that job can't be beat!"

If you've been waiting to book a picture that's as packed with youth and fun and honest-to-God American spirit as a Sophomore is packed with deviltry, tie up to

"THE SNOB"

(Adapted from William J. Neidig's story by Alice Eyton. Directed by Sam Wood)

FEATURING

WANDA HAWLEY

To say nothing of Walter Hiers, William Lawrence, Sylvia Ashton, Edwin Stevens and others.

It's a Realart Star Franchise Picture

REALART PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK

REALART PICTURES

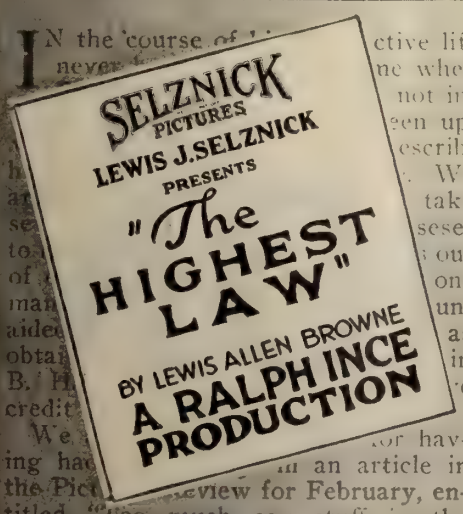
Trade Mark Reg. U. S. Pat. Off.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. P. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.
Member Audit Bureau of Circulations

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IN the course of [illegible] active life never [illegible] one when not in [illegible] seen up- escribe [illegible]. We take seses [illegible] out one un- as in [illegible] e



We [illegible] for having had an article in the Pict[illegible]view for February, entitled "Too much sex stuff in the movies? Whose fault is it?" to frankly discuss the various phases of picture production and the public's responsibility for types of pictures which are most profitable.

The article is long, but every word of it is important and we suggest to our readers that they consider all that he has written and, as well, the spirit of helpfulness which underlies his authorship.

Mr. Hampton places the responsibility on the public and he proves his case. We are of the opinion that this article is one of the finest documents against legalized censorship that has been produced since the screen began. It reflects credit on Mr. Hampton, credit on the H[illegible]kinson organization with which he associated as a producer [illegible] on the entire industry.

In [illegible] not[illegible] the fact that C. C. Pettijo[illegible] been elected president [illegible] the Publicity Haters' Union [illegible]Local No. 23, we would call especial attention to his fine and [illegible]ish activities in the campaign [illegible] the lives of 25[illegible] children, but under the [illegible] hands are tied. We [illegible]re C. C. Pettijohn that [illegible] of C. C. Pettijohn shall go unhonored and [illegible] though [illegible]ems to [illegible] Pettijohn should re[illegible]

It has been officially and expertly decided that moving pictures don't hurt the eyes. But they do hurt the feelings of the censors because they have entertainment in them. As Roscoe Conklin said of the Pilgrim fathers and bear baiting: "They didn't care so much about the feelings of the bear, but they objected to the fact that the sport afforded amusement to the onlookers." To the warped soul of the reformer anything that gives pleasure is wrong, and [illegible] pictures give pleasure to [illegible]ons, they are [illegible], fiendish and the very [illegible]self.

Jacksonville, Fla., through its Chamber of Commerce, has taken a step which means much to the moving picture business. Much to Jacksonville, negotiations with Mr. [illegible]arsson arrangements have been completed whereby Camp Johnson is to be converted into a great moving picture studio, and as a result Jacksonville itself is bound to become an important film manufacturing center. It is close to New York, the climate is excellent and in every respect conditions are favorable to moving picture making. Unquestionably other film companies will head in that direction and we will not be surprised to see in the course of a few months a flourishing community of moving picture activity which will rival the two great centers already established.

A Really "Better" Picture

It would be interesting to note the confusion and dismay which would spread over an audience made up entirely of reformers and censorship enthusiasts if they were to see projected upon the screen "The Highest Law," a new Selznick production, in which Ralph Ince figures both as director and star character. I saw it during the present week, and when it had finished I felt much as a man feels who has just enjoyed a holiday in the open air. I was refreshed.

The primary purpose of the moving picture is to recreate the individual by taking him for the time away from himself and the cares of the day and carry him into storyland so that he, being absorbed by the play, will derive the normal benefits of rest and change. When a picture does this it attains, in my opinion, the highest place, the natural place in its own wonderful domain.

"The Highest Law" is a simple, appealing story from the life of Abraham Lincoln, so linked with the present day that it can neither be called new nor old. It is charmingly contrived, skilfully directed and very well acted. Mr. Ince, in his interpretation of Lincoln, gives a noble characterization in which none save the captious could find a flaw. He lives Lincoln, and through the character impresses the spectator into absolute forgetfulness of self and surroundings.

It is not my purpose to tell you the story. The screen tells it so much better. But it is my purpose to advise you that this production is a great credit to the industry, and to assure you that your patrons will find in it a human type of satisfying entertainment that will bring them back to your theatre for more of the same thing.

"The Highest Law" is in all respects a great success as a production, and I commend it to your especial attention.

ARTHUR JAMES.

Mother Love
The Greatest Love

has been a preferred theme in all forms of artistic endeavor ever since the world began.

Its all-powerful tug at the heartstrings of humanity has moved poets to their masterworks and painters to their most appealing creations.

Showmen selling thrills have long been awake to the entertaining quality of this same Mother sentiment. There are no songs like Mother songs, no stories like Mother stories, and no motion pictures like Mother pictures.

Lewis J. Selznick

Presents

VERA GORDON

SELECT SP PICTURES

in

"THE GREATEST LOVE"

Picturized by EDWARD J. MONTAGNE
Directed by HENRY KOLKER

"The Greatest 'Mother' in the *Amusement* World"

LEGAL NOTICE

No. 131 NEW YORK, December 14 — 1920

1-28 **THE PACIFIC BANK** 49

49TH ST. AT SEVENTH AVENUE.

PAY TO THE ORDER OF Audrey Munson —— $27,500 00/100

Twenty Seven Thousand Five Hundred DOLLARS

Initial payment on contract Dec 14, 1920 Allan Rock

To Every Producer, Distributor, Exhibitor, Promoter, Operator and Agent in the Motion Picture Industry—

You are hereby informed that full and complete motion picture, book and dramatic rights to

The Story of Audrey Munson

HAVE BEEN SECURED AND ARE NOW
EXCLUSIVELY OWNED AND CONTROLLED BY

PERRY PLAYS INCORPORATED

220 WEST 42nd STREET, NEW YORK

By arrangement with Allan Rock

Miss Munson is the most famous of all artists' models whose beauty has inspired the greatest modern masterpieces.

Her intimate story is the tremendous drama now appearing in smashing two-page spreads, every Sunday, in all the Hearst Sunday Newspapers and in more than fifty other big Sunday newspapers throughout the country.

PERRY PLAYS INCORPORATED has also secured the exclusive services of Miss Munson, herself, including all photographic rights originating with her for a period of time fixed by contract.

In view of the extraordinary value of the above rights—plus the value of the newspaper cooperation in the resultant publicity and promotion campaign,

PERRY PLAYS INCORPORATED

NOTIFIES THE TRADE IN GENERAL

THAT IT WILL PROMPTLY PROTECT EACH AND EVERY RIGHT THUS POSSESSED BY IT AND PUNISH INFRINGEMENTS TO THE FULL EXTENT OF THE LAW.

BERT LUBIN
presents

ALLENE RAY

and

HARRY McLAUGHLIN

in

"WEST of the RIO GRANDE"

A Thrilling Western Comedy Drama,
the Sequel to "Honeymoon Ranch"

Story by
TEX O'REILLY

Directed by
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BERT LUBIN
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NEW YORK
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HELEN GIBSON PRODUCTIONS
Present
HELEN GIBSON
In
NO MAN'S WOMAN
Adapted for the Screen by Ford I. Bebee
from the story by L.V. Jefferson
Directed by
Wayne Mack & Leo Maloney
Distributed through
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--that have met everywhere with enthusiastic favor and praise--exhibitors declaring that their audiences have been delighted with the new faces and charmed by the fresh and interesting locales in which the action is laid.

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LET OTHERS CUT DOWN WE'RE BUILDING UP

There is no need here for any re-adjustment—for the foundation upon which we built was right to begin with.

Producers and Directors of the highest calibre have been attracted to our company—they have been quick to recognize the wisdom of its policies.

The W. W. Hodkinson Corporation invites comparison—picture for picture—with the product of any organization functioning today.

We offer to the exhibitors of America a release schedule of consistent merit—the works of the best talent in the industry.

Thus is solved one of the greatest problems that confronts the Showman: *here is an assured supply of quality pictures which will form the mainstay of your service.*

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PARTNERS OF THE TIDE
An Irvin V. Willat Production
A better picture even than his "Down Home," "Behind the Door" or "Below the Surface."

THE OTHER WOMAN
A J. L. Frothingham Production
A stirring mystery story with an all-star cast including Jane Novak and Joseph J. Dowling

A CERTAIN RICH MAN
A Benj. B. Hampton Production
A screen adaption of William Allen White's best known novel. Cast includes Robert McKim and Claire Adams.

THE LIGHT IN THE CLEARING
A Dial Film Company Production
T. Hayes Hunter of "Earthbound" fame, is picturizing the first of the world-read Irving Bacheller stories to reach the screen.

KEEPING UP WITH LIZZIE
A Rockett Film Corporation Production
An Irving Bacheller story with Lloyd Ingraham directing.

THE MAN OF THE FOREST
A Benj. B. Hampton Production
Another Zane Grey story.

EAST LYNNE
A Hugo Ballin Production
This is a picture that showmen everywhere are anxiously awaiting.

RECENT SUCCESSFUL RELEASES

THE TRUANT HUSBAND
A Rockett Film Corporation Production
From Story by Albert Payne Terhune

THE BRUTE MASTER
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With Hobert Bosworth

THE U. P. TRAIL
A Benj. B. Hampton Production
A Zane Grey Story

THE SPENDERS
A Benj. B. Hampton Production
From Story by Harry Leon Wilson

DOWN HOME
An Irving V. Willat Production

TO BE MADE DURING 1921

2—Cawwood Productions with Irene Castle
3—Hugo Ballin Productions
2—Zane Grey Productions
3—Benj. B. Hampton Productions
3—Rockett Film Corporation Productions
4—J. L. Frothingham Productions
3—Irvin V. Willat Productions

THEY'LL RECORDS IN

A HODKINSON RELEASE

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W W HODKINSON CO

527 FIFTH AVE

NEW YORK

ZANE GREYS STORY THE U P TRAIL OPENED TO CAPACITY BUSINESS IN BOTH WINTER GARDEN AND CLEMMER THEATRES STOP IT CERTAINLY IS MOST WONDERFUL BOX OFFICE ATTRACTION IN SPITE OF COLDEST WEATHER CONDITIONS EXISTING IN MANY SEASONS THIS ATTRACTION EXCEEDED OUR GREATEST EXPECTATIONS CONGRATULATIONS TO HODKINSON ON U P TRAIL

JAMES Q CLEMMER

145AM

A Benj. B. Hampton Production

ZANE GREY'S
GREATEST NOVEL
"THE U.P. TRAIL"

A Massive Picture of the Great West, with a Powerful Cast Including

ROY STEWART
KATHLYN WILLIAMS JOSEPH J DOWLING
ROBERT McKIM AND MARGUERITE DE LA MOTTE

DIRECTED BY JACK CONWAY ZANE GREY PICTURES INC

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NASHVILLE, TENN.,
JANUARY 12, 1921.
JAN15 1921

S.W. GROW, HODKINSON REPRESENTATIVE.
% PATHE EXCHANGE INC..
ATLANTA, GA.

ZANE GREY U.P. TRAIL BEST SO FAR PLAYED TO CAPACITY HOUSES EVERY DAY

HOOPER & JACOBS - STRAND THEATRE

WHAT THE PAPERS SAID

"A splendid entertainment."
—*Telegraph*

"Ought to go over in any house."
—*M. P. News*

"Pretty sure bet for the exhibitor."
—*Screen Opinions*

"The exhibitor is missing a good thing who doesn't book it."
—*Exhibitor's Herald*

"A real box-office attraction."
—*Wid's*

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ *Exchange, Inc.*

Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation
DESERT GOLD THE SAGEBRUSHER THE WESTERNERS RIDERS OF THE DAWN

SMASH YOUR THEATRE

A **Benj. B. Hampton** *Production*

"The SPENDERS"

from the novel by

Harry Leon Wilson

With an All Star Cast including

Joseph Dowling - Niles Welch
Claire Adams - Robert Mc Kim

Directed by Jack Conway

Produced by Great Authors Pictures, Inc.

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57 3NY XSJ11 1 EX
A CHICAGO ILLS 556P JAN 17

W W HODKINSON CORPN
527 FIFTH AVE NEW YORK

SPENDERS PLAYED TO RECORD BREAKING CROWDS OPENING DAY
BARBEES LOOP
743PM

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W W HODKINSON CORPN
527 FIFTH AVE NYC

WE CONSIDER YOUR LATE HAMPTON RELEASE THE SPENDERS A DESIRABLE CLASS OF PICTURE ENTERTAINMENT AND HAVE BOOKED SAME BOTH OUR LIBERTY THEATRES FRESNO AND SAN JOSE FOR EARLY RUN MORE PICTURES LIKE THIS AND WE CONTINUE ONE HUNDRED PER CENT HODKINSON EXHIBITORS

JAMES BEATTY
PRESIDENT LIBERTY AMUSEMENT CO

WHAT THE PAPERS SAID

"Entertaining,—very well produced,—cast excellent."
—*M. P. World*

"An amusing comedy."
—*Sunday Telegraph*

"It should go well almost anywhere." —*M. P. News*

"Promise them real entertainment."
—*Wid's.*

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
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Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation
DESERT GOLD THE SAGEBRUSHER THE WESTERNERS RIDERS OF THE DAWN

She Took A Whirl At Life

YOUR DAUGHTER—AND MINE

And the stagnant pools of village gossip were stirred by scandal

A story that thrills, holds, grips and startles with its downright humanness and originality. It is so true, so frank and so honest in its discussion of moral freedom that you wonder at its delicacy of treatment.

As a state right offering it carries the biggest and best line of advertising ever assembled on a production. Every bit of promotion material carries a strong advertising punch. It's a combination of wonderful picture and powerful advertising.

State Rights Only

C. B. PRICE CO., Inc.
1446 Broadway
New York City

A Drama of Women and Wild Oats

YOUR DAUGHTER—AND MINE

As adapted from Stanley Houghton's famous play "Hindle Wakes"

IT'S crowded with money-making values. It digs deep into the problem of morality and discusses it in such a way that the picture will be a tremendous sensation.

Just one of those pictures that not only has a thousand advertising angles, but one that will advertise itself so strongly after the first showing that it will jam every theatre it shows in.

Exchangemen who have seen it acknowledge it the strongest states right bet that has been offered to the territorial market in some years.

State Rights Only

C. B. PRICE CO., Inc.
1446 Broadway
New York City

'member
Irvin
Cobb's
famous
story ?

Well,
Goldwyn
presents

WILL ROGERS

in

"BOYS WILL BE BOYS"

Directed
by
Clarence
G. Badger

GOLDWYN PICTURES CORPORATION

MASTER *Your* MUSIC!

Fotoplayer installation lowers orchestra overhead

EMPRESS THEATER
E. A. GROSS, Prop
GLENROCK, WYOMING

November 16th, 1920.

The American Photo Player Company,
Denver, Colo.

Gentlemen:

I have done away with a 3 piece orchestra and your Fotoplayer now takes the place of a 5 piece orchestra, and we can play the pictures to the delight of the Patrons and make a poor picture look like a Special, which was practically impossible with an orchestra without expert musicians and a great expense.

I would advise every Exhibitor to install a Fotoplayer; there are no more troubles and your music problem is solved.

Yours very truly,

E. A. Gross

Quick shipments on all styles—The instrument pays for itself.

Write for our plan

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.—1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

Paul L. Turgeon, Rex Theatre, Green River, Wyo.
"I am certainly well pleased with my First National Franchise. It is my greatest asset."—THERE'S ANOTHER REASON WHY

There'll be a Franchise everywhere

The Screen's Most WinsomeComedienne

CONSTANCE TALMADGE

Presented by Joseph M. Schenck in Her Latest Picture

Mamma's Affair

Adapted by

John Emerson—Anita Loos

From Rachael Barton Butler's
Famous Stage Success
Directed by Victor Fleming

Watch It Go at the Big New York Strand

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

C. D. Cooley, Strand Amusement Co., Tampa, Fla.
"The First National Franchise assures me first-class productions at equitable prices. There is no better insurance for independent exhibitors."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Big Patronage Builders!

Dramas and comedies that will make money for you under any and all sorts of conditions! Look over this list and note the big stars and directors, whose names alone guarantee none but the highest class productions. If you haven't played them, do it NOW!

The Truth About Husbands

A smashing drama adapted from "The Profligate," by Sir Arthur Wing Pinero, and directed by KENNETH WEBB.

Whitman Bennett Production

Dinty

A Marshall Neilan Production
With Wesley Barry

A great, big picture that every one will love—full of thrills, laughter, sunshine and tears.

Unseen Forces

A Mayflover Photoplay Corporation presentation of the strangest love story ever screened.

Sydney A. Franklin Production

The Punch of the Irish

A comedy that carries a punch in every foot. Two rollicking reels of riotous laughter.

A Henry Lehrman Comedy

Love, Honor and Behave

A Big Special Comedy Feature in 5 riotous reels. Something more than a slapstick.

A Mack Sennett Production

The Scoffer

A Mayflower Photoplay Corporation presentation of a powerful drama of a man who defied God.

An Allan Dwan Production

Lionel Barrymore

in one of the most thrilling and powerful drama of the year, and a Whitman Bennett Special directed by Kenneth Webb.

The Devil's Garden

Toonerville's Fire Brigade

Not animated cartoons, but the famous artist's characters in real life, presented by Betzwood Film Company in 2 reels.

A Fontaine Fox Comedy

First National Attractions

Hoo-Ray for Charles Ray in "The Old Swimmin'-Hole," a special production made in his own studios and presented by Arthur S. Kane. It's taken from that old Home Poem by James Whitcomb Riley, and it'll take you right back to the good old days when you were a kid. It's a First National Attraction, directed by Joseph De Grasse.

CABLIK STUDIOS

FIRST NATIONAL PICTURES

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

JANUARY 29
1 9 2 1

Glooming the Industry

BEYOND any question the moving picture industry has its faults. In its structure there are weak spots. In its business methods there are definite wrongs. Its personnel is not one hundred per cent. efficient nor wise. Plays are produced that are not good entertainment, and stars are exploited who really are not stars. Its mistakes are evident. They are known to a very generous proportion of those engaged in our industry.

But are we on the brink of the precipice of ruin? Not by a jugful!

It is possible that in other businesses there may be faults also. In textiles, for instance, depression and chaos resulted from war conditions, but no one in that business has presumed to pronounce a definite and continuous weakness in the textile business. They have set their house in order, meeting conditions as promptly and as efficiently as is possible, taking their medicine and setting their faces toward success.

The gloom prophets have been silenced and effort has been resumed in that industry—why not in ours?

Whatever errors the picture industry may hold, one great fact stands out:

The American public must be entertained. Moving pictures are the most interesting and the least expensive entertainment for them. The public will continue to patronize theatres. Moving pictures will continue to be manufactured and distributed. The business will go on at least beyond the time when all those now engaged in it will have become indistinct and indefinite memories.

With this firmly in our minds the wisest course is to forget for the present the faults of the industry and look at its evident business virtues.

Beware the man who talks gloom. Gloom is the easiest commodity in which human beings can traffic. It takes neither inventive genius or extraordinary personality to start the gloom clouds rolling.

Gloom destroys energy. It obliterates initiative. It kills activity.

Gloom makes for unhappiness, for progress backwards, and for destruction and chaos in business.

When you meet a gloom spreader step on him and then promptly forget him and all that he says. Keep in the sunlight. March with those who are striding toward success. Don't be afraid.

Arthur James

Have You a Nice Little Merit Seal?

Naughty, Bad Film Makers Can't Have Lovely Seals Unless the M. P. T. A. of the W. Awards Them

Yielding to its emotional and understandable desire for prominence through publicity, the Motion Picture Theatrical Association of the World has, by the fair hand of its acting secretary, Mr. O. F. R. Bruce, written us a letter.

The stationery catches the eye, as it is heavy with slogans that urge one to song. For instance, think what Irving Berlin could do with the line, "Stories with a message, artists with a soul," if he had a banjo or an ukelele handy!

His syncopation of the word message naturally would fall on the syllable "mess," suggesting the messing into other people's business. The first stanza might begin—

Stories with a message—
A message signed by Quinn;
Stories with a message—
So evident, so thin.

Or if we select the alternate theme it might lilt trippingly like this—

An artist with a soul,
And with a form as well;
He'd take us to our goal.
Now wuddent that be swell?

We note with placid yet discerning eye that Quinn, though a heavy worker on the inside, is oddly missing from the stationery and strangely absent in the signature. Quinn is there, however, with both brogans on the commitay.

It became our cheerful duty last week to point out that the Motion Picture Theatrical Association of the World was in reality a personal organization, fomented and formed and furthered by J. A. Quinn, of whom our industry has already heard enough to satisfy its curiosity. We also expressed our belief that persons have associated themselves with the M. P. Theatrical A. of the W. under a misapprehension of its real status—that of an absolutely personal Quinn institution with invited and uninformed guests, pulling wires for him.

We note in the subjoined communication that one of its endorsers cited is "The Directors' Association." We happen to know that the Directors' Association, the big national body of which Charles Miller is president, has not endorsed the Quinnites or the M. P. T. A. of the W. and we are advised that they have no intention of doing so.

We hope that the other citations are closer to that pure spirit of truth for which the M. P. T. A. of the W. ought to stand one and inseparable until death does its part.

But on to the letter. Read it with care and note how our industry is to be shaved, saved and slaved. We do not vouch for a single paragraph of it, owing to the misleading statement about the "Directors' Association."

"We note your editorial in your issue of the 21st, entitled, 'New Big Five to Boss Our Industry,' and we have come to the conclusion that you are either being misguided or misinformed as to the status and the aims and purposes of the M. P. T. Association of the World.

"The M. P. T. movement was launched over two years ago at Los Angeles, when all of the exhibitors met and voted that it was time to start a house-cleaning campaign in the motion picture business. They elected Mr. J. A. Quinn, former producer and operator of many motion picture theatres throughout southern California, and who is now president of the M. P. T. Association, to lead in developing a national organization that would include the public, the press and all of those in the industry desirous of eliminating as far as possible the inefficients, incompetents, spendthrifts and other parasites that were sucking the very life-blood out of the business and making it almost impossible, especially for the exhibitor, to exist.

"All Los Angeles exhibitors signed up back of this movement, and shortly thereafter the Directors' Association, Los Angeles Advertising Club, The American Society of Cinematographers, the Los Angeles Film Exchange men and representatives of nearly every civic, social and business organization in Los Angeles enthusiastically joined in the movement and pledged their full support.

"Some of the individual leaders in the industry who expressed an especial desire to see this movement carried forward to a successful issue and who pledged their support are: Jesse L. Lasky, D. W. Griffith, Maurice Tourneur, Douglas Fairbanks, Mary Pickford, Western Vitagraph Company, Lois Weber, George Beban, Charles Chaplin, Hiram Abrams, president of the United Artists; Joseph Brandt; Sydney Cohen, president of the Motion Picture Theatre Owners of America; Sam Bullock, executive secretary of the Cleveland Exhibitors and now of the Motion Picture Theatre Owners of America; Sam Berman and Charles O'Reilly, officers of the New York State Exhibitors' League; Dr. Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion; S. L. Rothafel, E. J. Bowes, managing director of the Capitol Theatre; R. Alfred Jones and Joseph Plunkett, of the Strand Theatre; Eugene Roth, Sidney Grauman and many others of the leading showmen of the business.

"A large number of the foremost prominent Catholic, Protestant and Jewish organizations, including the National Catholic Welfare Council, which represents all Catholic activities in the United States and fifteen thousand men's and women's organizations; the Council of Jewish Women, Jewish Big Sisters, Protestant Protective League, and General Federation of Churches have actively joined the M. P. T. movement to raise the general standards of the motion

Make Pretty Pictures and You'll Get One!

They'll Make a Neat Bathroom Decoration or Might Help the Starving Children of China

picture screen and do all in their power to assist in stabilizing and establishing more equity and co-operation in the business.

"The M. P. T. Association intends to blaze the trail for creative effort and by wide and dependable publicity to get strongly back of and encourage those who are now in the business and those who are willing to enter the business and are ready and anxious to give to the exhibitor pictures that will entertain and that will build his patronage at rental prices that will enable him to regulate his admission prices so as to make regular whole family attendance possible. The M. P. T. Association has established the M. P. T. Merit Seal, which will be available to producers of worthy pictures regardless of whether they are members of the M. P. T. Association or not, and without any financial obligation to them outside of the payment of the projection room charges. The M. P. T. Merit Seal will be awarded by the Board of Merit, comprised of men and women of unquestioned integrity.

"In the paragraph in which you refer to the Reverend Dr. Watson, president of the International Reform Bureau, which sponsored the Federal Censorship bill, as butting in, you are misquoting the facts.

"One of the articles in the M. P. T. constitution provides for the securing of freedom from unjust and unlawful exactions, and this association invited Rev. Dr. Watson and his committee to the M. P. T. headquarters to suggest that it would be more practical and bring better permanent results to appoint, in lieu of Federal censorship, a group to represent the public, who would not be in any way subsidized by any political or other organization and who would represent and be paid by nationally recognized religious, civic, welfare or ethical organizations. Rev. Dr. Watson impressed us as a very human individual with no axe to grind, who is very sincerely desirous of having done the thing which will result in bringing to the screen what we all want—wholesome, artistic entertainment which the whole family can see and enjoy.

"Our organization, the personnel of which will always be composed of the most competent workers procurable and of experts, will get its support from the entire public. It will always be free both in theory and practice from any control or domination by any branch of the industry or any other group. The M. P. T. aims to interpret public sentiment, relying on its widely distributed local chapters for information and co-operation. The whole movement has been spontaneous. People are awakening to their duty of helping the motion picture by advocating higher standards and the elimination of the unfit picture. We are uncompromisingly opposed to censorship.

"At the root of the M. P. T. organization lies the conviction that the motion picture is more than mere entertainment, and that the men in the motion picture industry owe a duty to the public in setting and maintaining sound standards both in art and in ethics. Our attitude toward the picture is altogether friendly and constructive. We believe that both the public and the industry will be benefited by an organization which represents the public and establishes a permanent and helpful contact between the public and the industry. Very sincerely yours,

M. P. T. ASSOCIATION OF THE WORLD,
O. F. R. Bruce, Acting Secretary.

If Jesse L. Lasky, D. W. Griffith, Hiram Abrams, Sydney Cohen, Sam Bullock, Sam Berman, Charles O'Reilly, Dr. Hugo Reisenfeld, S. L.Rothafel, Joseph Plunkett and the others of the moving picture industry have endorsed Quinn and Quinn's organization, it was undoubtedly due to a misapprehension of the real nature of it. They scarcely would line up with Watson, who is the chief of the Federal censorship tribe, if they valued their good names in our industry. Watson was invited in after they were, and once in he got busy for an unlegal censorship as against the legalized form.

It is among the very early probabilities that once they are acquainted with Quinn's pet and personal desire to get into the saddle and through a hand-picked board dominate our business, that they will turn their faces from it and say so publicly. The industry can trust them to do that.

The letter speaks of parasites. What greater example of the parasite can be found than the man or woman on such a board for control of moving pictures?

The M. P. T. A. of the W. is an absolutely needless organization. Its entire tone is that of one dealing with a disreputable thing, and moving pictures are not disreputable.

The M. P. T. A. of the W. is worse than needless. If permitted to flourish it will assume a pernicious overlordship of a great business which is working out its own salvation with its own competent hands, growing better and finer and bigger and broader each year. No selected board in the world has the ability to evolute anything.

Fancy a body of volunteer reformers coming into our business and asking us to submit our pictures to a showing at our expense for the awarding of a "merit seal"!

Make nice, pretty pictures and you will be awarded the lovely merit seal by the M. P. T. A. of the W.!

When you get the lovely merit seal you can have it framed with a sprig of cowslip or watercress and hang it in your bathroom or put on the ice to keep.

When you get a lot of merit seals you will have enough for a mess and then you can give some away to the starving children of China.

The utter rot of the whole business is so apparent that it belongs either in the obituary department or the funny column.

We refer all who desire to know the exact status of Quinn and the M. P. T. A. of the W. to William A. Brady, president of the National Association of the Motion Picture Industry, who has had ample evidence of its meddlesome nonsense and who will put all misinformed persons right on it.

The Ghost Sits Down and Explains

By Monte Crews, Exhibitor of Fayette, Missouri

"You're Next!"

The Fable of the Prohibition Ghost

Wherein the Late Mr. George J. Saloon Has a Chat with Augustus Movie

By MONTE CREWS, Exhibitor

JUST a moment, Sonny, I want to have a *Talk* with you. I'm a DEAD ONE now, but I've lived in my time. You're a *Kid* now and you need a bit of my Advice. These here *Reformers* are *Riding* you now, and they'll *Get* you like they *Got* me if you don't take heed.

"Now, listen. They're using the same *Method* on you that they did on *me*.

"Once upon a Time I was a member of the Church.* I traveled in the best *Society* until some *Guy* got the *Idea* that there would be a lot of *Money* in puttin' me out of business. Now, this *guy* was called a *Reformer*. He couldn't *Swing* the whole deal by himself, so he called in a lot of the *Sanctified* and they elected him the *President* and *Treasurer*. He immediately put them to *work* soliciting FUNDS with which to pay himself a SALARY and hire a few Secretaries and Field Agents. Now, I want to tell you that this was a long time ago, and there being no Tax on the funds solicited there were a whole lot of GINKS who KICKED in with the Cush and the Funds grew into large amounts as well as the President's Salary.

Same Old Story

"Well, you know the Story. They found FAULT with me and KICKED me out of the Church. Secretly a Few of my fellow church Members followed me, and we lived a life of Joy. Of course, the members who liked and Followed me having Wives that were Enamored with the reform Idea, it wasn't long before the President and Secretary raised a Holler and Passed it on to the Old Women, and the result was that pretty soon we had to put in a few Opaque Windows and some Half Doors so that the church members could drink in Peace. That was the One big mistake that we made. We haden't orter of done It.

"The Politician, finding out what a cinch the Reformers were having with the Saloon, saw his Chance and pretty soon we were paying most of the Taxes of the Country. Of course, the Taxes were followed with High Licenses, and Cities got so they didn't collect any Taxes, they just collected the Saloon Licenses. It was less Trouble.

"Was it any wonder that we had to Sandbag a few Customers in order to pay our licenses?

Heavy Dough

"The higher the licenses went the more customers we had to sandbag. All the time the Reformer was WORKING the Old Ladies and a few Effeminate men to get all the Dough they could lay their hands on, as a Big Campaign was Coming Off and they were going to make the country Dry. In other words, run the Saloons out of business. Well, you know what Happened.

The Eighteenth Amendment

"A world war broke out and three million of our MEN went to France, leaving only a few congressmen and *all* the *Reformers* over here. Then the *Reformers,* seeing that all the *Men* were busy in France, Popped the Dough Bag and Prohibition was read into the Constitution.

"The Saloons was Closed Up and a lot of people got to payin' Taxes as never did Before. You know what's Happened to you since the Reformers didn't have the Saloons to Reform.

"The only Chance you have to Escape is that there have to be so many Different Kinds of Reformers and the Pickin's are so Good that they can't quite get Together on just how they are going to Reform YOU.

One Thing or Another

"They've got Mixed Up and Quarreling among themselves. Some Branches of the Society say Close you on Sunday, which is the same as Kicking you out of the Church; while others say Censorship, which is the same as Opaque Windows; while still others (the out of date ones) insist that you are a menace to the Public Morals, and the Real Live Ones are working along the Public Health Line. Look out for them. If they can Get their laws to Working they are the Guys that will holler 'GERMS' every time Johnny Jones has the Tummy Ache from eatin' too much red herring and you'll be sure to Draw a nice little Ban; slapped on you all the way from one week to three months, and you know how much money you take in when you are Closed Tight. Wake Up! You ain't no Chautauqua—Nobody guarantees you Anything.

Skyrocketing Taxes

"You are a well-to-do little Kid right now and I hate to see you Elected the Goat to fill my place. You *like* to be Praised by these Reformers and have them Pat you on the *Back* and tell you what Wonderful Educational and Propaganda Values you have, and then ask you the price of moving picture machines and How you Run 'em.

"Times have Changed, too. The Churches Adopt your business and Kick you out. They'll get Taxes so high after awhile on you that instead of charging a dollar a seat you'll be charging Five, and every time your Customer comes to see a show you'll have to Sandbag him or give him Knock Out Drops and take him into the Back Room in order to pay your License.

"You can go ahead to their Churches and Schools if you want to and help them raise some money, but if you ain't Blind you'll soon find out that you'll be paying the taxes and they'll be gettin' the Gravy to close you up with. And then how about your Lease when we get Sanctified movies every Sunday night over to the Social Center? Take me for a Horrible Example, sonny, and then take my Advice.

"When it gets to be unpopular for reformers to draw salaries and to solicit non-taxable contributions you can go your way in peace and we won't wake up some mornin' and see a new amendment to the Constitution which makes it a felony to 'manufacture, export, withdraw from bond or engage in the exhibition of said motion pictures except for religious or educational purposes.'"

That ain't no Bum Steer, brother.

M. C.

*EDITOR'S NOTE.—It is a historical fact that in the early days of the tavern in England the clergy attended to the manufacture of beer, ales and wine and, following a church service, announcement was made from the pulpit that the congregation would adjourn after services to the tap house, where the affairs of Church and State, which were closely allied at the time, were discussed over foaming tankards of the Monk's brew. Moving pictures are not in the same category with the saloon, but the same sort of warfare is being made against them and by the very same reformers, who need something to help them on the payroll.

November Exports, 21,146,642 Feet

More than $850,000 worth of moving picture films were shipped abroad during November, according to statistics which have just been compiled by the Department of Commerce. They show that during the month 17,400,646 feet of exposed film, with a value of $736,922, and 3,745,996 feet of unexposed film, worth $128,760, were exported. The total footage is 21,146,642 feet and the worth $865,682.

In unexposed film, our most important customers are England and Japan, only a half dozen countries importing American unexposed films at all; but in exposed films, while our best customer is England, other important customers are Australia, Canada and Argentina.

First Recapitulation of Contest Totals

WITH contests increasing in number everywhere, with great enthusiasm shown by exhibitors and public alike, with returns beginning to come in regularly, the National Star Popularity Contest of Moving Picture World, in which Associated First National Pictures, Inc., is co-operating, has reached a stage where the standings of the contestants can be published.

As was indicated last week, Norma Talmadge has an impressive lead over her competitors, a lead that has been steadily increasing day by day. Constance Talmadge, her sister, is found in second place and Mary Pickford in third place. Among the men Wallace Reid leads Charles Ray for first place by less than 1,000 votes, with Thomas Meighan running third. It's a great battle.

Here is how the first ten stand to date:

The Standing to Date

Norma Talmadge	14897	Wallace Reid	10537
Constance Talmadge	8131	Charles Ray	9635
Mary Pickford	6065	Thomas Meighan	6035
Katherine MacDonald	4866	Douglas Fairbanks	3973
Anita Stewart	3804	Eugene O'Brien	3940
Clara Kimball Young	2601	William S. Hart	3159
Marguerite Clark	2153	William Farnum	1678
Gloria Swanson	1955	Earle Williams	1482
Elaine Hammerstein	1903	Bryant Washburn	1008
Ethel Clayton	1514	Tom Mix	947

The results of nine contests are printed in this issue. They show Norma Talmadge winning five firsts, and Ruth Roland, Bebe Daniels, Anita Stewart and Gloria Swanson winning one first each. Among the men Wallace Reid wins five firsts, and Charles Ray, Eugene O'Brien, William Farnum and Thomas Meighan win one each.

An example of real pep, aggressiveness and efficiency has been shown by the Olympia Theatre, New Haven, Conn., in its conduct of the local contest. William A. Spragg has done for the Olympia something no other theatre has attempted—he sent in daily reports on the standing of the stars. All New Haven took an immense interest in the contest and polled a big vote.

Here are the New Haven results:

New Haven, Conn., Result

Norma Talmadge	1201	Charles Ray	998
Mary Pickford	734	Eugene O'Brien	764
Katherine MacDonald	577	Douglas Fairbanks	720
Constance Talmadge	548	Richard Barthelmess	656
Anita Stewart	462	Wallace Reid	570
Elaine Hammerstein	458	Thomas Meighan	166
Lillian Gish	298	William S. Hart	128
Marguerite Clark	292	Wesley Barry	107
Elsie Ferguson	237	Owen Moore	92
Carol Dempster	203	George Walsh	83
Ethel Clayton	144	Bert Lytell	59
Dorothy Gish	94	John Barrymore	52

Meriden, Conn., Result

Norma Talmadge	163	Eugene O'Brien	128
Mary Pickford	87	Wallace Reid	121
Elaine Hammerstein	53	William S. Hart	31
Pearl White	28	Charles Ray	27
Constance Talmadge	21	Elliott Dexter	27
Viola Dana	14	William Farnum	26

New London, Conn., Result

Ruth Roland	52	Wallace Reid	100
Pearl White	46	Douglas Fairbanks	23
Mary Pickford	22	William S. Hart	17
Norma Talmadge	18	Charles Ray	13
Constance Talmadge	11	Thomas Meighan	9
Ethel Clayton	6	John Barrymore	5

Grand Rapids, Mich., Result

Bebe Daniels	1693	Wallace Reid	1417
Norma Talmadge	866	Thomas Meighan	993
Mary Pickford	413	Charles Ray	658
Gloria Swanson	354	Douglas Fairbanks	489
Constance Talmadge	344	William S. Hart	233
Dorothy Gish	136	Richard Barthelmess	129

Shows Norma Talmadge and Reid Leading

Springfield, Ohio, Result

Norma Talmadge	594	Wallace Reid	390
Katherine MacDonald	111	Thomas Meighan	310
Anita Stewart	97	Charles Ray	103
Dorothy Dalton	76	William Farnum	87
Constance Talmadge	43	Bryant Washburn	46
Gloria Swanson	38	Eugene O'Brien	23

Ontonagon, Mich., Result

Anita Stewart	10	Wallace Reid	17
May Allison	7	William S. Hart	9
Mary Pickford	7	Tom Mix	8
Marguerite Clark	7	Johnny Hines	8
Dorothy Gish	7	Douglas Fairbanks	5
Shirley Mason	6	Charles Ray	4

Alpena, Mich., Result

Norma Talmadge	902	William Farnum	864
Constance Talmadge	552	Tom Mix	390
Pearl White	241	Wallace Reid	240
Katherine MacDonald	223	Earle Williams	112
Shirley Mason	157	Antonio Moreno	105
Bebe Daniels	134	Charles Ray	103

Leavenworth, Kan., Result

Gloria Swanson	21	Thomas Meighan	22
Mary Miles Minter	17	Charles Ray	18
Norma Talmadge	16	Elliott Dexter	15
Jean Paige	15	Wallace Reid	12
Bebe Daniels	10	William S. Hart	10
Dorothy Dalton	10	Eugene O'Brien	10

Kalamazoo, Mich., Result

Norma Talmadge	622	Wallace Reid	448
Constance Talmadge	201	Charles Ray	350
Marguerite Clark	153	William S. Hart	61
Mary Pickford	150	Bryant Washburn	58
Dorothy Gish	72	Thomas Meighan	12
Anita Stewart	26	Sessue Hayakawa	12

Lack of space prohibits mention of all the cities and towns now running the contest. The Detroit contest, in which eleven theatres and the Detroit Journal are co-operating, however, is especially interesting, as it promises great results. Norma Talmadge and Viola Dana are sprinting down the home stretch with the latter leading. Eugene O'Brien was still holding first place, despite an avalanch of ballots cast for Wallace Reid and Bert Lytell.

Mary Pickford's friends have rallied to her support in Wichita, Kan., and now she is in fifth place, close behind Gloria Swanson. Norma is leading, closely pursued by Dorothy Gish and Constance Talmadge in the order given. It's a great contest in Wichita and the public is all waked up about it.

Great results are certain to be obtained in Minneapolis and St. Paul. The St. Pioneer Press and the St. Paul Dispatch are going to raise thunder with the make-up of their pages and will be of inestimable value to the live publicity department of the Finkelstein & Ruben theatres in putting the contest over big. These two great newspapers, which are under the same management, have a combined circulation of 141,000 and give a twelve-hour service.

And the contest should go over the top with a bang in Cleveland, because of the interest the Plain Dealer, one of the biggest newspapers in the country, is taking in it. It is co-operating with twenty-three theatres. The Plain Dealer gave the contest a two-page display in its music and theatrical section on Sunday, January 16, using the advertising scheme that was so successfully tried by the Dayton Journal.

Industry's Drive for Starving Children Promises to Develop Impressive Results

MOTION PICTURE DAY in the Herbert Hoover campaign to feed 3,500,000 of Europe's starving children, is close at hand with every branch of the picture industry co-ordinating to make the drive for funds a tremendous success. Exhibitors throughout the nation have answered the Hoover call in a way indicating that the industry's quota of $2,500,000 will undoubtedly be raised without difficulty, thus insuring the salvation of at least 250,000 children who otherwise would starve before the next harvest in Central and Eastern Europe.

Not only are exhibitors in every section allowing the collection of funds in their theatres on Motion Picture Day—January 26—and are giving special children's matinees on Saturday morning, January 29, but a large number of picture houses are devoting in addition an entire day's receipts to the "Starving Children" fund. In many instances combination vaudeville and picture houses have joined forces with the straight picture houses in turning over their theatres to the welfare and charitable organizations affiliated with the European Relief Committee.

No standard plan for raising money has been adopted which would apply to every territory. In New York, for instance, S. L. Rothafel, chairman of the Greater New York Motion Picture Committee, has devoted the entire week of January 23 at the Capitol Theatre to the raising of funds for the starving children. Picture stars and other speakers of prominence will address audiences at the Capitol at every performance during the week, and collections will be made for the fund each day.

The same is true in New Orleans; every picture theatre in the city will devote the entire week of January 23 to January 30 to raising funds. E. V. Richards, of the Saenger Amusement Company, the regional chairman appointed by Mr. Hoover for Louisiana, has his territory well organized for the drive. In a letter to the Hoover headquarters, Leigh Carroll, state chairman of the European Relief Council in Louisiana, writes:

New Orleans Very Active

"Every branch of the local amusement field field is included in the personnel of the amusement committee, and we feel confident that handsome returns will be given headquarters from that source. Not only will the managers of all picture houses here give a special matinee, but they will permit speakers at all performances, will allow collections after each talk, will collect contributions from their employes, and further, each manager will make a personal donation to the cause.

"There are four vaudeville houses in New Orleans, and each one of these will furnish acts from their respective programs as added attractions to the picture program for the 29th. Heads of the film exchanges have pledged a free service of appropriate pictures for all houses."

Minneapolis Well Organized

In the Minneapolis territory Theodore L. Hays and the entire Ruben & Finkelstein organization have the campaign well under way. A report from Mr. Hays says:

"The Northwest has been organized for Motion Picture Day. The following is the personnel of the committees: Theodore L. Hays, joint chairman. Committee of United Theatrical Protective League: A. W. Steffes, chairman; Clyde Hitchcock, William Koenig, Button Meyers, Harry Dryer. Committee of branch managers: I. F. Mantzke, chairman; Max Weisfeldt, Charles Stombaugh, Tom Burke, J. E. O'Toole.

"Minneapolis and the Northwest is cooperating thoroughly with us in this movement. We have arranged through the Four Minute Men's organization, which carried the Liberty Loans to such success in Minneapolis, to speak in the seventy-two theatres of this city at each showing on Wednesday, January 26.

Women Co-operating.

"At each theatre there will be teams of young women, who have volunteered their services. These teams are to be captained by members of the Overseas League, who are women who served with the various branches in overseas work during the war. We are planning, through the cooperation of the Musicians' unions, to stage an immense parade the morning of January 26. All advertising of every theatre in the city will carry special reference to the Hoover campaign, before and including the Saturday matinee."

In the Northwest there is a well-organized movement to put the drive successfully over the top. Ray A. Grambacher, regional chairman for the Spokane district, has written Mr. Hoover as follows:

Three Midnight Matinees

"As chairman of the committee for this district I desire to report to you we had a meeting today at the Davenport Hotel, this city, and I have appointed the following members on my committee, representing the theatre owners of Spokane: Dr. H. S. Clemmer, Clemmer Theatre; Dr. H. C. Lambach, Clemmer Theatre; Charles Stilwell, Stilwell Theatres Company; J. W. Alexander, Majestic and Lyric theatres; E. Clark Walker, Pantages Theatre; Charles Packeritz, Empress Theatre; Mr. Terhune, Rex Theatre; O. D. Woodward, Woodward Theatre; Charles York, Auditorium Theatre; C. S. Crews, Hippodrome Theatre.

"It was decided to have a midnight matinee, starting at 11 o'clock, at the three largest theatres—namely, Pantages, Clemmer and Liberty. We will immediately start an advertising campaign with slides on the screen in every theatre in town. Also each theatre will advertise in its daily newspaper advertisement regarding the matinee. We are also going to endeavor to persuade the merchants to include in their newspaper ads a mention of the matinee."

In St. Louis the exhibitors have set themselves a quota of $100,000. Sixteen theatres there have agreed to give special shows on January 29, all the receipts of which will go to the fund. Local exchanges will donate a feature and comedy gratis for the shows. Operators, musi-

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Have You Heard About Little Mary Schaefer?

Have you heard of Mary Schaefer's vow? Have you the same realization of the necessity of feeding Europe's starving children that this sixteen-year-old girl has?

Mary Schaefer is the daughter of a moving picture cameraman. She lives with her parents at 713 Amsterdam avenue, New York City; and the vow she has taken, as her personal contribution to the cause, is this:

Until the last cent of the $2,500,000 is raised and put in the hands of the Motion Picture Committee of the European Relief Council Mary will eat and live on nothing but the meagre fare that her brothers and sisters of the Old World have to keep body and soul together. This meal consists of a small piece of bread, a spoonful of rice and a cup of cocoa.

The inspiration for Mary Schaefer's "sympathy strike" came to her after reading about the "Invisible Guest" dinner, at which Herbert Hoover and General Pershing were the hosts, when New York millionaires and their wives sat down on wooden benches at long, bare tables in the ballroom of one of New York's finest hotels and paid $1,000 a plate for the privilege of partaking of stale bread, rice and cocoa, served on tin plates and in cups.

How long must Mary continue her "sympathy strike"?

We Absolutely Have No Production

We Have Reproduction and Photographic Reporting of Plots, and Commerce Has Us By the Throat

By BARON HROLF DEWITZ

There is no production. What is commonly called production is the merest reproduction. The screen has not as yet evolved its own distinctive "metier," its own inherent mediums of expression. Antiquated stage models still serve the uses of screen craft, such as it is. The stock-in-trade of the stage is still being exploited in the studios under pathetically high-sounding names that mean nothing.

Photographically reporting the plot of a book or a play is NOT production. Adding gorgeous wardrobes, expensive furnishings, and fancy mountings does not alter the situation. Screeching from the housetops about all the attractions of the pre-eminently big show, and stimulating the shuttlecocks of super-exploitation around the entire outfit of super star, star author, star director, star superviser and star cast, assuming that they are all "there" and have done a good job, may sell the show handsomely, but it is not production. No matter how you twist and turn it, no matter what terms, what subterfuge you may employ, the photographic reproduction of the plays and books we see on the screen today is not, nor can ever be, production but plainly enough re-production. I hope I have made myself understood.

THE trouble is not that the "industry" is so young and so innocent of experience, poor thing! as many thoughtlessly aver. The fact that there *is* an industry is the real trouble. That the making of pictures has always been a manufacturing proposition controlled by men experienced in business, more or less, but delightfully ignorant of the cultural elements that must be embraced in production if we are ever to have something stronger on the screen than a cut-and-dried manufacturing process decked out in fancy labels and fine feathers under a gaudy burst of super-star sunshine!

The very presence of the "industry" is a menace. It spells "no trespass" to all original thought that is not in line with accepted mill practice at the studios, to any useful phase of experimentation not immediately saleable, to any highly individualized attempt at breaking routine and formula so as to establish creative values native to the screen, not imitations of theatric procedure. The "industry" says, in fact, "Here, fellers! are a bunch of orders for a line of goods that's in demand. Here are the star brands under which we manufacture. Here are the jobs and the salaries. Now, go to it, and let the fur fly."

Thousands upon thousands of pictures have been launched on this plan of merchandising—and sold, too, more's the pity. For the very fact that these shopworn trade goods can be made to sell with "art" labels stuck on, and the demand artificially stimulated where it does not exist, is the reason that "industry" thinks he is on the right track and turns down any proposition at all likely to make him wabble in this erroneous pet belief.

There is nothing the matter with "industry" as such if he would but confine himself to industry and stay industrial on a strictly commercial basis. But from the very beginning "industry" has insisted on projecting himself into the actual making of pictures, dabbling with bull-headed stubborness in something he never did know anything about and never will. This sordid interference made actual production not only impracticable but unthinkable. Since when the screen has been largely, if not wholly, a routine-ridden, re-productive rut craft, pure and simple, or rather as Fields has it, pure and simpleton, with no more claim to equality in the brotherhoods of the established arts than a stray cat or a lost cow. We do need a decent, well organized industrial body to make known and sell the finished work of the artists, something a bit more positive than gangs of movie politicians and jazz merchants, expert in the gentle game of stabbing one another in the back and kissing when they meet.

For this and many, many other reasons, the present way of outputting motion pictures still remains a trade the same as any other trade which insinuates its product into a tin can. The producer does not produce. He cans merchandise the same as all other canners. There is a factory formula for outputting movie merchandise according to specifications furnished by the box-office, and there are tacit forms of procedure. Whatever the popular demand may be—or may be construed to be—whether good or bad, silly or intelligent, stupid or hypocritical, it is instantly catered to by the producers without the slightest scruple the same as the demand in any other line of manufacture.

From the movie factory to the box office, and back again, chasing eternally forth and back in a narrow, shopworn groove, operating largely according to schedule and formula, varying the product by means of trade brands based on star sales values, and in turn "selling" the public by dint of the most sanguine exploitation stunts—such is the barren, threadbare routine of the motion picture that is manufactured and marketed the same as any other article of commerce.

Not all the pictures made are of this sort, but a high percentage of the lot are in this class. There are notable exceptions. There are happy "combinations-of-circumstance" productive of a superior order of manufacture, considering present standards. At rare intervals a picture appears that reaches out over the narrow rut of commercialized routine, and stamps itself upon memory as a better grade of cinema craftsmanship. And that is about all. Exceptional as these developments appear to be, the neutral critic must not forget that they are hatched in line with present commercial requirements without adding an iota to the proposition of endowing the cinema with its own native medium of expression distinctly apart from the arts theatric.

We have, unfortunately, not as yet reached the stage when pictures can be created, not manufactured; when pictures can be produced in sufficient number by veritable cinema artists capable of achieving works of art on the screen comparable in quality and importance with the work of the artists wedded to the established Fine Arts. Nor are we the least bit likely to attain this stage so long as the motion picture "industry" remains under the control of those who insist on running it into the ground on the factory principle, and whose ideas on the subject of the arts and the sciences are so nebulous that they could very likely not tell a Billikin from a Michelangelo! These smart people are of the very ilk that vulgarizes everything it comes in contact with. Even a finished product of carefully synchronized artistry like grand opera—the heritage of musical and histrionic genius building upon genius for generations—would soon be helplessly commercialized and debased were the management of it surrendered to those who manhandle the motion picture as a sordid trade, and stand swaggering in the way of its developing as an art on a plane with the accepted arts.

The star vehicle must go. *The stars must learn to go behind the picture in place of the picture going behind them with paste and scissors.* The star-director vehicle is a useless makeshift. No director needs being starred if he has a real picture, and if he has not, starring him is an imposition. The true director—not the commercial plot coach—stars the pro-

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Baron Hrolf DeWitz in a recent series of articles published by Moving Picture World, attracted international attention because of his frank handling of the subject of the American against the world idea in picture production. This article is first of several on the subject of production itself and was completed by the author before the present recognition of the elements of production which he discusses and cusses.—Editor.

INDUSTRY'S DRIVE

(*Continued from page 526*)

cians and the entire house staffs have volunteered their services. The theatres are: Missouri, Delmonte, Criterion, New Grand Central, West End Lyric, Shaw, Cinderella, Woodland, Loew's Garrick, Marquette, Grand-Florissant, Virginia, Arco, Eighteenth street, Broadway and Shenandoah.

Tag sales will be conducted in all the St. Louis theatres on January 26. At the motion picture ball in St. Louis on January 21 season passes to several of the prominent theatres will be sold for the Hoover fund. Ten per cent. of the profits from the ball will also be donated to the fund.

St. Paul Campaign

It took St. Paul's theatrical men less than an hour to set the machinery in motion. They elected B. C. Ferriss, publicity director for the Finkelstein & Ruben, chairman of their committee. They arranged for a printer to give them posters and paper free and to post without charge. It has been the practice in St. Paul, with its population of 234,000, to use at the outside 1,500 one-sheets in any sniping campaign, but on this occasion 3,000 one-sheets and 200 three-sheets were procured. Trailers and slides are working in each of the 35 theatres cooperating.

The next step was to obtain the cooperation of the newspapers. Just how strong they came through is evidenced in the Pioneer Press of Sunday, when a column story was used on the first page and an eight-column line with a two-column drop head on the front page of the dramatic section. They also carried a story in the news section Sunday and one in the women's section. The Daily News, the other St. Paul paper, carried stories on the front page, dramatic, club and news sections. Both papers will carry stories daily until the campaign is completed.

Street Stunts and Parade

The theatre men also enlisted the support of the St. Paul Association, the local booster organization, and obtained the support of 200 prominent club-women to solicit funds in the theatres. Speakers have been recruited through the old Four-Minute-Men organization and will talk in all the theatres in the afternoon and evening of January 26.

Employes Donate Services

Union projectionists, musicians and stage-hands will donate their services toward the staging of a special children's matinee in all of the theatres on January 29. Notice of these matinees was conveyed to 30,000 pupils in the public schools and 10,000 pupils in the parochial schools through a bulletin issued by the St. Paul Board of Education and he heads of the parochial school organization.

The theatre men have planned a series of street stunts which include a spectacular run by the fire department, scaling of the tallest building in the city with pompier ladders, a brigade of girl bill-posters and a mass band of 100 musicians to parade the streets.

Buffalo Plans

Michael Shea, of the Shea Amusement Company, which operates the Hippodrome, Criterion, North Park and Court Street vaudeville houses in Buffalo, N. Y., was recently appointed local chairman. It has been decided to give over the theatres for a drive on January 26, when, in addition to talks by prominent citizens, a collection will be taken in the houses. A special matinee will be given in the downtown houses on the morning of January 29, and in the afternoon a special show will be put on in all the neighborhood houses.

Stars Should Write Adler

Motion picture favorites who can aid the industry's Hoover drive by personal appearances at the leading New York theatres on Motion Picture Day, Wednesday, January 26, will kindly communicate with Bert Adler, 1457 Broadway, New York City (phone, Bryant 1058). Mr. Adler is chairman of the Stars' Appearance Committee, and as time is short appeals to the Moving Picture World to urge its player readers to write him immediately.

New York Replies to Philadelphia's Challenge with Elaborate Plans for "Save-a-Child Week"

PHILADELPHIA has thrown down the gauntlet to New York. The honor of raising the greatest amount of money during "Hoover Week" by any community for the relief of the starving children of Europe will go to the Quaker City, if her motion picture men have anything to say about it. Jules Mastbaum, president of the Stanley Company, uttered the challenge late last week, and clinched it by announcing that—simply as a starter—he would donate one full day's receipts from every one of the Stanley Company's one hundred and more theatres in and around Philadelphia.

Has Broadway and Greater New York taken up the City of Brotherly Love on the challenge? You'd better believe they have! Outstanding features of the campaign are as follows:

1. The week of January 23 will be "Hoover Week," or "Save-a-Child Week," at every theatre in Greater New York.

2. Personal appearances will be made by every star whose co-operation can be obtained, at every New York theatre on January 26, at both matinee and evening performances.

3. An elaborate midnight spectacle will be presented by Director Rothapfel at the Capitol Theatre, January 26, the principal features of which will be a chorus of 150 trained voices, a program of tableaux and a spectacular ballet, together with other exceptional features. This performance is to be given in recognition of all those who have saved the lives of twenty or more Europe's starving children by their personal contribution. Mayor Hylan, the heads of all departments of the city government, Adjutant-General Daly of the New York State Guard and Herbert Hoover will be present.

4. Five hundred thousand tickets, it is conservatively estimated, will be sold by the exhibitors of the city, the Red Cross and allied organizations during the "big week." In addition, exhibitors are planning to sell seats to matinee performances, up to the capacity of their theatres, redeemable at any time prior to April 1 and good for any matinee except on Saturdays, Sundays and holidays.

5. On Wednesday, January 26, and Saturday, January 29, every theatre in New York City will give a special morning matinee, the entire receipts of which will be devoted to the movement. The Saturday matinee will be a special children's performance, and the Capitol Theatre will be the scene of an elaborate children's entertainment which Mr. Rothapfel will supervise in person.

Arrangements are being made with every producer who has contracted for electric signs on Manhattan Island or elsewhere in Greater New York, to flash the appeal to New York's nocturnal merrymakers and pleasure-seekers every night before and during the week of the twenty-third.

Reformer Crafts Sharply Rebuked

Man Who Wants Y. M. C. A. to Pass on Pictures Runs Into a Stone Wall of Horse Sense in the District of Columbia

THE commissioners of the District of Columbia, while appreciating suggestions from any quarter regarding improvements which may be made in Washington, require no outside instructions as to their duties or as to their authority. This was made clear on January 18 to Dr. Wilbur F. Crafts, superintendent of the International Reform Bureau, and other reformers, who visited the District Building to tell the commissioners of the "vicious and immoral" movies which are now being shown throughout the country.

The announcement that the district commissioners knew their business came as a result of Dr. Crafts' attempt to tell Commissioner Hendrick, chairman of the board, of the authority that was held by the commissioners and how it should be used. The Corporation Counsel, Commissioner Hendrick pointed out, would tell the board just what its authority covers and, while he believed that only proper pictures should be shown in Washington, he did not consider that Dr. Crafts or any other one person was qualified to say just what pictures were or were not suitable.

At the beginning of the hearing Commissioner Hendrick announced that the reformers would be given just twenty minutes in which to present their case, as the board had another engagement at the expiration of that period. The hearing was held in his office instead of in the regular hearing room; many of the reformers went to the regular hearing room by mistake, with the result that only Dr. Crafts, Dr. Greeley, secretary of the Congregational Preachers' Meeting, and one or two others were present. As the hearing broke up, a dozen or more persons who had been waiting in the hearing room showed up, considerably disturbed over having missed the meeting.

Concerned Only with Morality

In opening his statement Dr. Crafts declared that he was concerned only with the "morality, not the intellectuality," of moving pictures. He claimed that he was interested in "every-day movies, not Sunday shows." "We are not promoting Sunday laws at all in the District or anywhere else," he said. "It is a great delusion. We are simply holding that moving pictures today are not fit for any day. They are not fit for Sunday or any day. Whether they should be shown on Sunday is not the question. Our proposition is to save, not to kill, the movies; to save them for better uses, to turn them from the baser to the higher uses. Moving pictures as they are exhibited in Washington today, the majority of them, are of criminal and vicious tendency."

Dr. Crafts asserted that the people of the city themselves have appealed for protection against such pictures. One hearing was held by the chief of police; under orders from President Roosevelt another was held by the commissioners, and a bill was put into Congress providing for censorship in the District, but was vetoed because the commissioners thought it imposed too great a burden upon them. "But the increasing criminality and vileness of the pictures," Dr. Crafts urged, "considered with the alarming 'crime' wave and the more serious though less obvious vice wave, makes it the imperative duty of the commissioners to provide for city regulation of moving pictures, pending Federal regulation, which the moving picture interests are blocking." This opposition, he insisted, is in direct contradiction to the attitude of the industry two years ago, when it favored Federal regulation as a means of escaping the necessity of having to comply with the regulations of 48 different states—a statement in direct conflict with the recorded facts.

Police Watch Pictures

Censorship of films shown in Washington was urged upon the board, but it was pointed out by Commissioner Kutz that the District was without funds for such work and that it would have to be done by the police, who, he said, keep a close watch upon theatres.

Severe criticism was voiced of a feature film now being shown in Washington which portrays historical events occurring in France during the revolution. The fact that the film was historical appeared to be its worst feature. "The whole thing is worse because it is historical," he asserted. "If a mere made-up story, it would not be half as bad."

This point of view appeared to escape the comprehension of Commissioner Kutz, who asked the witness if he had seen the show. Dr. Crafts admitted that he had never seen the film, but that he "had reports on it."

The work of the Board of Review was declared to be very unsatisfactory. The police department is now furnished with the decisions of the board and watches the local theatres to see that films are modified in accordance with its instructions. However, said Dr. Crafts, not all films are reviewed by the board, and anyway it has no authority to enforce its decisions, and is a body supported by the moving picture industry itself. He pointed out that cities and states frequently condemn pictures that have been passed by the board, or order changes upon their own initiative.

The use of the Y. W. C. A. and the Y. M. C. A. as board of review was suggested to the Commissioners. These organizations, said Dr. Crafts, could review scenarios and decide whether films were suitable for exhibition in Washington, and he spoke without the suggestion of a smile on his face.

Criticise Advertising Methods

Some of the advertising methods used by exhibitors here were also discussed by the reformers. In one case, said Dr. Crafts, a "cut-out" in front of a theatre, showing a practically nude man and woman, violated the law regarding the showing of improper pictures. He also insisted that advertisements in the local papers violated the law, and that in one case he telephoned to the papers and read the law to them, following which an illustrated advertisement of a film was withdrawn, and the exhibitor telephoned

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Duluth Reformers Given the Air

Attempts of the Duluth Better Films Committee, composed of a group of reformers, to foist rigid censorship upon the theatres of that city have met with failure.

An ordinance introduced in the city council by the committee last week providing for a board of censorship with absolute powers over all motion pictures to be shown within the Duluth city limits was declared illegal by City Attorney J. E. Samuelson. The censorship board, according to the provisions of the proposed ordinance, was to be chosen from the Duluth Better Films Committee.

In rendering his decision upon the ordinance, Mr. Samuelson said that the city is now operating under a regulatory provision that has jurisdiction over films displayed in Duluth. The new ordinance, he contended, was in direct contravention to the existing legislation. This would make both inoperative.

The move of the reformers to restrict the motion picture business in Duluth was opposed by the Duluth Theatre Managers' Association and by the United Theatrical Protective League, which comprises most of the exhibitors in Minnesota, North and South Dakota, Wisconsin and Iowa. President W. A. Steffes of the league personally led the fight against the ordinance.

Filing of Three Censorship Bills in Bay State Starts Second Battle Royal

OPENING guns in the battle over motion picture censorship in the Massachusetts Legislature were fired on Saturday, January 15, with the filing of three censorship bills in the House of Representatives. The first measure, filed by Representative Frank P. Phinney, of Hyde Park, provides for the viewing of films when complaint is made or for pre-view at the request of the owner or exhibitor. Exhibitors showing immoral films would be fined.

Censorship thus defined would be under the supervision of the state police. Hearings would be given dissatisfied appellants and they could carry their fight to the superior court. A charge would be made for the inspection of films. Children under 16 years of age would not be allowed at the "movies" unless accompanied by a guardian, except at educational shows.

Bills By Casey and Hull

The second measure, filed by Representative Daniel W. Casey, of South Boston, calls for the appointment of a director of motion pictures, a man who had had ten years' experience in the theatrical business. His salary would be $5,000 and he could appoint a deputy at a salary of $3,000. These men would view all films to be shown. A charge would be made for inspection. Hearings and an appeal to the courts are provided.

The third bill was filed by Representative Hull of Leominster in behalf of the State Committee on Motion Pictures, the organization which waged an unsuccessful fight for censorship in the Bay State last year. The 1920 bill went through both branches of the legislature but was vetoed by Governor Coolidge on the ground that it was unconstitutional.

Defects Remedied

The bill's constituional defects have been remedied in the bill presented Saturday. The measure provides for censorship under the direction of the Department of Public Safety. All films would be censored and stamped before they could be shown. The commissioner of public safety could appoint a deputy director at a salary of $3,500 and a sufficient number of officers to the division of state police to aid in censorship. Public safety men would have authority to enter any theatre at any time,

All bills provide that persons violating the provisions of the acts shall be punished by fines of from $50 to $100 for each offense.

Another Battle Royal

Indications point to a battle royal in the Massachusetts Legislature with opponents of censorship confident of success. However, the proponent forces are well organized and exhibitors and others opposed to censorship are making every effort.

Two other bills of interest to the film industry were filed. A bill filed by William P. Hickey, of Boston, follows: Section one of the general acts of 1915, is amended by adding thereto the following words: "provided that such cellulose acetate films are so identified by the words 'safety film' and the name of the maker of thereof stamped upon the margin of the film at intervals of not more than twelve inches."

Another bill by Mr. Hickey follows: "The provisions of chapter 791 of the acts of 1914 shall not apply to any cinematograph or similar apparatus that is so contructed that it cannot use films of the size and perforation used in standard theatrical cinematographs, and that is operated with only cellulose acetate films and with only an enclosed incandescent lamp.

Cheap American Pictures Face Serious Competition in South America, Says Day

AN entirely new situation confronts the American film exporter in South America as the result of changed conditions brought about by deflation, according to John L. Day, South American representative of the Famous Players-Lasky Corporation, who has returned to the home office after a six months' business trip to South American countries. Brazil, Argentina and Chile were visited by Mr. Day on his tour of inspection, considerable time being spent in the offices of Peliculas D'Luxo Da America Do Sul, a Famous Players-Lasky subsidiary, in Rio de Janiero.

"The day when the American exporter could dump any kind of film into the South American market has passed," said Mr. Day. "Falling exchange values have crippled the export and import business through South America to a large extent, with the result that the harbors are glutted with merchandise which importers are unable to accept because of falling prices and lack of markets.

"In addition, new factors have entered into the situation through the competition of German and Italian film exporters, who are making strenuous efforts to recapture the South American film markets which they lost at the beginning of the war. German exporters, in particular, have become important competitors and are offering all sorts of inducements to the Latin-American exhibitors and importers.

"The only manner in which the American film industry can successfully fight this competition is through the production of better pictures for South American distribution. The old rule of the survival of the fittest is certain to apply to trade conditions in the southern republics from now on, with the result that the brunt of the foreign competition will be borne by the cheaper grades of films.

"American companies producing and exporting the highest grade films are in a far better position to fight European competition, because of the tremendous popularity gained by the high-grade American pictures. Price cutting and the offering of special inducements to the importers and exhibitors by German companies will not endanger the prestige of the best American films, but it will make competition a serious matter for the cheaper films from this country."

Buenos Aires Exposition Indefinitely Postponed

The committee of the National Association of the Motion Picture Industry appointed to consider ways and means for co-operating with other industries in connection with the plans for holding an exposition in Buenos Aires has decided that in view of the indefinite postponement of the affair that nothing further can be done at this time.

A meeting of the committee was held on January 11 at the National Association. William Wright presided in the absence of Albert E. Smith, chairman, president of the Vitagraph Company of America. A report was presented to the effect that owing to the present conditions of American business and exchange, the success of the proposed exposition is extremely doubtful.

The exposition which was scheduled to be held in March had the indorsement of many of the leading organizations and institutions in the United States, including the United States Chamber of Commerce, many banking institutions and important trades and industries.

Producers Produce (and Exhibit); Exhibitors Exhibit (and Produce); and the Peace Dove Flies Over All

By MARSHALL NEILAN

THE calm that has come over the producer-exhibitor question during the first month of the new year indicates that the dove of peace now cooing so sweetly throughout the entire world, has verily built its nest within the confines of the motion picture industry.

There are, no doubt, various Astor and Alexandria hotel lobbyists who will make so bold as to argue my contention and in loud tones inquire: "Where do you get that peace throughout the world stuff and particularly in the motion picture business?"

Whereupon I shall take pains to elucidate in simple language prefaced by the remark that these lobbyists will pick the most infinitesmal fact to bear out their argument. For instance, in questioning my contention that the snow-white dove is cooing sweetly throughout the world, they will point to Ireland and say, "since when?"

Where Can It Alight?

They will say that there are 100,000 Italians trying to disconnect the heads from the respective bodies of 99,000 perfectly healthy Jugo-Slavs; 50,000 more Italian invaders getting a kick out of their attack on Albania; 300,000 Poles trying to make block-heads out of 600,000 Russians; 250,000 Russians, 150,000 Turks, 120,000 Greeks, 6,000 British and 60,000 French troops in Caucasus already in the w. k. state of hysteria; 45,000 French endeavoring to make the Syrians inhale gas instead of cigarettes.

They will assert that the entire Bulgarian male population has been mobilized to boil Greece, that China is torn by rebellion marked by heavy loss of queues, that the long-brewing revolt of the natives of Egypt is about to spatter the wallpaper of that community, that the Indian and Moslem world is about to back-fire against its ruler, that in Belgium the long arm of diplomatic relations with Holland has been yanked out of joint, that the Swedes are carrying the chip of the Aland Isles on their shoulders and bumping into the Finns with the hope of starting something, that—but then, as I have said before, some people will argue any point.

As to the Industry

Nevertheless I stick to my contention regardless of what others may say. I cannot be wrong for I quote no less an authority than Art Brisbane, who—in a recent editorial to his more or less 10,000,000 readers—enlightens them with the fact that peace has come and war is over.

As to the nesting of the peace dove in the motion picture industry, how can there be any question about that? Perhaps these lobbyists will insist that all is not settled between the exhibitor and the producer.

But how ridiculous is their contention! Of course, Zukor still owns one or two theatres; William Fox is still in some way associated with the theatres bearing his name; Dick Rowland has something to say about the Rowland and Clark theatres and—but nevertheless everything has been settled and the rights have been wronged.

MARSHALL NEILAN

"And while we have been attacking the producer for entering the exhibiting field, how about the exhibitors who are still producing."

Neither Here Nor There

Such is the inquiry of one of these silly persons who love to argue. And how equally ridiculous is this query! For instance:

Marcus Loew is an exhibitor, "first, last and always." Didn't he say so in the trade papers after he returned from a visit to the Metro studios on the West Coast?

Sol Lesser is not producing "Peck's Bad Boy" following his presentation of the Kellerman and Beban pictures! No sir, Sol is not producing "Peck." Irving, his brother, is, but not Sol! As to whether or not Col. Fred Levy, our popular southern exhibitor, is supplying the necessary finances in this producing proposition of Lesser-Irving, mind you, not Sol—I am not in a position to say; that is, not unless you ask me.

As to Bill Clune's interest in the Nell Shipman Company, I cannot admit that I can say this is so. Hence it is neither here nor there. Mr. Roth, the San Francisco exhibitor, has had his name mixed with that of Sam Rork, producer, it is true. But then Roth and Rork sound so much alike that such mistakes are easily made.

His Own Worst Enemy

"And how about your old pal Mack Sennett," demands this same inquisitive person.

I must confess that I have heard that Mack is interested in the new Mission Theatre, Los Angeles. The information came to me in a strange way. On entering the L. A. Athletic Club the other day, I found Mack pulling his nose and digging himself in the ribs.

"What cheer, old Turkish Rub, what's up?" was my query.

Come to Blows

"Go way," cried Mack, "don't butt into this fight! For two weeks I have been trying to corner myself about the rental of my new picture booked for my new theatre. I have come to blows with myself in the argument but I think I'll get my price," whereupon he bounced his head against the marble wall, exclaiming the while: "You robber, it's bandits like you that make it tough for us poor exhibitors!"

Mack is now like the man who is half English and half Irish—he is his own worst enemy.

But Peace Has Come!

But exhibitors and producers have declared an armistice and peace has come. After a wordy battle with many trade journalfuls of explosive letters, all evils have been corrected.

The producers are now confining their activities to producing (and exhibiting) and the exhibitors are busy exhibiting (and producing).

"Peace on Earth"—Brisbane says so!

"Peace among exhibitors and producers"—I have proved it!

May the dove grow fat and prosper!

Hodkinson Finds Anti-Film Propaganda Intensifying; Urges a United Defense

W. W. HODKINSON, head of the production company which bears his name, makes the following statement:

"I have searched in the columns of the press, both within and without the industry, for some constructive suggestions to meet the growing anti-picture propaganda. This propaganda has before this obtained plenty of publicity, but it has been mostly sporadic. The last two weeks, however, show an apparently concerted anti-picture propaganda. The daily press, the weeklies and some of the magazines are taking up the cry in chorus. Of course, we all know that much of this propaganda is just propaganda; that is to say, it is the expression of a partisan and special pleader. There is also in this propaganda something of the lynching spirit, which in a country like ours, where public sentiment is so profoundly influenced by the press, may at any time develop into an absolute danger and eventual disaster for the motion picture.

"Allowing for much ignorance, exaggeration and malice in the anti-picture articles, it cannot be denied that there is a sound basis for complaint. I shall not at this time attempt to trace the causes which I think are quite obvious to any thinking man within the industry.

"What we want to do now is to deal with the concrete and lately quite obtrusive fact of its existence. Are we on the inside going to trust to luck, hoping that this wave will subside as others have, with no particular harm done? Are we going to meet this propaganda by louder denial and by more personal criticism of the men and women whom we hold responsible? I believe that more than a mere palliative is required.

"This propaganda, whatever its source, is becoming powerful. The best method of fighting it is to remove every just cause for complaint. Such a course on our part is the only correct and constructive one. The thinking executives of this industry must unite and devise ways and means of first remedying the conditions which call for remedy; and, second, let the public know that we are capable of understanding and obeying public sentiment without being driven by agitators, moralists or reformers.

"Our organization has put itself on record in the public prints as recognizing the needs of united action against this propaganda. The anti-picture propaganda is is still rising. I think it is time for the leaders of independent thought in our field (and I regard the editors of our industry as belonging to that class) to get busy on this subject and assist in working out an honest and effective campaign against this propaganda—a campaign which begins by recognizing and abolishing every just cause of complaint against certain types of pictures."

Architect to Assist Northwest Exhibitors

Through the efforts of the United Theatrical Protective League, Northwest exhibitors will have the free services of O. K. Westphal, well-known architect and engineer, in planting new theatres or improving their old houses. This announcement was made this week by W. A. Steffes, president of the league.

Mr. Westphal is one of the most widely known architects in the Northwest. More than twenty-five of the largest theaters in the territory were designed by him. His unlimited time will be at the disposal of all exhibitors affiliated with the league without any expense being involved on their part. Matters pertaining to Mr. Westphal's new duties will be taken up at 324 Kasota Building, Minneapolis, the offices of the league.

Mr. Steffes announced that this innovation is only one of a series that are being planned to assist Northwest motion picture exhibitors to stabilize their industry. The membership in the league now includes 90 per cent of the exhibitors in the territory and he plans to make it 100 per cent shortly, he declared.

Film Renovating Plant in Bayonne Destroyed

An explosive fire of unknown origin destroyed on January 18 the building at Forty-third Street and Avenue E, Bayonne, N. J., occupied by the Universal Film Company and the Cello Film Company. Two persons were killed and eleven injured. The dead are Ethel Suckow, an employee of the Universal company, and Arthur Scott, a negro, an employee of the Cello firm. The building was used for film renovating purposes.

The fire, according to an investigation of the police, started in the plant of the Cello company. The first explosion, a monstrous one, was followed by a succession of numerous minor ones. The total loss was said to approximate $75,000. The police are investigating a report that the exits from the building were cluttered up with material.

Crafts Rebuked

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him that his theatre would abide by the decision. He then went on to detail the laws which were being violated in Washington and to tell the board what it could do, which brought about a mild explosion from Chairman Hendrick.

Question of Method

"The commission is entirely in sympathy with your purpose," said the commissioner. "It is true that only proper and suitable pictures should be shown in the District, but the question is not of our authority, but of the best method of proceeding. I do not believe that any person is capable of saying for a whole city whether or not a picture is suitable. We must use proper and sane judgment so as not to interfere with legitimate business."

The commissioner recommended that Dr. Crafts submit in writing any suggestions "not dealing with the immoral, but with the practical side" as to what laws are not enforced.

Good Work of Projectors

Power's projectors installed recently for the premiere of a big production at the Lyric, Astor, Longacre and George Cohan Theatres, deserve much credit, it is said, for the success attending the film's presentation.

The projectors were installed under the supervision of Will C. Smith, of the Nicholas Power Company. When it is taken into consideration that the houses are not ordinarily equipped for motion pictures, and that there were many obstacles to be overcome such as the rules of the fire department, the union and the Building Department, the success of Mr. Smith's undertaking and the showing he made is all the more commendable, it is stated.

D. W. Griffith to Erect and Operate a Picture Theatre in Philadelphia

To Philadelphia will go the honor of having the first moving picture theatre to be erected and operated by David Wark Griffith. Located in the very heart of the theatre district the new house will be built on lines that spell spaciousness and comfort. Every device for the successful showing of pictures, the convenience of patrons and the entertainment of the audience will be provided. Not less than $2,000,000 will be expended on the building. It will be called the D. W. Griffith Theatre, and will be the first in the country to bear the name of the well-known producer.

Under the name of the Philadelphia Properties Corporation the company has been organized and incorporated under the laws of Pennsylvania. Plans have already been drawn for the great building. The site will be the corner of Broad and Locust streets, facing Locust. The properties of 1401-1413 Locust street have already been purchased. Actual work will be begun on the project early this spring.

Philadelphia was chosen to be the home of the new theatre because of Mr. Griffith's associations with the city. During his recent visit to that city, on the occasion of the hundredth performance of his picture, "Way Down East," he declared that Philadelphia would always be regarded by him as a second home because of the fact that it was here that he "held his first job."

His aim in building a theatre of his own, he said, is to have it "so restful, so comfortable, with such music that even a blind man could enjoy the performance." It will be built, not with a view to competing with the present theatres of the city, but in order to show a number of elaborate Griffith features and other excellent productions. There will be a seating capacity of 2,600 in the theatre hall. Lounging rooms, rest rooms, spacious lobbies and other features are included in the plans.

California Amusement Interests Expect Hard Fight to Defeat Reformers' Plans

THE California State Legislature is now in session and already has under consideration a censorship measure introduced by Assemblyman Edgar Hurley of Oakland. Other measures in which amusement interests are vitally interested have been prepared and will doubtless be introduced at an early date. The reform element is working in full accord and it is known that there will be no less than six bills on Sunday closing and blue laws and three on censorship.

These bills all differ slightly in details, while having a common purpose, it being the idea that if one fails there will be another to take its place. The censorship measures embrace statewide censorship, the division of the state into two districts, Northern and Southern California, and municipal censorship.

Provisions of Measure

The measure introduced into the assembly provided for the censoring by the state of all moving pictures exhibited in California. Under its provisions the state superintendent of public instruction and the members of the State Board of Education would constitute a censoring body. They would pass upon all films to determine whether the same are such as to tend to debase or corrupt public morals.

If a producer wished to take exception to the decision of the censors he would have the right to appeal to a special board consisting of the governor, the attorney-general and the secretary of state, whose rulings will be final. Showing of a film not approved by the Board of Censorship would be a misdemeanor, punishable by fines.

Committee Appointed

The Allied Industries of California, which maintains quarters at 100 Golden Gate avenue, San Francisco, is taking prompt action on the matter and will leave no stone unturned to defeat this measure and others of a like nature that may be brought forward. A special meeting was held the first week in January and it was decided to engage special counsel and to appoint a committee to give its attention to state legislation. Judge I. M. Golden will represent the organization in a legal way, and the committee appointed consists of Herman Woober, district manager for Famous Players-Lasky; H. G. Rosebaum, San Francisco manager for this producing concern; Edward Baron, local manager for United Artists; Eugene H. Roth, managing director of the California, Portola and Imperial theatres; Ralph Pincus, of the Columbia Theatre; Irving C. Askerman, of Ackerman & Harris, western representatives of Loew's Inc., and Louis R. Greenfield, of the Kahn & Greenfield Circuit.

Governor Is Friendly

The members of this committee have since journeyed to Sacramento to confer with Governor William D. Stephens, who has at all times been friendly to moving picture interests and who gave their claims close consideration. Of couse, he was not in a position to give positive assurance in regard to what action the legislature might take on the measures under discussion, but he did give assurance that the investments of amusement interests would be safeguarded.

The committee was greatly heartened by this conference but it was deemed best to maintain a legal representative at Sacramento during the session of the legislature to watch all legislation. The members of the committee will also keep in close touch with the situation and will be in readiness to go to the Capitol on short notice. The work of the Allied Amusement Industries of California is not for the exclusive benefit of its members, but for the industry as a whole, and the earnest cooperation of theatre owners, producers, and film exchange interests, large and small, is being sought.

The expenses connected with the fight at Sacramento promise to be heavy and plans are being made to raise a suitable fund through the holding of a grand moving picture entertainment and ball in this city early in February. The appearance of a galaxy of stars from the Los Angeles studios is already assured and work on the plans for the big stunt has commenced.

Aronson Elected to High Position with Goldwyn

A. S. Aronson has been elected a vice-president of Goldwyn Distributing Corporation and appointed general sales manager, according to an official announcement. With headquarters at the home office in New York, he has assumed his new duties.

Mr. Aronson is well known to the trade in all parts of this country, particularly in the West, where he has a large acquaintance among the exhibitors. He is equally familiar with the Canadian market, having organized the Regal Film Company of Canada, in association with N. L. Nathonson. Regal handled the Canadian distribution of the Goldwyn product.

Early in 1919 Mr. Aronson sold his Canadian interests and became a member of the Goldwyn distributing organization in the United States, directing distribution in the territory from Colorado west. He has been conspicuously successful in inaugurating and carrying through an energetic sales policy in the Western States and has always won the confidence of those with whom he has had business dealings. Mr. Aronson was located in Los Angeles prior to being called to New York to assume charge of the national distribution of Goldwyn pictures.

The Great Lichtman Mystery

Is it the Editorial "We" Or Is He with Feist or No?

MOST of Al Lichtman's ups and downs in life take place in an elevator. The following conversation took place the other day in the lift of the building at 469 Fifth avenue, where he has taken an office in the same suite occupied by Felix Feist:

World Representative: "Is there any truth to the persistent rumor that you have joined forces with Felix Feist in some new enterprise?"

Lichtman: "We will send out a statement in due time."

World Representative: "Oh, then, you really have formed a combination with Mr. Feist?"

Lichtman: "Um—um—er, that is to say—I don't know yet. Nothing has been decided. I don't know if I will be allied with Mr. Feist. We have made no definite decision as yet. We will send you a definite statement in due time."

World Representative: "What are you doing now and what will you be doing between now and the due time of the forthcoming statement?"

Lichtman: "We are counting our money."

Goldwyn Pictures Corporation is releasing its picturization of "Roads of Destiny" from the play made by Channing Pollock based upon a short story by O. Henry with the same title. The play was produced by A. H. Woods with Florence Reed in the stellar role of Rose Merritt, portrayed on the screen by Pauline Frederick, and it made a pronounced hit both on Broadway and on the road.

Indiana Women Plan Legislative Bill to Censor Films and Prevent Sunday Movies

THAT some kind of a bill providing for a censorship of moving pictures in Indiana will be introduced during the present session of the state legislature, which is meeting in Indianapolis, was foreshadowed this week by events that transpired in the legislature and at a meeting of the legislative council of Indiana women.

Claude S. Steele, joint senator from Starke and Laporte counties, introduced in the state senate a petition signed by a number of residents of Starke county, asking that a law be enacted prohibiting the exhibition in the moving picture theatres of the state all burglary, robbery and barroom scenes, declaring that such scenes tend to corrupt the morals of children and charging that exhibition of such scenes is largely responsible for the crime waye which has been sweeping the state and nation. The petition also asks for a rigid censorship over all pictures to be exhibited within the state.

Organized opposition to any attempt to encroach on the Sunday laws in Indiana will be offered by the legislative council of women during the sessions of the legislature, according to resolutions adopted at a meting of about thirty-five women club leaders in Indianapolis this week.

Against Sunday Movies

The resolutions referred particularly to any attempt that may be made to legalize Sunday moving picture shows, and sets out that the women will vigorously oppose any such attempt. Mrs. Edward Franklin White, president of the legislative council, has appointed a committee, composed of Mrs. Felix T. McWhirter, of Indianapolis, Mrs. H. C. Sheridan, of Frankfort, and Mrs. E. J. Robison, of Indianapolis, to look into the moving picture question.

During the discussions it developed that a number of the women, including Mrs. Culla J. Vayhinger, who was active in the fight against moving pictures at the last session of the legislature, are strongly in favor of a state censorship law. Others spoke in favor of going at the matter by legalizing the national board of review.

Among other things, immoral moving pictures are largely responsible for immodesty among young women, according to Mrs. Vayhinger, who said: "I have no patience with the gray haired women who sit around and say 'Girls are not as modest as they were when we were young.' When they were young they never dreamed of buying their entertainment at a moving picture show. That is where the standards are set for the young women of today. The best way to obtain national censorship is to agitate state censorship. We must use the same method with the sensational moving picture show as we did with the trashy, yellow-back novel—get rid of it."

Legislature Besieged by Women Who Hope to Hamper the Moving Picture Industry

THE censorship fight in North Carolina is now at a very critical stage, and for the past several days Secretary Henry B. Varney, of the North Carolina M. P. T. O., has been in Raleigh, and in daily communication by wire with President Percy W. Wells, who, because of important business conferences, was held at home.

Since the day the Legislature met, now almost two weeks ago, the representatives of the Federated Women's Clubs, and several other organizations who are leading the fight for censorship in the State have been in Raligh, about one hundred strong and have besieged the members of the General Assembly.

Certain friends of the motion picture industry who are members of the present legislature and who predicted no imminent danger of the passage of the proposed bill, have, during the past week, sent out urgent calls to exhibitors and exchanges in the territory to bestir themselves immediately. The National Association of the Motion Picture Industry has offered to finance the fight against the censorship bill, but in accordance with a previous arrangement at the recent New York conference of all interests of the industry, no outsiders can come into the State to help defeat the measure.

The industry has an able ally in the Senate in A. F. Sams, of Winston-Salem, who had been until the recent Charlotte mid-winter convention, attorney for the State Association and is heavily interested in the motion picture theatre industry. Senator Sams resigned his office with the Association at the Charlotte convention, and has been placed on the Committee on Propositions and Grievances, before which the censorship bill will come for hearings.

Every exhibitor in the State, so far as can be ascertained, has addressed letters to senators and representatives, protesting against censorship in any form, and many have received replies which were very favorable.

Lieutenant Governor W. B. Cooper, a townsman of President Wells, has assured him that nothing will be done until a full hearing has been granted the exhibitors.

Projectionists Complain of Poor Ventilation

OFFICIALS of the Toronto local of the Moving Picture Operators' Union here appeared before W. R. Rollo, Ontario minister of labor and health, on January 14 to protest against the alleged poor ventilation in threatre projection rooms generally. They claimed that one out of every five projectionists in Ontario is suffering from lung trouble. and fumes from the carbon are held responsible.

They asked for the introduction of legislation at the coming session of the Ontario legislature to provide approved ventilation equipment for all booths. The minister was also asked to compel theatres to have drinking water in the booths.

On the same day Peter Smith, the Ontario minister of finance, who has jurisdiction over censorship in the province, announced that the privilege of appeal by social service workers from the decisions of the Ontario Board of Moving Picture Censors has been abolished, so that in the future there will be no "recall" of pictures. This means that after a picture has once been passed by the Ontario board there can be no further appeal by alleged moral uplifters.

The decision will not prevent the appeal of an exchange or exhibitor for reconsideration of a picture that has been condemned by the censors, it is understood.

Exploitation Appointments

Claud Saunders, director of exploitation for Famous Players-Lasky Corporation, has announced the following additional appointments to his staff: Arthur M. Vogel for the Seattle territory of Paramount pictures; Leon Bamberger for the Minneapolis territory, and Richard E. Riddick for the Salt Lake City territory. The three new exploitation representatives left New York for their respective exchanges last Saturday.

Censorship Battle Raging in Minnesota; Petition Signatures in One Handwriting

A DIVISION in the ranks of Minnesota Republican women, as the result of the action of 700 Lesueur County women in trying to force through the state legislature a high-handed censorship bill modeled after the Pennsylvania law and even more drastic in its provisions than Quaker State legislation, is predicted by Capitol officials at St. Paul.

Lesueur women presented the bill to the legislature Tuesday, providing for arbitrary censorship of film slides and stereopticons by state authorities. It carries estimated annual administrative expenses of $74,500. Three board members at a yearly salary of $3,000 would carry out the work. They would have 21 employes appointed by the governor. Provision is made for a fee of $2 for each 1,000 feet or less of film viewed.

The petition came to St. Paul with the apparent indorsement of the Lesueur County Women's Republican Club. A large number of signatures to the petition were in one handwriting, lending color to the contention of exhibitors that the movement is being fostered by a small group of reformers. Republican leaders of the state, quick to see an attempt of Socialistic Non-Partisan League members, ministers and radicals to use the party for ulterior purposes, promptly disclaimed any connection with it.

President W. A. Steffes, of the United Theatrical Protective League, announced that a Republican women's club will be organized in every ward of the Twin Cities, Duluth and other large cities of Minnesota and in every county of the state diametrically opposed to Sunday closing and censorship. They will come out openly as Republicans and opponents of reform. Steffes said also that within two weeks arrangements will be completed for flooding the legislature with 109,000 pieces mailed daily in opposition to censorship. He hopes to bury the Capitol post-office under an avalanche of mail and convince legislators of the real sentiment.

Several members of the legislature who have heretofore fought censorship bitterly have announced this week they will vote for it. They admit frankly they are afraid of the women's vote. Steffes declares that the plight of Minnesota exhibitors is the most desperate in history. The bitterest fight ever waged at the St. Paul Capitol is expected in February, when the bill comes up.

Bronx Showmen to Hold Ball on January 24; Many Stars Listed to Attend

The ninth annual big time vaudeville show and movie ball of the Bronx Motion Picture Theatre Owners Association will be held at Hunt's Point Palace, 163rd Street and Southern Boulevard, in the Borough of the Bronx, New York City, on Monday, January 24. Tickets for the affair are on sale at the ticket offices of all theatres which are members of the organization. Henry Cole, executive secretary of the association, is chairman of the ball committee. John J. Wittman is president of the lodge. On the ball committee are John C. Bolte, Morris Sussman, Harry Suchman, Edward Falter and Isador Rothman.

Bert Lytell and Rubye De Remer will lead the grand march. Among the stars and popular players who have signified their willingness to be present at the affaffir are Creighton Hale, Julia Swayne Gordon, Pearl Shepard, E. K. Lincoln, Gladys Leslie, Anna Luther, Gale Kane, Barbara Castleton, Montague Love, Guy Coombs, William Tooker, Romayne Fielding, Joe Smiley, Paul Pawzer and Olive Tell.

Goldwyn Names Mrs. Lee to Assist Ralph Block

Goldwyn announces the appointment of Mrs. Maron Frances Lee as assistant to Ralph Block, editor of the scenario and research department in New York. Her title is that of associate editor, and she will assume the duties of her position immediately.

Mrs. Lee has been in the New York scenario department of the Goldwyn Pictures Corporation for some time and previously was assistant editor for Pathé. She has prepared continuity for that organization and for Vitagraph, as well as for Goldwyn.

Her success in that work and her varied experience in editorial departments and the preparation of manuscripts for photographing have fitted her admirably for her new duties as assistant to Mr. Block

A Masterpiece of Comedy

A very adequate review and appraisal of the dramatic and financial worth of Charles Chaplin's newest, "The Kid," was published in last week's issue of Moving Picture World. You will see the opinions of the less active publications printed at a later time—when they awake to the importance of the offering, just as you as a World reader received an accurate appraisal of "Midsummer Madness" first in the World and later in the lesser publications. You, therefore, are acquainted already with our opinion of this new big fun making production. "The Kid," however, is to be accorded additional attention. Hence the following in paragraphs:

The Kid blends pathos with comedy with so rare a nicety that it starts tears and stops them with laughter.

The Kid in the person of little Jackie Coogan gives to the world a child actor with a real personality and a genuine ability to act.

The Kid is above all things human and its symbols afford dramatic moments that are absolutely new to the screen.

The Kid tells a real story, linking probability with the fantastic and whimsical so legitimately that its structure is built to last. Your children and your children's children will enjoy it as you do, because it will live as a great comedy presented by a comedian who is in all respects a very great artist.

The Kid is Charles Chaplin's greatest picture.

ARTHUR JAMES.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. P. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.
Member Audit Bureau of Circulations

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE service of our brothers in business, the so-called "Fan" Magazines, has been of the greatest value to the exhibitors, especially because of their stimulation of public interest in the stars and in the productions, but it took a Brewster to see the actual patronage attraction interest to be aroused by the use of colored covers for lobby display.

Brewster, who is more than a pioneer in fan publications, is now riding to greater successes with something like a million circulation with his Motion Picture Magazine, Motion Picture Classic and Shadowland, a trio of tributes to publication skill and an understanding of the public's desires.

Brewster has caused his cover designs to be contrived with a reference to their appeal to the public, and they stand out coverwise, just as they started out otherwise, from the mass of magazines offered to the public. This proved success with covers is now linked in the Brewster plan to the lobby of theatres, where the cover appeal is made to serve as an added incentive to the public to enter the theatre and enjoy the show. The Shadowland covers seem to be built for that very thing.

We have been advised of the adoption of the Brewster plan by an important firm, and we believe the idea is so feasible and so attractive that it will be utilized by live exhibitors to their own profit.

We are moved to congratulate Brewster on his farsightedness and his initiative in this instance as well as in the many other instances which have combined to make his success conspicuous.

The Pan-American Advertising Society is paralleling the work already done in this country by the Advertising Clubs of the World by supplying full and complete information to its membership regarding business conditions, markets, advertising media and other necessary data and in protecting its membership against the imposition of wild-cat schemers and bogus propositions.

The Associated Motion Picture Advertisers, with characteristic energy and promptness, got underway within a few hours after their co-operation was asked in the Hoover drive for the relief of starving children in Europe. Under the leadership of C. L. Yearsley, vice-president of the A. M. P. A., they are vigorously helping the New York City campaign which on January 26 will have its motion picture day simultaneously with a similar day throughout the nation. The Association is again proving its efficiency and the spirit of helpfulness which has made it honored in the industry.

The moving picture's contribution to the cause of starving Europe will be made evident on Wednesday, January 26. If you have omitted anything in helping to make this a tremendous and certain success—do it today!

Arthur Lang, for many years identified prominently with important activities in the moving picture industry and formerly associated with the Nicholas Power Company, has been chosen as secretary to the Pan-American Advertising Society, which has its headquarters at 38 Burling Slip, New York. Mr. Lang is especially fitted for his new work because of his wide acquaintance in South and Central America, his mastery of the Latin languages and his general business ability.

Mr. Lang in his new work carries with him the cordial good wishes of numberless friends, and Moving Picture World takes this opportunity to bespeak for him the success to which his abilities unquestionably entitle him.

Hush Money Should Be Plentiful

Somebody has called Clara Kimball Young the Lillian Russell of the screen. If he meant by this association of personalities that Miss Young grows younger, her architecture more svelte and her eyes brighter, I am willing to call the comparison correct. In fact he could have gone farther because in her newest picture, "Hush," Miss Young carries with her a sprightliness and verve that become her as well as her invariable poise, and her beauty is even more brilliant than before. Equity Pictures can be congratulated in having as its newest offering one of the greatest pictures in which Clara Kimball Young has appeared.

The story is modern, in a high social atmosphere, and its figures move in settings of beauty and gorgeousness. Apparently money was plentifully and wisely expended. The picture emanates an atmosphere of size and, too, that quality which is best described by that much abused word "class."

A most competent cast assists in the unfolding of a domestic drama of distress toward a climax which satisfies a legitimate public demand for happy endings. Clothed richly, acted well, titled with intelligence and wit, "Hush" provides an admirable vehicle for Miss Young. It is one of the satisfying big productions of the season.

ARTHUR JAMES.

Arthur Ziehm, of Goldwyn, Says No Need to Fear European Competition

RETURNED from a five-months' tour of European countries, during which he had exceptional opportunities to study motion picture conditions in Germany, France, Italy, Scandinavia, Spain and Holland, Arthur Ziehm, foreign sales manager for Goldwyn Distributing Corporation, is convinced that there is no reason for American film manufacturers to be alarmed over the possibility of serious competition from foreign producers. Mr. Ziehm's statement that Germany is far behind this country in the average quality of the pictures being made is particularly interesting in view of the reports circulated about Germany threatening to make a bid for motion picture supremacy.

While abroad Mr. Ziehm established Goldwyn exchanges in Holland, in Stockholm, to cover Scandinavia and Finland, in Milan, Italy, and in Barcelona, Spain. Another Goldwyn office is planned for Rome, Italy.

Few Americans Present

"The International Exposition in Holland was dominated by German motion picture men," said Mr. Ziehm. "With the exception of Goldwyn and Fox, American companies were not represented, and as a matter of fact the Exposition was international in name rather than character. One of the most interesting displays was that of an aeroplane camera invented by Germany during the war and now available for general use. Although I do not pretend to be a technical expert, this camera impressed me as being the best thing of its kind on the market.

"From Holland I went to Scandinavia, where the motion picture business seemed to be in pretty fair condition, about 75 per cent. of the current supply of films coming from this country. There is one theatre in Stockholm, the Paladium, that in the luxury and comfort of its furnishings compares favorably with the finest of our own theatres.

Changes Viewpoint

"My visit to Germany, where I spent a number of weeks, was particularly illuminating. There had been so much talk about the activity of German producers and the moderate costs at which they were making films that I would not have been surprised at finding conditions calculated to cause uneasiness among American picture men. Visits to a number of the principal studios in Germany and meetings with many of the leading representatives of the business in that country gave me a quite different view of the situation.

"With all due respect for the excellence of the work being accomplished by Lubitsch and May and one or two other of the foremost directors, I was soon convinced that the average German picture is far inferior to the standard being maintained in this country. Technically, our product is much better, not only in the direction of the players, but also in the matters of photography and settings. Here, of course, it must be understood that I am referring to the average run of pictures and not to specials such as "Sumurun," "Anna Boleyn" and other productions of its class.

Had Surprise

"One of the surprises of my visit was to find that some really good Wild West pictures are being turned out at the German studios. They recall the rapid-action type of melodrama popular when Broncho Billy was at the height of his fame.

"Most interesting, however, are the experiments being made by Decla in the cubist, futuristic and impressionistic method of motion picture expression. A new school of motion picture art is being tested, and whether it is destined to have a revolutionizing influence on the making of motion pictures in the future remains to be seen. Meanwhile, Ufa is specializing in mass productions, with a view to turning out specials that will be popular in all countries.

"A return to normal conditions in the marketing of our own product in Germany is forecast by the partial lifting of the embargo, effective January 1, whereby films from other countries may be imported up to 15 per cent. of the German productions. In my opinion the embargo will be lifted entirely during the present year, and there is no question about the German public being ready to welcome American photoplays.

SHE'S CUPID'S CAPTIVE
Betty Compson in "Prisoners of Love," being released by Goldwyn

"I was surprised to find that German exhibitors are far behind us in matters of presentation. One would expect to find musical settings at their best in Germany, but instead they are distinctly inferior to those we have become accustomed to in this country. This fact struck me forcibly when I attended the premiere of 'Sumurun' and visited theatres in Berlin and elsewhere that are ranked in the first class.

"From Germany I went to Italy, where I was received with the greatest cordiality by the motion picture men of Rome, Milan and other cities. Now, as heretofore, with the exception of the Goldwyn product, few American-made pictures are being shown in Italy. Without any prejudice, I may say that Italian producers have not kept pace with the progress made in American studios during the past few years, although they are turning out some impressive spectacles. Incidentally it should be noted that reports of revolutions and unrest in Italy have been greatly exaggerated.

Making Friends

"Much in the way of cementing cordial relations between film men of Italy and America may be expected from the coming visit of Carlos Amato, producer of the pictures presenting Pina Menichelli, the famous Italian star, and Baron Fassini, one of the leading officials of the Union Cinematographic Italiana, who will accompany Signor Amato to this country.

"Economic and social conditions in Spain and Portugal are very depressing indeed, and of course the motion picture business is suffering. I was in Barcelona when the general strike was at its height. All industry was tied up and shooting on the streets of the city was a common occurrence. Even at its best, the motion picture business in Spain leaves much room for improvement. There are few first-class theatres, and the exhibitors dominate the market to such a degree that film renters are unable to get a reasonable price for their pictures. Ufa of Germany and Italian producers sell at a low figure, but even with this competition about 60 per cent. of the film shown comes from America."

Louis Calhern, having completed work in Lois Weber's latest production, "Married Strangers," a special production for Paramount release, has hied himself to parts unannounced for a vacation. He expects to return the first or middle part of February when production will start on Lois Weber's next feature picture, the title of which has not been announced.

Alice Hollister plays the leading feminine role opposite James Kirkwood in the Gilbert Parker story, "The Money Master," now being filmed at Lasky's.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Love Light

(*Mary Pickford—United Artists—8 reels*)

M. P. W.—The story will excite unusual attention from the fact that Mary Pickford has made a departure in the interest of variety, a departure from ingenue roles of comedy, a change which many will welcome.

N.—Production overshadows the star who is not any too well cast.

T. R.—Another undeniable Pickford success is achieved in the screening of "The Love Light," which compares favorably with the best production sponsored by that well known star.

W.—They're going to like the production and Mary, too.

The Inside of the Cup

(*Featured Cast—Paramount—6 reels*)

M. P. W.—Is bound to create a sensation throughout the country.

N.—Conventional melodrama effectively staged.

T. R.—The picture will undoubtedly awaken widespread discussion, and obtain a good deal of free advertising thereby, a fact likely to add to its box office value.

W.—Good production and strong dramatic moments.

Outside the Law

(*Priscilla Dean — Universal-Jewel — 8 reels*)

M. P. W.—Thoroughly attractive to the eye and it is also exceptionally fine from a photographic standpoint.

N.—Best straight melodrama in many a day.

T. R.—Here's the sort of "action picture" you've been looking for—a combination of story, star, direction and cast, and every detail in the A-1 class.

W.—Mighty good entertainment, based on underworld stuff.

The Sage Hen

(*Gladys Brockwell—Pathe—6 reels*)

M. P. W.—There is a certain integrity about the whole production that will make the spectator willingly forgive its few lapses into conventional situations.

N.—A well produced dramatic story of the West.

T. R.—It is a heart interest story well handled, with a setting that will appeal to the men and boys and a story that will appeal to the women in the audience.

W.—Gladys Brockwell's work raises this above average.

The Lure of Crooning Water

(*Featured Cast—Stoll—5,725 feet*)

M. P. W.—This picture will stand on its own merits and might well be good average box office value.

E. H.—A simple but human triangle story that becomes absorbing through fine playing, direction and technical handling.

N.—Is solid entertainment and deserves recognition.

W.—Splendid production and very well directed; ending a bit too prolonged.

The Ranger and the Law

(*Lester Cuneo—Capitol—5 reels*)

M. P. W.—Wherever western fighting dramas are popular "The Ranger and the Law" will be gladly received.

E. H.—This is a typical Western, carrying a very generous measure of those elements of speed, bitterly contested fights and beautiful exterior views which delight the followers of this class of picture.

N.—Here we have a Western with a plausible story, good acting and fast and furious action, enough action to be the basis for a serial in fifteen episodes.

T. R.—Is a typical Western and abounds in fast and furious action and a succession of fights.

Someone in the House

(*Featured Cast—Metro—6 reels*)

M. P. W.—Can only be rated as fair entertainment.

E. H.—Considerable entertainment value, exciting and absorbing. An uncommonly good picture.

N.—Interesting crook story, well directed and acted.

T. R.—The surprise element is strong in this production, which offers so many unexpected twists and original situations that it stands head and shoulders above the ordinary run of crook dramas.

W.—Unusually good program picture but last shot needs improvement.

"Hides—and Go Seek."

Some conception of the life of the trapper in the frozen North, with the thermometer flirting with the zero point, is given in this picture. A different kind of trap is set for each animal, those of the muskrat and beaver being lowered through the ice into the ponds. The next morning, when the trapper makes his rounds, the traps are full of stiffly frozen bodies of the fur bearing animals who have paid the penalty of their lives for having the costly peltry coveted by mankind. Marten, ermine, fox, muskrat and beaver are caught. These pelts are traded by the trappers for food and phonographs and the necessary clothing at the general store of the Hudson Bay Company. The backgrounds are the snow laden forests of the North and offer artistic views for the camera. Hudson Bay Travel Series, Educational Film Corporation Release.

"In Dutch."

It's a comic opera land, this land of canals and dykes and windmills; of full skirted, be-capped, smiling maidens; solemn bloomer-clad youths and Edam cheese. The cameraman responsible for this travel film succeeded in catching the happy, placid spirit of the people and reproducing it on the screen. Many of the quaint customs portrayed are exceedingly picturesque. The reel closes with a particularly artistic shot of the sun setting over the sea, the foreground a forest of masts of the fishing fleet. World Wandering Series, Educational Film Release.

SCENES FROM NEW HALLROOM BOYS COMEDIES BEING RELEASED BY C. B. C. FILM SALES CORPORATION

The centre picture shows the height of nerve—yes, about fourteen stories or more. "Where's these high buildings we've been hearing about" asks the fellows in the scene at the right

"The Devil," Associated Exhibitors Film, Broke Strand Theatre Records

GEORGE ARLISS, in his screen debut in the Associated Exhibitors production, "The Devil," broke all records for attendance at the Strand Theatre, New York, at the premiere presentation of the picture.

The picture itself was given a tremendous ovation at every performance, it is stated, and the work of Mr. Arliess drew exceptional praise from many of the newspaper critics.

"Mr. Arliss has broken all records for the Strand Theatre on an opening day," said Mr. Joseph Plunkett, the managing director, at the conclusion of the first day's presentation. "'The Devil' drew more people into the Strand Theatre in a single day than any other production in the history of the house."

It had not been intended to release the picture for some time, but Moe Mark urged its immediate release and guaranteed to give it the finest presentation ever given to a motion picture in the city of New York. Under the direction of Mr. Plunkett a magnificent presentation was carried into effect.

Noted Ballet in Prologue

The famous Sergastchinko Ballet was engaged for the occasion. This troupe of dancers also appeared in the motion picture in one of the most dramatic moments of the play.

Fernando Guarneri, the Italian baritone, in a make-up resembling that of Mr. Arliss in the photo-play, sang the aria from Mephistopheles, and as a he concluded the dancers slowly emerged from a well concealed trap in the center of the stage.

It was understood that in the presentations being arranged for various parts of the country the same troupe of dancers and the prologue initiated by Mr. Plunkett will be used.

More than 154 advertisements, ranging in size from thirty lines to a half page, appeared in the New York newspapers in the week before the opening and the first two days of the week in which the picture was shown. In addition, electric flasher lights with a six color effect were distributed at prominent points throughout the city. No other exploitation was made. The lobby display consisted of a good collection of stills from the production and several oil paintings of Mr. Arliss in character.

At a luncheon tendered in Mr. Arliss' honor at the Astor Hotel on the following day he spoke freely of his experiences in taking up his screen career.

Reports from all the branches of Pathe Exchange, Inc., indicate big distribution of the picture in the first few months of its release. In every branch in which it has been shown the leading exhibitors of the territory have almost invariably conceded that the picture is one of the finest ever screened, it is reported.

Movie Producing Industry to Be Guarded Against Fires by Marshall Neilan's Blimp

A FIRE prevention plan which is not only expected to save thousands of dollars yearly in damages among the outlying forest districts of Los Angeles but which will protect motion picture producing studios and properties is now being arranged by County Fire Warden S. J. Flintham and a corps of engineers with the co-operation of Marshall Neilan.

Aerial survey of 360 square miles of mountain area surrounding Los Angeles from the Marshall Neilan dirigible "blimp," recently used in the production of "Bob Hampton of Placer," the Western spectacle, has already been started.

In Menaced Areas

Many of the largest studios and motion picture properties in this district are situated in territories which are marked on the County Forrester's map as being in the midst of the menaced areas. Included among these studios is the Marshall Neilan plant at the foothills of the Santa Monica range of mountains in the midst of thick forest growth.

Because of the difficulties of obtaining contours and directions in the almost inaccessible regions of the mountains where firebreaks are to be prepared, Warden Flintham has asked Mr. Neilan's cooperation in mapping and photographing the territory from the air.

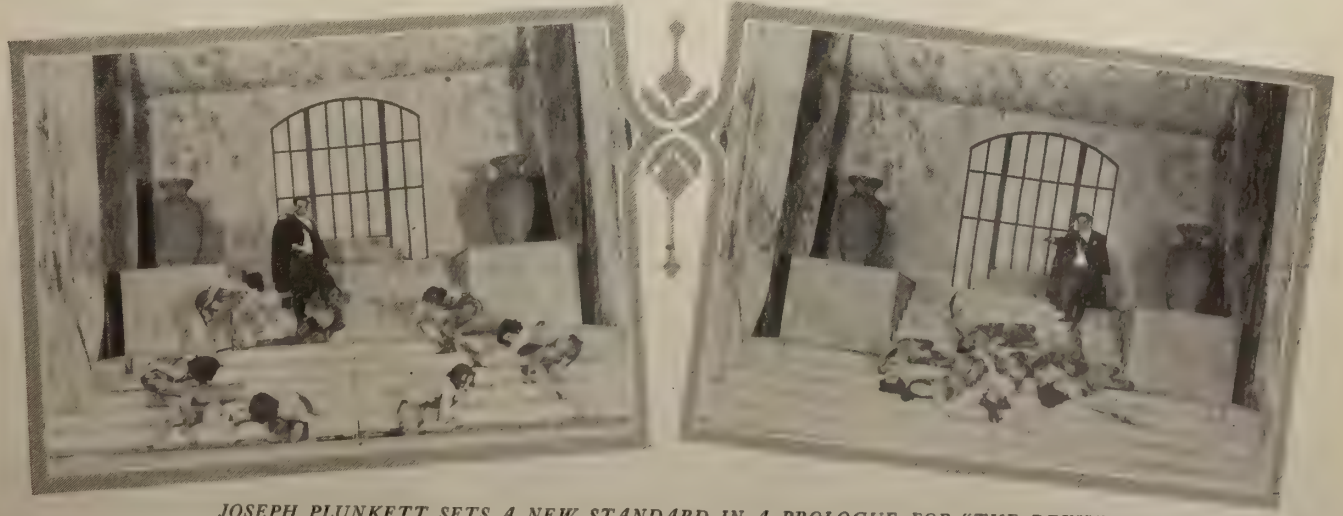
Drew Plans

This is the first time that plans of this kind arranged for the prevention of forest fires have ever been laid out from the air.

Following the completion of the survey from the blimp, Warden Flintham will work out with Mr. Neilan the details of a daily patrol by the airship and occasional fire-drills in which members of the County Forrester's staff and various members of the Neilan and other studio organizations will participate. The transportation of special fire-fighting apparatus via the "blimp" and observatory reports by means of wireless telephone, a receiving station for which was recently installed at the Neilan studio, will be among the features in the new method of minimizing the damages by forest fire.

Marion Davies has completed "Bride's Play" at the International Studios and will start on a new picture. George C. Terwilliger directed "Bride's Play" from the story by Donn Byrne. Joseph Urban is responsible for the sets.

Mildred Harris has taken a house in Hollywood, where she will live while making her current picture at the Louis R. Mayer studio.



JOSEPH PLUNKETT SETS A NEW STANDARD IN A PROLOGUE FOR "THE DEVIL"

Manager of the Mark Strand, New York, set a new mark for prologues when he procured the Sergastchinko ballet to reproduce one of the scenes from the play as a prologue to "The Devil," with George Arliss in the role he made famous. It was a wonderful spectacle, rivaling the glories of "Mecca" and "Aphrodite"

Baron Dewitz Story

(*Continued from page 527*)

duction, granting he has one, but he certainly does not allow the production to be used as a vehicle for starring him personally. The so-called "all-star" picture is at best a mere subterfuge. You can revive the old corpse and paint it to a semblance of life, but why sidestep real production with subterfuge? The independent producers are likely to find themselves with their backs to the wall gasping for breath if they cannot exceed present standards, good as they are, for they must be leagues ahead of the leading program producers when the big battle starts or the latter will floor them with inferior pictures. The eight dominant producer units now in the program field are not going to keep on hamstringing one another forever. When they pool their troubles under the same hat, I would not care to be an independent unless I had reached the stage of production that IS production, not reproduction. No form of "vehicular" exploitation, no makeshift, no subterfuge, no compromise of any kind will avail when the battle trumpet sounds. The big eight, who may roll themselves into one monstrous identity, can afford to make mistakes of this sorry caliber with a chance to win out, commercially speaking, by the sheer weight of metal and numbers. The independents cannot afford to make a single slip or miss a single bet.

Well, what's to be done about it? Personally, I have talked with several producers representing, I think, almost every angle of the industry except the custard-pie and slapstick school of drammer! Most of them are disposed to admit the situation substantially as I have stated it—when they find themselves cornered and no reporters are around to quote them. But they are not willing to make a single, solitary step forward to alleviate the situation and build up a new and better epoch from the ground up. Production costs are so tremendous, they say, that we cannot afford to experiment even where the chances are good for stealing a march on our competitors by so doing. Then they immediately proceed to make production costs still more idiotically tremendous by various makeshifts and hocus-pocus, when, by the expenditure of a modest sum, they could assure for themselves a radical departure from present mill practice, and also score a substantial success *artistically* on little money where there is only left a gambling chance of succeeding *commercially* on enormous capital. Some producers are routine folks—penny wise and crown foolish—and seem disposed to sneer down anything in the line of a serious, constructive proposition that might help them to burst the bonds of the very routine in which they will choke to death eventually.

Of the producers I sounded, some felt quite certain that they would go on the rocks without their coterie of stars on the plea that the public wants them, and that their rivals would pick up the stars in case they dropped them, thus creating a form of competition they could not hope to survive with merely better-made pictures. That is their idea of "production." Others were sick of star exploitation, still they preferred to look at it like a necessary evil that must be supported very much like a well-organized political graft. Again, there were producers who stood up for the "all-star" cast, not the old, faked ones, but live, new ones, I was assured. They were positive that that is what the public wants today, but when I pressed them for a basis of reason for their belief I got nothing beyond the thin fabric of mere opinion and "hunch," and even this residue was second-hand.

I was also in the company of the apostles from Olympus, who are ever breaking loose with mighty cries and lofty vows—strictly limited to advertising and press copy—proclaiming wonderful programs woven around the not so very recent idea that the "play's the thing." The devil, quoting scripture for his purpose, is a dull bat beside this little band of pathfinders, who seem to be wonderfully strong on copy and wonderfully weak on performance. The serial fellows and state-righters were busy at bolstering up fading fame with statements seeking to show that there is no reason on God's green earth why their stuff should not be just as good as the specials, but beyond that statement there was nothing to hang your hat on in the way of proof that the fond hope may be realized. Supposing the as-good-as hope takes the shape of actuality—what of it? There is junk in plenty on the market. Misplaced ambition is hard to bear, both ways.

Gone Far Enough

We have gone far enough down the line, I think, to sketch the general situation. From this angle, now, what do we see? A vast wave of human effort curling high, a multitude of human beings sucked along by the tow, a multitude of schemes and counter-schemes, of makeshifts and policies, of common sense and poppycock, like a swirl of seething, glittering foam bursting in the bitter brine as you look at it. But no matter how high the wave mounts, it breaks and spends itself with a mighty roar, as of a million shouting voices—the keen call of success mingled with the dull groan of failure—as it thunders down upon the same identical shore. The multitudinous momentum of moneyed weight, of calculated effort, *is all in the same direction* of "putting over" the show at all costs, impelled by the same identical motive to "bring home the bacon." *Not a single cross-current stemming the monstrous tide with the strength of a clean-cut ideal—an ideal intelligently based on production for production's sake by a man who has the guts to go through with it, and who does not do his thinking with his stomach!*

To all of which the anvil choir will chant a burly protest, and point with pride to the box-office successes of the trade, rolling out a list as long as your arm. We all know what is going to be on that list, more or less. Certainly, here is entertainment with a vengeance; here is incontrovertible proof of what the people want; here is the make-good record of the "industry"; here are the fellows who did it, even though they know nothing of the arts, so all the more credit to them for "putting it over" like good showmen.

The anvil choir is right, so far. The list is accepted in advance, unread. I have seen them all, I think, and enjoyed some of them. I have also enjoyed the circus, the vaudeville stunts, the cabaret, the side-show and so on down the fence to the Coney Island school of amusement, but I have never met anyone responsible for these forms of popular entertainment who claimed that they were artists, in the professional sense of the term, just because they succeed in amusing great masses of people. This is precisely the function, also, of the commercial motion picture, and while there is of necessity a certain difference in the methods pursued between the circus and the cinema, they are both very much alike when we come to measure the distance that separates each of them from the domain of the established fine arts, the sciences and the cultural professions! While there is very little actual difference between the various brands of the commercial cinema, there is a good deal of active *differentiation*. The degree of variation sometimes swings to the extreme of establishing what may be called an innovation, and it is really unfortunate that so much skilled effort should end right there, mired in the slough of commercialism, when the same degree of effort adjusted to artistic production might mean a conquest.

This rather ambiguous situation is precisely what misleads many observant judges and induces them to see progress where there is only progression in a circle. From this angle they are easily influenced to view the "industry" as bounding ahead from one stage of success to another; to regard the latest and newest "attraction" as inevitably the best ever; to fancy the gaudy, costly shows of today as being leagues in advance of less flashy predecessors; to cordially encourage themselves in the better, when only skilful *differentiation* of the same identical thing can honestly be said to exist.

(*The second article by Baron DeWitz will appear in an early issue of Moving Picture World.*)

Ah, the Newer Screen Drama

Allan Dwan, the motion picture producer, has devised a plan whereby he can beat the high cost of production.

The idea is to do away with sets and actors.

Any star may have the idea for nothing. All that is needed is a star and a black drop curtain. Any scenario will do, and it is of no importance how many characters are mentioned in the script. If it calls for a fight scene so much the better.

The following will give an idea of the desirability of the thing:

The Story

Far away on the Island of Bing Bing lived a beautiful maiden, Toy. (Close-up of star.)

There was no one in the world she hated with the same hate she hated her father, Li Sue. (Close-up of star registering hate.)

But in many ways her life was full because of the wonderful mother love of her mother, Ming. (Close-up of star registering content.)

She secretly had a lover—Bill, a manly sailor lad. (Close-up of star registering love.)

But on the schooner was a burly sailor—Luke, who coveted Toy and threatened to expose the lovers. (Close-up of star registering mental agony.)

One night he conspired with Li Sue, and agreed to buy Toy for a package of jelly beans. (Close-up of star registering fear.)

NOTE—The great fight scene.

But Bill comes to the rescue and knocks Luke and the father on the jaw. (Close-up of star backed against the wall registering glee.)

And thus in the golden glow of a Chinese sunset do the lovers find happiness. (Close-up of star registering happiness.)

Slow fade. "Finis."

Theatre Owners Chamber of Commerce Does Not Favor Films of More Than Six Reels

AT a meeting held in the Hotel Astor recently the Theatre Owners' Chamber of Commerce, representing more than 500 theatres in New York and New Jersey went on record as disapproving the production of features exceeding six reels in length.

The objections to long productions, as stated in the discussion that took place, were, in substance: That they break up the schedules of houses that work on the basis of a specific number of shows a day; that they cost the exhibitor more to play; that they cost producers more to make—an additional expense not warranted by any additional value to the exhibitor; that in the case of houses which make a policy of showing vaudeville, particularly, many fine features which might otherwise be booked are kept from being shown because of such excessive length and consequent interference with the rest of the program.

The stand of the Chamber was decidedly not against the producers of long features, for, as was pointed out by some of the staunchest proponents of the motion, the art of the silent drama has been brought to some very high points in notable examples of lengthy productions.

But, according to the almost unanimous sentiment of the exhibitors represented, long pictures add nothing to the attractiveness of the box-office, and most of the stories which have been shown in seven, eight or nine reels, could just as easily have been shown in five or six reels, without destroying the artistic value of the picture or hurting the place. Indeed, the opposite view was taken by many of the members who held that even better pictures would result by an adhesion to the policy of five and six reel features.

Among other matters which were taken up at the meeting were the report of the ball committee, which showed that the affair at the Astor the night of January 15 was a huge success financially, netting the organization close to $4,000.

Resolutions also were passed thanking the committee consisting of Messrs. Goldreyer, Barr, Steiner, Ganisboro and B. S. Moss for their work in behalf of the ball, and by unanimous action of the members a committee, consisting of Messrs. William Brandt, W. A. Laundau and J. Mannheimer, was appointed to purchase suitable gifts for the ball committeemen and for Harry Reichenbach, whose splendid contribution to the Chamber as director of publicity for the ball helped make the affair the success it was.

English Producer Coming

George Clark, producer of the George Clark Productions, released through the Stoll Film Corporation, will arrive in New York in the near future, to make his own productions.

Leila Lewis is due here shortly to open publicity. Temporary offices for this new unit will be with the Eve Unsell Photoplay Staff, Inc.

Movie Ball in St. Louis

A spectacular Movie Ball will be held in St. Louis, Missouri, January 21, according to word received from the Standard Film Company. Some of the most popular stars are expected to be present.

The ball will be sponsored by the St. Louis Film Board of Trade. A feature will be the beauty contest of which William Goldman, general manager of Paramount Missouri Corporation, E. L. Stokes, of the St. Louis Post Dispatch, and Mayor Kiel of St. Louis, will be judges.

Florence Lawrence, at present producing "The Unfoldment," has offered a place in the cast to the winning contestant. Barney Rosenthal, of the Universal Film Company, Floyd Lewis, of Realart, Joe Desberger, of Robertson-Cole, Richard Fox, of Select, and Barney Fegan, of the Standard, are on the entertainment committee.

Show Big Business

The New York offices of the Allan Dwan Productions say that there is nothing whatever to the rumor that Mr. Dwan would direct Douglas Fairbanks in "The Three Musketeers," for the simple reason that he is completing his second Associated Producers' release, "A Perfect Crime."

Bert Adler, representing Mr. Dwan, states that this producer's "Soldiers of Fortune" has grossed $397,582 in the United States and Canada up to last Saturday, January 15, as Realart's books will show, and that "The Forbidden Thing," released in November, had grossed $178,510 at Associated Producers to January 1.

The picture released this winter had in two months achieved almost half the business, according to these figures, of the picture that has been showing since October, 1919, the so-called "prosperity winter".

A PORTRAIT OF CHARM

Leatrice Joy, Goldwyn player, who is now in "A Tale of Two Worlds." There is a marked resemblance shown in this photograph to Ethel Barrymore in her earlier days

New York Bank Recognizes Industry by Electing Schenck to Directing Board

JOSEPH M. SCHENCK, producer of Norma Talmadge and Constance Talmadge productions for Associated First National Pictures, Inc., has been elected a member of the board of directors of the East River National Bank of New York, which is closely affiliated with the Bank of Italy, in Los Angeles, credited as one of the strongest independent financial institutions in America, with assets in excess of $150,000,000.

This probably marks the first entry into the higher service of the banking world of a recognized representative of the motion-picture industry. Executives of several large organizations describe it as a practical and prophetic move by a leading bank to equip its directorate with experienced advisory services in turning toward an industry that has risen to fifth place in American business.

Dr. A. H. Giannini, president of the East River National Bank, made the announcement of Mr. Schenck's election with the statement that it was, in the minds of himself and his fellow-officers in the institution, the most direct and certain means of obtaining the knowledge they sought of the motion-picture industry, and is recognition which Mr. Schenck merits and deserves as one of the most prominent producers.

One of the chief comments made by officials of motion-picture organizations in New York was on the close relationship between that institution and the Bank of Italy, in Los Angeles, in which is seen a double significance, inasmuch as New York is the financial and distributing center of the film world and Los Angeles is the producing center.

It is quite generally known that from time to time various independent producing units, particularly well-known stars and directors, have sought financial assistance both in Los Angeles and New York, and particularly through the Bank of Italy, and that applications of this kind have reached interesting proportions.

While certain of the big financial groups in the East have entered the motion-picture business through their own privately controlled banking connections, and for the purpose of personally conducting motion-picture enterprises, the action of the East River National Bank marks the first instance wherein an independent financial institution has sought to obtain for itself the information that will enable it to treat intelligently with present and future motion-picture accounts.

To Mr. Schenck the request by Dr. Giannini and his colleagues that he accept the appointment came as a surprise. He looks upon it, not as an exclusively personal compliment, but as a tribute to an industry which the world of finance heretofore has regarded as lacking in the things necessary to make it a substantial and tangible banking proposition.

Future Progress of Pictures Depends on Development of Screen Literature

WILLIAM DEMILLE, whose latest Paramount special, "Midsummer Madness," is one of the successes of the screen year, is convinced that the development of the motion picture from now on depends upon the development of a screen literature itself—stories conceived, executed and told for the screen.

"That is why," said Mr. DeMille, "men like Sir Gilbert Parker, Edward Knoblock, Avery Hopwood, W. Somerset Maugham and Cosmo Hamilton, who aided me in adapting 'Midsummer Madness' from his book, 'His Friend and His Wife,' are coming into the work. They have seen that there is something worth studying—a new form of expression, a new art being born.

"We motion picture people are the servants of the public. The drama serves now a relatively small public, so the picture must be developed—but consider what we are up against! Most of the people who write for the screen don't know anything about writing—they are not authors—they are 'hacks,' or authors who have allowed themselves to become 'hacks.'

Some "Condescend"

"Most real authors don't know anything about the screen. When the average author comes in he comes rather as a condescension. He is like the violinist who doesn't know how to play the piano. He comes into the room where a little fellow is trying to play and making an awful noise, and declares: 'that music is horrible!' and everybody agrees with him. So the violinist sweeps the little fellow off the piano stool and like a great artist, stoops to play—to express his soul on an instrument he doesn't know anything about. He finds that the results produced are not so good as those of the little chap, who knows less about music and more about the piano.

"This has been the condition of the great author who came to the motion picture and said: 'You gentlemen know nothing about this—let a great artist show you how to do it!'

"But the real authors who are coming in today are willing to be convinced that there is something they don't know.

Be Interesting

"It would surprise you if I gave you any idea of how terrible the first scenarios of some great authors are. But these authors had the wrong idea. No man ever made a success of anything by writing down to it. I never found in any art that it was necessary to write down to the public. The best art paid the best.

"People who try to write plays whether for the stage or screen and who lack the one quality necessary to success—the ability to be interesting—are not fulfilling the functions of either the stage or screen, which function is, primarily, to be interesting.

"People who fail to interest say: 'The public is a very low type—we have a wonderful grasp of humanity, yet the darned fools don't like our work!' But I have discovered that if you will be interesting (which the people have a right to demand) no excellence of literary value ever made a play fail. It is the absence of interest that makes the play fail; if the play is a really good play, it does succeed. By a play, I mean a story which finds its best expression through physical action on the stage; that is, drama. The greatest dramas never succeeded on the stage because of literary value and no amount of literary value will make a bad play succeed."

Eight Incorporate Early in New Year

With eight companies incorporating and entering the motion picture business during the first three days of the year, business started off briskly in New York State. The companies, together with the amount of capitalization and the directors, are:

Charles F. Herm, Inc., $10,000, Charles F. Herm, Harrison; Patrick J. Leahon and William J. Hartford, New York City; Shea-Dudley, Inc., $10,000, William and H. S. Hechheimer, Nathaniel A. Jackolo, New York; Turges Amusement Corporation, $15,000, Sidney Rothner, Max Frieder, Stephen S. Tolk, New York; A. L. Shay, Inc., $150,000, A. L. Shay, Lillian E. MacMahon, H. S. O'Donnell, New York; San Gabriel Producing Company, $6,400, Eleanor S. Benedict, S. A. McIntosh, Clarence Lazarus, New York; Screen and Stage Plays, Inc., $20,000, N. A. Jackalo, William Hechheimer, R. Workman, New York; Frances Theatres, Inc., $50,000, Barnett Koondel, Frances Turkat, Charles Friedman, Brooklyn; Horizon Pictures, Inc., $10,000, Henry E. Stohldreier, Frederick W. Kaletsch, F. E. Backer, New York.

Shattuck in "Money Master"

Truly Shattuck, famous both in America and abroad as a prima donna, comic opera star and vaudeville artist, is now in the midst of an engagement at the Lasky studio in Hollywood, where she is portraying for the screen the role of Virginia Poucette in George Melford's production for Paramount, "The Money Master," which is an adaptation of the novel by Sir Gilbert Parker.

Dorothy De Vore is leading lady for Frank Mayo in "Blood Brother to the Pines," by J. G. Hawks. Robert Thornby directing.

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METRO
PICTURES CORPORATION

Stoll's President, Back from England, Says Company Is to Be Made an International Organization; Studio Sites Are Considered

GEORGE KING, president of the Stoll Film Corporation of America, returned to New York on January 11, after a stay of more than a month in England. Although the trip was taken up largely with the perfection of plans for the enlargement and development of the company's American activities, Mr. King took the occasion to bring back with him his family, which had been increased by the recent addition of a son. They will be established in a residence acquired at Bayside, Long Island.

Mr. King went abroad for conference with the Stoll officials in London, and to give a detailed report of the friendly and enthusiastic spirit with which the introduction of the Stoll products was greeted by American exhibitors and motion-picture audiences from coast to coast.

Following the successful debut of Stoll productions here, Mr. King stated, on his return, more definite plans for the erection of a Stoll studio in America were promulgated, details of which he brought back with him. It is proposed to make the Stoll an international organization, in the same category as the Lasky-Famous Players. Sites for the studio are being considered, and progress will be rapid once a location is decided upon.

Mr. King also brought back with him a number of prints of the latest productions of the Stoll company, to be shown to officials and exhibitors here previous to release in the regular one-a-week Stoll program for 1921.

The first Stoll release here was "Squandered Lives," a George Clark production of the Cosmo Hamilton story, "Duke's Son." Then came the famous Chinese atmosphere production, "Mr. Wu," with Matheson Lang, the original stage star, followed by "The Hundredth Chance," and another Clark production, "The Lure of Crooning Water."

The productions, introducing new stars of the first magnitude in stories by famous authors and with settings in their original locations, aroused country-wide interest; trade and lay criticism, practically without exception, being highly favorable to the new venture.

The rest of the Stoll program, called the World Famous Authors' Series, calls for productions of plays and stories by such noted writers as H. G. Wells, Stanley Weyman, Jeffery Farnol, Baroness Orczy, Marie Corelli, E. Phillips Oppenheim, Sax Rohmer, A. E. W. Mason, Ethel M. Dell, Sir Arthur Conan Doyle, Alice and Claude Askew, F. S. Fletcher, Hamilton Gibbs, Walter Hackett, Robert Hichens, Marion Hill, A. Ollivant, Rita, Rafael Sabatini, H. de Vere Stacpoole, E. Temple Thurston, H. Vernon, Olive Wadsley and Edgar Wallace.

Ulrich's Latest Novel Out

Charles Kenmore Ulrich, editor of the Paramount press books and author of "Fires of Faith," a novelization of the Paramount picture of the same name, is out with his latest novel, "The Wolf of Purple Canyon," an absorbing story of the great Southwest, just issued by the James A. McCann Company, publishers. It is a handsome volume of more than three hundred pages and there are four original illustrations by William Bournazel.

"Without Limit" New Title for S-L Picture

"Without Limit," is the new title decided upon by Sawyer and Lubin for their forthcoming George D. Baker production for S-L Pictures of Calvin Johnston's story, "Temple Dusk," which appeared in the Saturday Evening Post. The new designation was chosen after considering that persons unfamiliar with the story might think from its title, "Temple Dusk," that it was laid in India or the East.

The matter of selecting a suitable title for the production in preference to "Temple Dusk" was duly considered by Messrs. Sawyer and Lubin, who are the producers of the picture, but it was felt by George D. Baker, the director, that the title "Temple Dusk" would suggest the Orient. Numerous suggestions were made and rejected by those interested in the production, until "Without Limit" was proposed by Mr. Baker.

The production has just been completed at Metro's New York studios on West Sixty-first street.

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President Lefcourt, of Pioneer, Says Company Plans for Record Business

EXTENDING its link of exchanges and broadening the field of activity along greater lines than have ever been attempted in its history, the Pioneer Film Corporation is laying the foundation for what promises to result in the biggest returns it has ever recorded. The expansion plans are being perfected under the direction of President A. E. Lefcourt.

To quote Mr. Lefcourt: "It is the old story of the survival of the fittest. There is always a legitimate market for legitimate merchandise and there are no clouds in the horizon. A questionnaire sent out by me to all exchange managers of Pioneer has resulted in a response which rings a true optimistic note.

"We have been most fortunate in procuring some unusually good photoplays which will be released during this year. They register a higher quality than those of any previous year since the inception of Pioneer."

Mr. Lefcourt made particular mention of Pioneer's next release, "The Barbarian," starring Monroe Salisbury. Supporting Mr. Salisbury is a splendid cast headed by Jane Novak.

The Nick Carter series of pictures is achieving a record-breaking success, it is stated. The series is made up of fifteen two-reelers, each one a complete story in itself. The pictures were made by Broadwell and star Tom Carrigan, who portrays the role of "Nick," the famous detective.

The general release of "A Man There Was," a Pioneer master-special, starring Victor Seastrom, is also announced. This feature photoplay had a two weeks' run at the Broadway Theatre and was warmly lauded by Mr. B. S. Moss. Recently the "New York Times," in a review of the photoplays shown on Broadway during the past year, included "A Man There Was" in its list of nine pictures which the "Times" characterized as the most noteworthy of the year 1920.

Vice President and General Manager M. H. Hoffman, of Pioneer, will supervise the exploitation of these special releases.

A. M. P. A. Enlists Unanimously in Support of Motion Picture Day; Dinner Date Fixed

BY acclamation the members of the A. M. P. A. unanimously pledged their active support for Hoover Day, January 26, "to feed the starving babies of Europe," at the weekly meeting at the Cafe Boulevard January 13. Having undertaken the responsibility for the successful conduct of the local publicity and exploitation campaign, the association has its work cut out for it in the short time remaining. Under the direction of S. L. Rothapfel, in charge of the entire local territory, and C. L. Yearsley, chairman of the general committee, the work of organization for the drive was completed at a special evening meeting. Headquarters have been opened in the Capitol Theatre Building.

Tom Wiley was appointed treasurer for the association's work on Hoover Day. He will also have charge of the preparation and distribution of motion picture slides. The other department heads appointed were Paul Lazarus, co-operation with display advertisers; J. M. Solomon, printing and distribution; Fred Shaefer, newspaper publicity, and Leslie Mason, trade paper publicity.

A committee was appointed to provide for the appearance of stars in person on January 26 at the theatres co-operating in the drive. The committee is composed of Bert Adler, chairman; Nat Rothstein, Maurie Meyers and Nils Granlund, member ex-officio. Every department head has unqualified authority to call upon other members for assistance. Automobiles have been offered for the consummation of the detail work and the conveyance of stars on the night of January 26. J. P. Muller, of the Muller advertising agency, has tendered a substantial contribution to cover detail expenses.

Tom Wiley, chairman of the entertainment committee, has announced that March 4 has been selected as the date for the association's gridiron dinner, which will be held at the Biltmore Hotel.

A. E. LEFCOURT, PRESIDENT OF PIONEER FILM CORPORATION

Schable in Big Releases

Robert Schable, who has just completed work in "Temple Dusk," a George D. Baker production, as the heavy lead, will soon have two big releases running on Broadway. In "Blind Wives," the Fox special that will have its premier on Broadway, Schable plays the heavy lead opposite Estelle Taylor in a big episode. In George Fitzmaurice's "Paying the Piper," which runs at the Criterion Theatre, New York, the week of January 16, Schable has another big part. "Temple Dusk" will also have an auspicious presentation in the not distant future.

Paramount Magazine Move:

The Paramount Magazine organization is now quartered in the Byrant Park Studios Building, Fortieth street and Sixth avenue, having moved from the laboratory of the Famous Players-Lasky Corporation in Long Island City. The new quarters offer the cartoonists, Messrs. Hurd, Sullivan and Bailey, every facility, beside placing them in a most artistic atmosphere, for the building is one of the art centers of the city.

Little Jackie Coogan, the boy who plays a leading part in the new Chaplin picture, "The Kid," bought a motor car for his mother for Xmas.

Lon Chaney will play the leading male role in Leroy Scott's new story, "The Night Rose," to be produced at Goldwyn.

"LOOK YOURSELF OVER"

Keeping in Personal Touch

By FRITZ TIDDEN

M. H. HOFFMAN, vice-president and general manager of Pioneer Film, who has just returned from an extended tour of inspection of Pioneer exchanges in the Middle West, puts the present cry of depression in the same class with the fabled cry of "Wolf."

"There is no depression," said Mr. Hoffman to a World representative the other afternoon. "If the industry's crepe hangers yell depression much longer they are likely to really sink themselves. There is nothing the matter with the motion picture business as I see it. The man who has genuine box office attractions has nothing to worry about. Competition is keen, but the fellow with the goods is always in demand. That's why I'm optimistic as regards Pioneer Film Corporation. We have the pictures and we have the organization.

"I feel very much like the optimist who was defined as a person who did not care what happened as long as it didn't happen to him. I do not care what happens as long as it doesn't happen to Pioneer. And I am here to tell the world that Pioneer has nothing to fear or worry about. Depression may stalk about the industry, but if it ever sticks its sordid head in our door it'll have to turn and walk right out again.

"My trip to the Middle West convinced me more than ever that the motion picture business is not likely to go to the dogs. I didn't find anything wrong. The theaters are playing to capacity houses. Our exchanges are doing an ever increasing volume of business.

"What more could one ask for? All this 'blue' talk is due to a disgruntled few professional calamity howlers. Remember this: The man who has something the other fellow wants needn't fear reverses. That's why Pioneer Film Corporation is optimistic."

* * *

Metro will dispatch by special messenger on the first available Atlantic liner a print of "The Four Horsemen of the Apocalypse" to the author of this internationally famous novel, Vicente Blasco-Ibanez, who now is sojourning at Nice, in southern France.

Harry Bedker, of Metro's New York exchange, will take personal charge of the print, traveling by way of London, where he will meet Harry J. Cohen, foreign manager for Metro. It is expected that the print will be held in the British capital long enough for exhibition before Sir William Jury, managing director of Jury Imperial Pictures, Ltd., exclusive distributors throughout Great Britain of Metro productions.

Following the brief halt in London for the special showing Mr. Cohen and Mr. Bedker will proceed immediately to the Continent for delivery of the print of "The Four Horsemen" to Senor Ibanez.

This great Spanish writer, after his conference with June Mathis, adapter of "The Four Horsemen," and with Rex Ingram, director of the picture, at the Metro studios in Hollywood, had expressed an unusual impatience to see the picturization of his work on the screen, and out of this desire of the author, who will not be able to return to the United States before the fall, to view the completed photoplay, Richard A. Rowland, president of Metro, decided to send a print directly to him at the earliest possible moment.

The first print of "The Four Horsemen" arrived at the Metro home offices in New York recently, brought on from the coast by Mr. Ingram and Miss Mathis. There was immediately a special preview showing before a few of the Metro officials.

Although no public announcement has been given, it is a known fact in the Metro offices that the picture, upon which a year and a half was spent in preparation and production, not only came up to expectations, but far exceeded them.

The enthusiasm of the company over the successful screening of Senor Ibanez's novel is responsible in part for the celerity in conveying to the author by special delegate a concrete confirmation of Metro's achievement.

* * *

When Dr. Wilbur F. Crafts, whose odious activities need no introduction, appeared before the Commissioners of the District of Washington on Tuesday, January 18, one of the things he asked the commissioners was that the film "Passion" be not shown in Washington, it is understood. He wanted to have the presentation stopped on the grounds of immorality.

One of the commissioners asked him how he knew it was immoral and if he saw the picture. The good doctor replied that he had not, but that he based his belief in what he heard from other people. Need any more be said?

* * *

It is also understood that the good doctor was to have been given a three-hour interview with the commissioners. Instead, these busy gentlemen, after Dr. Crafts had appeared before them but a few moments, limited the time of the conference to ten minutes up to and including the bow out.

* * *

Hunter Bennett, vice-president and general manager of National Exchanges, has left for the coast. National Exchanges has several propositions from a number of producers working in California, and Mr. Bennett takes the trip for the purpose of conferring with these men.

* * *

Morris R Schlank, producer of the Arrow-Hank Mann Comedies and the Spotlight Comedies, arrived in New York recently for a stay of two or three weeks at the least. He will make his headquarters, of course, in the offices of the Arrow Film Corporation. Mr. Schlank has come East from the coast on a business trip.

* * *

There seems to be something rather ironical in the fact that four motion picture publicity men have had plays accepted by Broadway managers for production on the speaking stage. The first to receive production is David Arnold Balch's "Cognac," which comes to the Princess Theater next week. Mr. Balch is one of Jack Meador's assistants up in the Metro offices.

* * *

The announcement that the Oak Dining Room at the Astor is to be revamped into a retail store means a great deal to the motion picture industry. It means that this social center of the film world will have to move. But, from all reports, it is not going to locate at any great distance, not more than one floor away in the same building in fact. The Astor management intends making a new restaurant on the second floor of the hotel and practically all of the regular luncheoners have signified a willingness to take the extra flight of steps every day.

* * *

Ruth Roland, the famous and fearless Pathe serial star, took her well-known courage in her hand and decided to brave the dangers of the New York streets, with the result that she is in town for a few days. Modistes will mean the most in Miss Roland's life during her visit, the express purpose of which is to purchase a new set of gowns and dresses.

* * *

It is understood that Maurice Tourneur's next special production will be an adaptation of Donn Byrne's recent and successful novel, "Foolish Matrons." Mr. Tourneur is said to be at work at present preparing the scenario and will begin production in a short time.

* * *

Arthur Clozenberg, managing director of the Film Booking Offices, Ltd., of England, left for home early this week.

* * *

Mrs. Catherine Gribben this week announced the marriage of her daughter Florence to Joseph R. Miles. The ceremony took place on Christmas Eve.

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Owing to an ever increasing volume of business the Morgan Lithograph Studios have found it necessary to seek larger quarters. The organization remains in the same building at 1600 Broadway, but it has removed from the third floor to a much larger suite on the seventh. The Morgan company deals in posters for the motion picture concerns and especially in hand-painted lithographs.

* * *

Joe Hirt, who is well known among exhibitors, and Ben Wells, a prominent former circus man, have just completed a set of hand-painted posters for big films.

* * *

The Film Players Club has taken over the entire building at 138 West Forty-sixth Street. Renovating work has already started and the enlarged club rooms will be ready for the use of the members in a short time. Freeman Barnes, the president, predicts great activities for the association during the ensuing year. The Moving Picture World can be found upon all of the library tables.

* * *

Owen Moore has been ill in the Post-Graduate Hospital for over a week, suffering from a most painful case of inflammatory rheumatism. The malady spread to numerous parts of the actor's body, but following an injection of serum the physicians in charge of his case localized the inflammation in the right forearm. Work on Mr. Moore's picture, "A Divorce of Convenience," has not stopped. The company is filming scenes in which the star does not appear.

* * *

Mr. and Mrs. Fritz D. Hoffmann came from Washington in the early part of the week and will be at the Hotel Astor for a number of days. Mr. Hoffmann is the representative of Harry Crandall ir Washington.

(*Continued on page* 580)

Robertson-Cole Predicts Brilliant Triumphs for Its 1921 Productions

IN announcing to the motion picture trade its first four productions of the new year, Robertson-Cole points to their various qualities as conclusive proof that they fulfill its promise of maximum attractions. Each is so built as to furnish the exhibitor with the greatest possible opportunity for entertaining his patronage, adding to his prestige and building up his net proceeds.

Each picture represents the quality which Robertson-Cole insists must characterize its every release. The first four are: Sessue Hayakawa in "The First Born;" Pauline Frederick in "The Mistress of Shenstone;" "Seven Years' Bad Luck," with Max Linder and "What's a Wife Worth?" directed by William Christy Cabanne.

These first four productions of the new year, it is said, each represent the ideal toward which Robertson-Cole has been working, a combination of dramatic, artistic and commercial power which will enable the exhibitor to find complete satisfaction in its product.

Kismet an Attraction

This ideal was worked toward gradually all last year when many special and super-special productions were released, the greatest of which was "Kismet," which has proved a box office attraction all over the country.

Each of the first four of 1921 was built with the needs of the exhibitor in mind, and the all-important realization that the only success which can be complete is one in which exhibitor and distributor share.

Robertson-Cole knows that the box office test of these "Big Four" will prove them to have been made on the theory that the interests of the exhibitor, producer and distributor are identical, the supreme need of all three being to give the public the best.

"The First Born," starring Sessue Hayakawa, is nearly ready for release. This picture is the first made by Hayakawa under a new contract with Robertson-Cole, which provides for the building of not more than four productions a year, upon each of which is to be lavished greater time, care and money than ever before. "The First Born" was first seen on the stage under the same name. Francis Powers, its author, then took the part which Hayakawa now assumes.

It is a picture telling a love story of an unusual type, bringing with it the deep devotion of the Mongolian father for "The First Born." It is a "mother love" theme as it is understood in the Orient where the newly born finds his father is his second mother.

The story of "The First Born" begins on the picturesque banks of the Hoang-Ho river in China and weaves its way through the old Chinatown that San Francisco knew before the earthquake. Hayakawa, in his role of Chan Wang, the boatman of the Hoang-Ho, wins the love of Loey Tsing, fairest flower of his village, only to lose her when a slave agent buys her from her father and takes her to San Francisco.

Chan Wang follows his love but does not find her immediately. He meets another girl and marries. Chan Toy, the first born, arrives and in the child he centers all the love that he held for Loey Tsing.

Buys Girl

In the boy he can see only the image of Loey Tsing. Man Lo Yek has purchased Loey Tsing. Her heart and spirit are broken. Chan Wang finds her. He still loves her and she him. Man Low Yek discovers, and through his influence and wealth, succeeds in getting Chan Wang's wife and first born, Chan Toy, into his clutches. He causes the death of both. Chan Wang revenges their deaths and returns to the Hoang-Ho with Loey Tsing.

The second of the "First Four" for this year is "Seven Years' Bad Luck," in which Max Linder, famous screen comedian comes back to a long-waiting public. It is a five-reel super-comedy.

The story of "Seven Years' Bad Luck" is drawn from one of those simple humanly-fascinating facts which form the bases for most amusing comedies. Superstition in general, and that particular precept which says that if one breaks a mirror he shall suffer ill fortune for the ensuing seven years, is the basic idea. Max, who plays the leading role of "Max" himself, has the bad luck to smash a big cheval glass. The jinx starts after him.

Nothing Dull

From the moment the comedy begins to unfold, when Linder is seen as the host of his last bachelor party, through the incidents which lead to the breaking of the glass, to the final fadeout, there is not one dull or uninteresting situation, it is stated.

In the supporting cast with Mr. Linder appear Thelma Percy, Alta Allen, Harry Mann, Joe Martin, popular "monk" actor.

The third of the first "Big Four" is "The Mistress of Shenstone," a Robertson-Cole super-special, which is the second of Miss Frederick's new productions for this organization. It is for early release.

The story was adapted for the screen from Florence I. Barclay's popular novel and sets forth the inner emotions of a woman of noble character who is mentally persecuted to the stage of last endurance. As the wife of an English nobleman, Miss Frederick is a young woman, free from care whose heart and soul are wrapped in the beauties of life, until that happiness is torn from her by an accident that causes her husband's death.

Falls in Love

Plunged into the shifting quicksands of fate she later meets and falls in love with a man, only to find after promising to become his wife, that he was the man whose error had caused her husband's death. Thus trapped between the new love that has come into her life and the feeling that she must avenge the death of her husband, she is brought face to face with a problem that furnishes exceptional opportunity for displaying her histrionic ability.

It is confidently predicted by Robertson-Cole that William Christie Cabanne will win greater fame through "What's a Wife Worth?" which is the last of the first "Big Four" for 1921, than he did through "The Stealers," which has proved such a wonderful box office picture.

One of the most impressive things about "What's a Wife Worth?" is the consistent manner in which the story is told, according to reports. It really starts from the very first scene that is flashed on the screen and goes on straight through to the end without the slightest deviation.

The theme about which the story is written teaches a moral lesson. Neither creeds or beliefs are flaunted, but it is reported that one feels, nevertheless, the influence of a great "thought," which prompted and inspired its inception.

SCENES FROM FOUR NEW PRODUCTIONS TO BE RELEASED BY ROBERTSON-COLE

1—"What's a Wife Worth?" made by William Christy Cabanne. 2—Max Linder in "Seven Years' Bad Luck." 3—Pauline Frederick in "The Mistress of Shenstone." 4—"The First Born," starring Sessue Hayakawa.

Selznick Signs J. W. Schleiff to Long Term Contract in Recognition of His Ability

THE Selznick production organization has announced through Production Manager Myron Selznick that J. W. Schleiff, who for the past eighteen months has been assistant to the production manager, has been re-engaged in that capacity on a long term contract.

This is the first of several similar announcements that are expected to emanate from the production manager's office signifying that the right men have been found and that they will be retained in their present positions.

Capable Executive

During the months that Mr. Schleiff has been connected with the organization he has demonstrated on many occasions that he is a man of broad vision and a capable executive. As first lieutenant to Production Manager Selznick he has had a great deal to do in the way of reorganization and is directly responsible for a large amount of the present day efficiency in the Fort Lee units.

Mr. Selznick's mode of operation is to find the right men for the right jobs, and then keep them. A constant change of executive personnel has been the ruination of many successful organizations, it is said, and it is the purpose of Mr. Selznick to profit by the mistakes of others and to continue to strengthen the Selznick production unit by retaining such executives as have already proven their worth to the company.

Maryland Exhibitors Open Projection School

A school for moving picture projectionists has been started by the Exhibitors' League of Maryland. It will be conducted in the headquarters of the league on the third floor of the Palmore & Homand Building, 420 East Lexington Street. Harry Cluster, manager of the Crystal Theatre, 5228 North Gay Street, is the instructor. Each exhibitor who is a member of the league has the privilege of sending one pupil to the school, which meets three times a week on Monday, Wednesday and Friday mornings. Several exhibitors who are not projectionists are taking the course of instruction.

"The school is not being conducted with any idea of combating the Operators' Union," said William E. Stumpf, secretary of the league. "It is being run with an idea of giving the exhibitors knowledge of the most essential part of their business —projecting." The textbook which has been adopted by the league for the course of construction is F. H. Richardson's handbook for projectionists published by Moving Picture World. A Power's projection machine is being used and the cost of the course is $25.

B. P. Schulberg Appeals from Court's Decision

Benjamin P. Schulberg, through his attorneys, Whitman, Ottinger & Ramson, has just filed notice of his intention of appealing from the recent decision of the lower court to the Appellate Division of the Supreme Court, vacating an order for the examination in advance of trial of Hiram Abrams of the United Artists' Corporation, Mary Pickford, Douglas Fairbanks and Charles Chaplin. Schulberg's action indicates that his attorneys do not agree with the lower court that the examination of these witnessess are not essential in advance of the trial.

Schulberg is suing the defendants, alleging that he was instrumental in arranging a contract with British interests through one, Morris Greenhill, a London promoter, for sale of the foreign rights for the exhibition of the motion pictures of the defendants through the United Artists' Corporation.

Schulberg says the deal was closed with Greenhill by the defendants, who received $100,000 on account when the contract was executed in Los Angeles last July. Schulberg claims commissions and an accounting of the proceeds derived from the sale of the foreign rights.

Ethel Clayton, back again at Hollywood after a long absence during which she made an extensive tour of Europe and later tarried in New York long enough to make one picture at the Long Island studio, has started work at the Lasky studio in her new Paramount picture, "Sham." Thomas Heffron is the director.

J. W. SCHLIEFF
Who has been re-engaged as assistant production manager for Selznick

First National Salesmen at Convention Enthusiastic Over Sub-Franchise Values

ASSOCIATED FIRST NATIONAL sub-franchises not only make satisfied exhibitors, but they convert them into enthusiastic salesmen of sub-franchises to their fellow exhibitors, was the unanimous testimony of the Empire State salesmen who convened in New York recently for the First National New York State convention, under the direction of R. H. Clark, general manager of the First National Exchange of New York.

The sales managers and their staffs from all over the state brought letters and telegrams with them from exhibitors who had already joined the "First National family," assuring them of their entire satisfaction and their conviction that no exhibitor should overlook the opportunities afforded by the sub-franchises to place his business on a solid foundation and himself in a position to guarantee the highest quality of film attractions to his patrons.

The convention lasted three days. Before the final session the men met in the office of Mr. Clark and organized themselves into a sales club with E. J. Hayes, sales manager for Buffalo, as president; Ben Levine, Greater New York sales manager, vice-president; W. T. Wilson, treasurer, and Ben Davis, secretary and editor.

The title of editor conferred upon Mr. Davis discloses the intention of the club to publish an organization bulletin from time to time which will carry ideas, sales talks and sales experiences to and from the members of the club all over the Empire State.

The practical value to New York State exhibitors of the service department inaugurated by the New York exchange was fully vindicated in the reports made by up-state members during the course of the convention. Salesmen reported that exhibitors were delighted with it and found in the activities of the service department co-operation that they had never obtained in a similar degree before or elsewhere.

New Capital Address

The National Association of the Motion Picture Industry announces that its Washington, D. C., bureau is now located at 820 Albee Bulding. The representative in charge is Jack S. Connolly.

STAFF OF THE FIRST NATIONAL EXCHANGE OF NEW YORK
Front row, left to right: Ben Levine, Greater New York Sales Manager; R. H. Clark, General Manager and Treasurer; Hugh Rennie, Buffalo Branch Manager; E. J. Hayes, Buffalo Sales Manager. Second row: S. P. Weissman, Brooklyn; A. J. Herman, Albany Territory; Jesse Levine, Lower Manhattan; C. E. Holah, Franchises; Joseph Vergesslich, Bronx; Louis Ochs, Up-State. Rear row: Ben Davis, Manager, Service Department; Herman Goldman, Upper Manhattan; Harry J. Carlock, Brooklyn; M. R. Edwards, Buffalo Territory; Murray Hawkins, Syracuse Territory

Educational's Increased Business Makes Larger Quarters a Necessity

EDUCATIONAL Film Corporation of America and its subsidiary distributing organization, Educational Film Exchange, Inc., this week moves its general executive and departmental offices to the new Penn Terminal Building at the corner of Seventh Avenue and 31st street, immediately south of the Pennsylvania station. Some 8,000 square feet of space on the twelfth floor is occupied.

Present quarters on the eighth floor of the Godfrey Building have been retained in their entirety. The production, accessory, shipping and film storage departments have been retained at that address as well as the projection room. The remainder of the space vacated by the executive departments has been given over to the New York exchange for its expansion. Complete rearrangement of these offices has been made.

Big Business

This big addition in office space has been made necessary by the growth of Education within the past year. Some idea of this can be gained when it is stated that there are now twenty employes of the executive departments of the home office alone for each one just a year ago. This number includes only the headquarters forces and does not take into consideration the sales and distributing forces through the United States and Canada.

Inauguration and completion of Educational's enlargement plans has occupied less than a year. The first of its own exchanges began operation only on June 20, yet the first of October saw the completion of the system with twenty-eight branches in the principal distributing centers of this country and six in Canada.

"Our move," commented President E. W. Hammons, "has been forced on us because of our volume of business over our greatest expectation with the inauguration of our own distribution system. We have been delayed some time beyond the date anticipated in getting into our new offices, but I am sure that I can promise exhibitors an even increased efficiency in our chosen task of specializing in the short subjects field.

"Reports from every one of our exchanges the first of the year showed that they had all passed by a large margin the amount of business they were supposed to do by that time and that the increase continues on an upward trend. We have been compelled for the past few weeks merely on account of lack of office space, to hold back some developments which had been planned and which will immediately be put into operation."

Lasky Studio Working with Government in Rehabilitation of Former Soldiers

ONE of the instances of fine co-operation between the motion picture industry and the United States Government which has received little publicity is the training for cameramen in the motion picture studios of men selected by the Federal Board for Vocational Education.

The Lasky studio at Hollywood was one of the first to actively co-operate in this work by offering to make a place for several men, and Alvin Wyckoff, director of photography at the studio, and cameraman for Cecil B. De Mille's productions, arranged for five men to come to the studio and learn the mechanicism and art of motion picture photography under his supervision. These men are Arthur Grant, Harry Merland, Larry Burford, Happy de Roselli and Ned Connor.

"Nothing is too good for these men who sacrificed everything to go over there and fight for their country and a great human cause," says Mr. Wyckoff.

Arthur Grant is the only one of the five men who was not incapacitated overseas in the service of his country. He was assigned to breaking wild range horses for use as cavalry mounts, and was thrown and trampled.

Larry Burford, who is now assistant cameraman for Karl Brown, was gassed in the Argonne, was sent home and later to West Point as a cadet. While studying there his health broke down and he was obliged to leave.

Happy de Roselli has one of the most brilliant records which the archives of the War Department contain. He was cited for the French Croix de Guerre, the Distinguished Service Cross (General Order 108), and the Congressional Medal of Honor (General Order 44). He now has only one good lung, but is in fairly good health. He is now feeding ammunition into a camera and soon will be "shooting."

Harry Merland was overcome by gas on the Albert front on the Somme and was burned and blind for eight weeks. He is now assistant to C. Edgar Schoenbaum, one of the veteran cameramen at the studio.

Ned Connor, a veteran of the Rainbow Division, was wounded just three days before the signing of the armistice. He was many months in hospitals. He is now working as assistant cameraman under James C. Van Trees, who photographs the William D. Taylor productions.

Clary Quits Villain Roles for Lead in "'Sunset' Jones"

Charles Clary, who is starred in American's latest release, "'Sunset' Jones," has at last realized his ambition to appear on the screen in some guise other than a villain. Notwithstanding his success as a "bad man," Mr. Clary desired to quit the "heavy" parts. It is said that after arriving at the pinnacle of popularity and seeing himself on the screen he was not at all pleased with the spectacle he makes, and that his own successful depicting of evil disgusted him. It is evident that the British picture-going public agrees that he ranks high as a screen "bad man," since in a recent contest, Warner Orland, Cameron Carr and Charles Clary proved to be the three highest when the votes for the best liked villains were counted.

As expressed by Mr. Clary himself, his desire has been to take the part of "a humanitarian, above petty meanness, one who would make sacrifices for a woman's sake." The later part of his wish has come true in "'Sunset' Jones," although in this Western he can scarcely be considered a humanitarian.

He is, however, the man who is enlisted on the side of the law to get evidence and clean up a gang of freight thieves, and the leader, the man he is out to "get," is the husband of the only woman he has ever loved; and here comes in the struggle between love and duty; the desire to make a big sacrifice for the woman's sake, for he is sorely tempted to overlook both his duty and his own wrongs, and let the villain escape for the sake of the wife.

Week Run of "Pagan Love"

A. Gugel, Hodkinson representative in New Orleans, has closed a deal with Pantages new Louisiane Theatre, New Orleans, for a full week's showing of "Pagan Love," Hugo Ballin's first independent production for Hodkinson release and a full week's showing of "The Brute Master," the J. Parker Read, Jr., production starring Hobart Bosworth.

A. B. Leopold, Pantages manager is a strong Hodkinson booster. Since the opening of the theatre he has used all of the Hodkinson releases to date for full week showings and claims that he is more than satisfied with the results he has secured.

"A Certain Rich Man" Is Well Under Way

Production is under full swing on Benj. B. Hampton's latest all-star picture, "A Certain Rich Man," photoplay of William Allen White's novel of American life, which is being made for Hodkinson release. One of the largest star casts ever assembled appears in the production, for in addition to the many important characters who will be remembered in the novel, there are a number of different periods which bring some characters from childhood to maturity, requiring different actors for each period. Howard Hickman directs, and Joseph Dubrey is head photographer.

Among the notables of the cast are Robert McKim as John Barclay, Claire Adams as Molly Culpepper, Carl Ganvoort as Bob Hendricks, Jean Hersholt as Adrian Brownwell and Joseph J. Dowling as Colonel Culpepper; players seen throughout the picture. Frankie Lee and Mary Jane Irving, famous child players, "grow up" into Gordon Dumont and Eugenie Gilbert, noted screen juveniles.

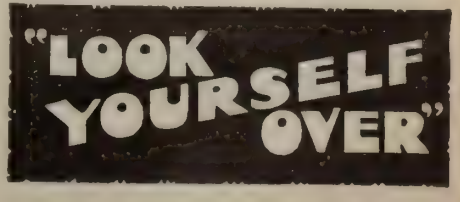
Big Theatre for Bayonne

Work has been started on the erection of a modern up-to-date fireproof 3,200-seat theatre on the corner of Twenty-third street and Broadway, Bayonne, N. J.

All of the latest improvements known to theatredom will be used in the erection of this palace of amusement.

The policy will be high class pictures and vaudeville, and will be operated by Keizerstein and Binkow, proprietors of the Strand Theatre, of Bayonne.

Thomas Jefferson is supporting Clara Kimball Young in "Straight From Paris."



Claude Ezell and Samuel Sax Promoted by L. J. Selznick in Appreciation of Ability

SAMUEL COX, of Chicago, and Claude C. Ezell, of Dallas, Texas, widely known throughout the motion picture industry after many years of honorable service, have been appointed respectively general sales manager and personal representative to the president of the Selznick motion picture enterprises.

Mr. Sax succeeds Charles R. Rogers, who has resigned from the Selznick organization to engage in business for himself. Mr. Ezell, through having been appointed personal representative of Lewis J. Selznick, has had created for him a new position with the organization which is of great importance. President Lewis J. Selznick announced these changes incident to a conference of field and home office executives of the company held at No. 729 Seventh Avenue recently. The changes became effective at once.

Long With Selznick

Mr. Ezell was one of the first men to be employed by Lewis J. Selznick when he laid the foundation for his present extensive motion picture enterprises. By doing everything he was asked to do just a little bit better than Mr. Selznick expected that it would be possible for anyone to do it, he has more than made good, and his efforts have been appreciated.

Formerly Division Manager

Mr. Ezell has recently been operating as Southern division manager of the Selznick organization supervising the activities of all the Selznick exchanges in the Southern and southwestern territory.

Mr. Sax, the new general sales manager of the Selznick organization, has also been with the Selznick company for a considerable length of time. Notable work which he had done for competing companies attracted the attention of General Manager Sam E. Morris and he was herded into the big tent originally to take care of the Selznick business in Indianapolis and vicinity. Recently Mr. Sax has been central division manager for the Selznick organization.

W. W. Hodkinson to Speak at Second Semi-Annual Convention of Missouri Exhibitors

W. W. HODKINSON has left for St. Louis to attend the second semi-annual convention of the Motion Picture Theatre Owners of Missouri, to be held in that city Thursday and Friday, January 20 and 21, at the Hotel Statler.

The secretary of the organization, A. M. Eisner, acting on the resolution passed by the organization, has invited Mr. Hodkinson to attend as the guest of honor; the other guest of honor being the president of Motion Picture Theatre Owners of America, Sydney S. Cohen.

Although Mr. Hodkinson is under a big pressure of business he believed that this convention of theatre owners was important enough for him to give it a preferred place on his business calendar and he has decided to go.

Before leaving Mr. Hodkinson said: "I feel, of course, pleased with the invitation. I consider it not only a great honor to meet the organized exhibitors of Missouri but consider the occasion particularly suitable for a frank statement of the causes that are at work filling the independent exhibitor with anxiety about his investment.

"The independent exhibitior is as necessary to the healthy and prosperous condition of the industry as the independent producer and the independent distributor, and anything that I or my organization can do to help the exhibitor in his struggle for independence from the domination of other interests will be done promptly and cheerfully."

CLAUDE C. EZELL
Who is personal representative for for L. J. Selznick

Constance Talmadge Film Will Appear As a Novel

Making photoplays from popular books has long been a common practice. But now this practice is being reversed in some quarters, and they're publishing books based on successful photoplays.

One of the very latest photoplays to receive this reverse treatment is Constance Talmadge's vehicle, "Good References," which is now enjoying big success in the cinema houses of the country. This photoplay was based on a story by E. J. Rath, being adapted for the screen by Dorothy Farnum and released by Associated First National Pictures, Inc. And now W. J. Watt and Company announce that they will shortly publish "Good References" in book form. The book will be illustrated by Paul Stahr.

Fay Tincher, Christie Star, Begins Long Trip

Fay Tincher, comedienne, has left Los Angeles to start a tour of personal appearances at theatres, which began in Chicago January 17 and will continue over a route which will include nearly every state in the Union, taking in the principal cities.

It is likely that one of the latest Christie two-reel films will be a part of the performance in which Miss Tincher appears, two of the latest being "A Seaside Siren," and "Dining Room, Kitchen and Sink."

During the tour she will be under the personal management of William Bastar, prominent Chicago film man. Miss Maie B. Havey, Los Angeles scenario writer and friend of Miss Tincher will accompany the little star on her journey.

Saxe Brothers & Grauman Lease H. L. Moir Theatres

Saxe Brothers and J. S. Grauman signed a five-year lease on the Boston, Rose and Alcazar theatres, in the loop section of Chicago, formerly controlled by Harry L. Moir, Saturday, January 15. Saxe Brothers have extensive exhibiting interests in Milwaukee, Waukesha and Green Bay and Mr. Grauman, who resigned from his position as manager of Metro's Chicago office, following the consummation of this deal, was formerly owner of several theatres in Milwaukee. The Boston, Rose and Alcazar, which are first-run houses within a block of each other, will be operated under the Saxe Brothers' policy. A. E. Brown, present manager of all three theatres, will be retained.

Terriss Shows Films at Home

Tom Terriss, director of "Tom Terriss Productions" for Vitagraph, does not go to motion picture theatres to see his favorite productions. He has become an exhibitor, but does not charge admissions or war tax. His theatre is his home. This theatre consists of a screen arranged on a big double door leading into his sitting room, and at the other end is placed a projection machine, especially designed for home use. Upon this screen Mr. Terriss projects his pictures at impromptu shows held every Sunday evening, which are attended by many celebrities of the motion picture and theatre world.

Claire Windsor, star of the Lois Weber productions, "To Please One Woman," "What's Worth While," "What Do Men Want?" and "Married Strangers," has left for a motor tour of the missions of southern California pending the commencement of work on Lois Weber's next production.

SAMUEL SAX
Appointed general sales manager for Selznick

Selznick's New Lincoln Play Released Just in Time to Gain Holiday Business

By EPES W. SARGENT

WASHINGTON was the father of his country, but Abraham Lincoln was something more. The name of Washington will ever be revered, but the name of Lincoln is loved because he was more than a great man. He was the incarnation of human tenderness, and the tales of his kindly sympathy will linger long after the episode of the cherry tree is forgotten.

Following the production of the Drinkwater play there came rather an excess of plays in which Lincoln was a figure, but "The Highest Law," produced by Selznick from a story by Lewis Allen Brown, in which Ralph Ince appears in the dual capacity of director and star, will probably live when some of the machine-made products have been forgotten, because it strikes the human note—the keynote of the Lincoln appeal.

Given Modern Touch

The play is not strong with the strength of tempestuous dramatic moments, for Lincoln was never a player to the gallery, and stressed drama will never be representative of the character. Rather the strength of the appeal comes from the simplicity and directness of the story and the cleverness with which the director and author have linked the past to the present.

The story opens with a Decoration Day parade in 1920, with the men in blue and the boys in khaki uniting to do honor to their dead. After the parade a couple of overseas men feel a sense of pity for the seeming loneliness of the old veteran seated at the base of a statue to Lincoln, and with the ready sympathy of the men who went through hell, they lead the old man into his recollections of Lincoln.

It is a deft touch, and it not only does much to modernize the story, but it gives you the preparation for an appeal to a potent factor today, a hook-up with the American Legion.

Get the Legion

If you are wise you will make a drive through your local Post, if there is one. You can make this an appeal to their Americanism, or you can put it on the more solid foundation of mutual profit. You can invite them to attend in a body, with a short parade to the theatre, or you can give them a commission on your sales and get them solidly behind the story.

In most cases you will probably find that even with a commission paid into the treasury of the Post you will still make more money than if you handled this alone in ordinary channels.

Get hold of the officers, and if possible show them the print, or at least tell them how the Legion is worked in. Then get their interest in the hook-up.

Make It on the Gross

You can make it a commission on tickets sold or on the gross. The latter will be the better way, because the officers will probably feel, and very rightly, that their efforts will influence the sale of many tickets through the regular box-office channels for which they should be paid.

Let the Legion help you get windows for display, let them supply a guard of honor for a large portrait of Lincoln in your lobby during the showings, and, if at all possible, arrange for a parade, paying for field music, if necessary.

Plant your own press stuff and then get them to gain more as straight news through their own angle. Don't make this one job. You can get a certain amount of notice as a courtesy to an advertiser. You should be able to get some more through the choice of subject. Get all that, and then turn the Legion loose to get what it can in addition. It will all help.

Other Channels

Even if you can get the co-operation of the Legion you will find it well to enlist the aid of others. If you do not use the Legion you will find it necessary to work through other channels.

Of these the best is the schools. If you start in time you can get the co-operation of the Board of Education or school trustees. Don't think that you cannot. You can. If you work it right, you can arrange to have the blackboard of every classroom in every school carry an announcement of the picture on your opening day.

You can do more than this. You can persuade most schools to attend by class or in a body. Send some tactful woman to see the teachers and talk up the idea. Book definite dates with the classes for the after-school matinees. Give extra performances, if necessary. If you use a long program, arrange to have the feature run about the time necessary to come from the schools to the house and be seated. Give the teachers free tickets, and, if you can, persuade the children to carry tiny American flags (you can buy these cheaply in quantity), and perhaps they will swing along singing patriotic songs.

Invaluable Ballyhoo

This will give you an invaluable ballyhoo each afternoon you play the subject. If you work it cleverly you can book one or more classes from each school for each afternoon showing and have several of these parades in progress each day.

If you can get the local paper to co-operate in a prize essay contest, with Lincoln as the topic, get a board of judges, offer a reasonably substantial prize and the paper will provide the space.

Get the library to make a special listing of the books on Lincoln. Let them hang a copy in the library near the book desk, and get the local paper to print this list. Even in the cities you can get this done. If you do not advertise, just send the list in with this heading:

"In connection with the showing of 'The Highest Law,' a story of Lincoln, at the Blank Theatre, the Public Library announces the following list of Lincoln books on its shelves."

Then add the list and the paper will run it as news.

Get window displays of busts and pictures, lending stills to amplify the display. In windows where you cannot get busts, use cutouts from the one sheet showing Lincoln and Tad.

Don't use the Lincoln cutout for a cheap street ballyhoo. Show the proper reverence for the subject, but get the cutouts into as many stores as possible.

Don't Overdo

And don't make the mistake of draping the house with flags. Have a portrait in the lobby and above this drape on or two flags, but don't make the lobby look like the front of a circus tent or a ten-in-one. It would be effective to hang the picture rather high, modify the lobby lights and direct a strong spot on the picture, even if you have to rob your stage of a baby spot to make it. If you cannot borrow a spot, use screened lights to get a strong illumination.

Be dignified, but give the greatest possible emphasis to the coming of the story, and don't rest until you have exhausted every angle of exploitation.

LINCOLN HEARS THE STORY OF BOBBY GOODWIN

One of the effective scenes from Selznick's "The Highest Law," with Ralph Ince in his familiar impersonation of the Martyred President, and Aleen Burr as the girl who pleads for her sweetheart's life

Uses of the Motion Picture Subtitle

First of a Series of Short Talks on a Vital Subject in Screen Productions from One Who Knows

By FRED SCHAEFER

IS the subtitle an important part of the photoplay? There is so wide a range in the literary finish of the motion picture output as to suggest that not all producers have decided the question for themselves affirmatively. Some pictures are notable for text worthy of high admiration. At the other extreme are pictures which almost hopelessly botch the subtitle as a means of expression.

In between are many productions that seem to concede the importance of the subtitle mildly, but to doubt whether the public is as ready to detect a misplaced punctuation mark or a slip in grammar as it is to detect a fault in photography or directing. Really the craft is committed to the importance of the subtitle, although, in the press of other things at which it has been driving away, it may seem a bit indifferent. Mediocre subtitles in most cases result from intentions vastly better. But that producer who throws on the market a photoplay with slovenly text because he denies subtitles to be important can neither boast of his intentions nor turn to them for an alibi.

Bad English in Some

At a time when a conspicuous percentage of photoplays gladden the eye and refresh the mind with text which is beyond criticism, one can only be sorry for others that offer nothing but sloppy English, diffuse composition and faintly human sentiments. Any picture launched so appears uncouth even to its most charitable friends. It is not in every case the humble production that goes poorly groomed on dress parade. Some pictures truly impressive in other respects have made an appearance with shoelaces untied and dandruff on their collars—even with their shirt out over their trousers.

The effect of a published picture depends perhaps one-third upon the manner in which it is edited. Of the time consumed in editing, perhaps fifty per cent. is consumed in drafting and adopting the final subtitles. In this way one can arrive at a proposition that subtitles are one-sixth of the picture. Let a producer admit that he has neglected one-sixth of his picture, and he admits he has neglected an important thing.

Subtitles Underrated

A source of neglect lies in underrating the scope of subtitles. Their fundamental uses are similar to the uses of lines in a play. That is not to say the uses of subtitles and the lines of a play are identical. Employed for generally the same purposes as lines in a play, subtitles always number less and do more. It is a testimonial to the dramatic efficiency of a photoplay that it can tell adequately the story of a spoken play in less than one-twentieth the words and in less than half the time required by the play.

Like the lines of a play, subtitles have the strict purpose of telling something that has taken place outside the action, of expressing character, and of advancing the story. Unlike the lines of a play, subtitles remain pretty faithfully within their strict purpose and do not run away with the three fundamental rules of dramatic text.

Subtitles Are Difficult

Upon those rules the motion picture makes certain demands which are more easy to recognize than simple to execute. Indeed, the demands have founded a technique which has gradually expanded with the development of the photoplay. There are tricks, rules and methods which can make pictures stand out over other pictures of equally good material edited inexpertly.

A motion picture is a treacherous thing for which to write subtitles. There is as much difficulty in it as in writing the lines of a play. While it is freely admitted that not everyone can write the lines of a play, the opposite thought seems to be held for motion picture subtitles. In some quarters everyone from the office boy to the producer has taken a fling at it, with results that have been more or less frightful.

Again, a producer, after admitting himself baffled, has hopefully dragged from the fields of literature a journalist or an author or a playwright, and had him do the subtitles for a picture * * * on the principle that all of these people know writing. And they do. But they don't know celluloid until they have written—not alone read—many miles of it. There have been no laurels won at first sight. They are more surely won by sitting in a dark room for a year watching the perversities of scratch titles.

Subtitles Indicate Motives

Subtitles must deftly accomplish the introduction of characters. They must indicate motives. They must suggest the theme, more or less plainly. They must both avoid and remove obscurity, without being naive or obvious, by touches which supply reasons for exits and entrances, or which identify an object, a person speaking, or a person being spoken to. They must contain various kinds of dramatic value, and give point to situations and order to the story. They are sometimes required to establish conflict, or to develop intrigue, or to inspire expectancy, or to excite suspense. They can be made to intensify scenes or to give the story a boost. On the other hand, they can be used effectively in retarding action that is too swift or too dynamic.

Subtitles properly handled will hold the theme together, make the plot significant, provide exactness, coherency and power. They must be expertly handled, also, to cover physical lapses in the film, such as accidental "jumps" in the continuity, and to make it run more smoothly over violent changes in camera angle or over sudden shifts to other locations.

Wide Knowledge Necessary

In this day of intense competition and huge progress in motion pictures, the trained man is distinctly necessary. A working knowledge of film from A to Izzard is indispensable, and a full grasp of the technique of writing inserts for the screen equally so, for those who pretend to labor at subtitles professionally. Besides that, a wide background of life and a keen understanding of drama and a practical literary sense help to equip him.

The view is expressed often that the motion picture's progress depends increasingly upon editing. Some persons even hold that the future of the motion picture is bound up most vitally of all in specialized editing. The film editor who is studying and practising and improving the already advanced technique of the subtitle will welcome the responsibility of making that forecast come true.

(An article on "Securing Effect with the Motion Picture Subtitle" will be printed in a forthcoming number of Moving Picture World.)

RIDER OF THE PLAINS
Tom Santschi in "Beyond the Trail," which is being released by Pathe

Real Monte Carlo Shown by Perret

For the first time in the history of the screen the interior of the celebrated Monte Carlo Casino has been shown in motion pictures. Leonce Perret, the noted French director, secured exclusive permission to photograph the famous Casino interior for his big special production, "The Empire of Diamonds," which Pathé is releasing.

The wonderful building, where millions of francs in gold daily change hands, was photographed in all its details by the French director. The luxuriously furnished rest-rooms, the various smaller gaming chambers and the Grand Salon, with its scores of tables of rouge et noir, baccarat, etc., and the hundreds of players intent on the whims of the goddess of chance were made to register before M. Perret's camera.

European Bonds of Interest Shown

This is one of the scenic features included in "The Empire of Diamonds" which are part of a powerful and dramatic story. Many other places of historic interest in Europe are also shown, including Westminster Abbey in London, the Eiffel Tower in Paris and views of Le Havre and Nice well known to the average European tourist.

"LOOK YOURSELF OVER"

Samuel Merwin, Harvey O'Higgins and Edward Sheldon Signed by Paramount

THE signing of contracts with Edward B. Sheldon, Samuel Merwin and Harvey O'Higgins, whereby their names are added to the already imposing list of American and British authors and playwrights who are writing for and assisting in the production of Paramount Pictures; the early filming of George V. Hobart's successful play, "Experience," with an all-star cast under the direction of George Fitzmaurice, and the forthcoming production of "Peter Pan" in England under the supervision of its author, Sir J. M. Barrie, are among the high spots of announcement of Paramount production plans made recently by Jesse L. Lasky.

The acquisition of Messrs. Sheldon, Merwin and O'Higgins to the ranks of Paramount literary celebrities is in each case a notable one. Edward Sheldon jumped into fame as the author of "Salvation Nell," in which Mrs. Fiske starred for two seasons. He is also the author of "The Nigger," "The Boss," "Princess Zim-Zim," "Egypt," "The High Road," "The Garden of Paradise" and "Romance," in which Doris Keane appeared both on the stage and on the screen.

Screen Is Unsurpassed

"From the first I have been a disciple of the spoken drama," Mr. Sheldon said, "but the men and women whom Mr. Lasky has marshaled during the past year to turn their talent toward the motion picture offer abundant proof that the screen has now become a certain medium of expression for the best that lies in the drama. I am extremely happy and proud of the honor of being one of them."

Samuel Merwin is one of the most widely read authors of fiction before the public. His first novels to attract attention were "The Short Line War" and "Calumet K," both written in collaboration with Henry Kitchell Webster. Then followed, among others, "The Citadel," "The Charmed Life of Miss Austin," "Anthony the Absolute" and "The Passionate Pilgrim."

Harvey J. O'Higgins, a native of London, Ont., has long been noted both as an author and playwright. Among his early successes was "The Grand Army Man," in which David Belasco starred David Warfield. At about the same time he collaborated with Judge Ben B. Lindsey on "The Beast and the Jungle," the series of sensational articles on Denver politics.

Exposé of Mormonism

Shortly thereafter he collaborated with Senator Frank J. Cannon on the equally sensational "Under the Prophet in Utah," an exposé of Mormonism. In collaboration with Harriet Ford he has also written a large number of successful plays, including "Polygamy," "Mr. Lazarus," "The Argyle Case," "The Dummy" and "On the Hiring Line."

In connection with his announcement of Paramount production plans in immediate contemplation, Mr. Lasky said:

"'Experience,' the Paramount picturization of George V. Hobart's great stage play, is soon to be started at our Long Island studio under the direction of George Fitzmaurice. The production will feature an all-star cast. I feel perfectly safe in promising that it will eclipse 'On with the Dance,' 'The Right to Love' or any of the other productions Mr. Fitzmaurice has ever made.

"Plans for the production of Sir James M. Barrie's masterpiece, 'Peter Pan,' are now approaching maturity. Barrie himself will supervise the filming of the picture in England, and the cast, although I am not yet ready to say anything concerning its personnel, will be one of superlative excellence.

Other Productions

"Other big productions soon to be produced, both of whom probably at our Eastern studio, are 'The Wanderer,' Morris Gest's spectacular stage production of the story of the Prodigal Son, which ran for more than a year at the Manhattan Opera House, New York; also 'Montmartre,' the recent sensation of the French stage.

"Cecil B. DeMille's next production following 'The Affairs of Anatol' will be 'Laurels and the Lady,' by Leonard Merrick.

"George Loane Tucker has about completed the editing of his production, 'Ladies Must Live,' on which he has been at work for nearly two years, or ever since he completed 'The Miracle Man'.

"The list of other productions which we have for early production is a long and imposing one, and includes 'Peter Ibbetson,' Leo Ditrichstein's 'Is Matrimony a Failure?' 'The Lifted Veil,' by Henry Arthur Jones; 'At the End of the World,' 'Amos Judd,' the late John Ames Mitchell's psychic novel an,d 'Bella Donna,' Robert Hichens' story of Egypt.

"From Cosmopolitan Productions we will also receive a full quota of unusually fine pictures. Marion Davies is soon to start on 'Joan & Co.,' by Frederick Orrin Bartlett, while other Cosmopolitan productions to be made shortly are the 'Vendetta,' by Marie Correlli; 'The Young Diana,' by the same author; and 'Back Pay,' by Fannie Hurst, author of 'Humoresque'.

"Other productions which will be produced at our own studios are 'The Blue Room,' by Cosmo Hamilton, author of 'Midsummer Madness'; 'The Shulamite' and 'Memories,' by Edward Knoblock; 'Everything for Sale' and 'You Can't Fool Your Wife,' original stories for the screen by Hector Turnbull; Booth Tarkington's novel, 'The Conquest of Canaan'; 'Cappy Ricks,' by Peter B. Kyne, which Thomas Wise and William Courtenay played on the stage; 'Gasoline Gus,' by George Patullo, in which Roscoe Arbuckle will be starred; 'The Trouble with Women,' by Lucian Cary; 'The Sixty-first Second,' by Owen Johnson; 'The Hell Diggers,' which will star Wallace Reid, and 'Good for the Soul,' by Margaret Deland, which will be a Cecil B. DeMille production."

Banish Moonlight Dances Invent Movie Balls

The latest fad in Massachusetts is movie balls, now that the dancers have been deprived of their "moonlight dancing" by the legislators. Movie balls are the latest thing in Weymouth and South Shore towns. The lights in the hall are dimmed. The picture is then thrown on the screen, whether is be a wild West, comedy or love film, and the couples glide over the floor to the melody of a jazz orchestra.

Even mother and father take in the movie ball. Beside watching the picture they can also keep an eye on daughter Mary, as she dances with her best fellow. Dancers and dance hall owners, who have been much worried for the past few months over the banishment of moonlight dances, declare that the latest fad is a winner.

Staid old Weymouth was at first shocked when it heard of the new dances, and movements were started in different parts of the town, asking that the managers be compelled to stop the performances. Youth prevailed as usual, however, and even mother and father now agree that it is a good idea.

Duffield An Old Timer

Harry S. Duffield, well-known legitimate actor, who has been loaned by Oliver Morosco to the Lasky studio to play an important role in George Melford's new production for Paramount, "The Money Master," is a genuine old-timer. He is seventy-one years of age and has been actively engaged in theatrical work for more than fifty-eight years, which is perhaps a longer term of experience than that enjoyed by any other living actor. He has now been playing in Oliver Morosco productions for twenty years and nine years ago Mr. Morosco gave him a life contract. This is one of the veteran's most prided possessions, as he is probably the only member of the profession who has this distinction.

Miss Palmer and Mary Wynn, both blondes, are the two leading women in another newly completed Gayety comedy entitled "Blondes."

Puzzle for Movie Fans

By J. H. MAYER.

Her first is in pretty, but never in cute,
Her second is always in dear,
In movie her third, is a part of the word,
And her fourth is in sweet, never fear.

Her fifth you will find, in cunning and cute,
And her sixth must be used for a thrill,
Her seventh and eight, are in will and in well
And her ninth comes in packages still.

Now her tenth is in darling, and likewise in dreams
Her eleventh is a part of a meal,
The twelfth of her name is in shadow and sane,
Her last is in knoll, not in keel.

Her whole is a name that is famous around
The world, for she's pretty and sweet,
Now what is the name of this beautiful star
Who has millions of fans at her feet?

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

New Educational Films for School Purposes

The use of the motion picture as an auxiliary for educational purposes is gaining ground rapidly, according to the Department of Visual Instruction of the Bureau of Lectures, New York City. More than one thousand schools in the United States now have motion picture projection machines but the principal difficulty has been the scarcity of suitable films obtainable free or at a small rental charge.

At the High School of Commerce instruction by the means of motion pictures has been initiated this year. Films dealing with the subjects of industrial hygiene, book-keeping, salesmanship and stenography are used. Other subjects include chemistry, manufacture, commerce and industry. The films on the lists of the High School of Commerce are from a host of industrial concerns throughout the country and while they were all made for advertising purposes, yet they have great educational value.

The Department of Visual Instruction of the Bureau of Lectures is now prepared to furnish gratis to all New York City schools a series of films on biological subjects, which has recently been completed. Miss Rita Hochheimer has charge of the distribution.

Wealth of Nature Study in Goldwyn-Bray Pictograph

The tiny winged jewel of the air, the hummingbird, is the subject of the Finley Nature Study in the Goldwyn-Bray Pictograph No. 7074, entitled, "No Reg'lar Bird." The hummingbird is picturized gathering insects and sipping honey and later feeding its young in a tiny nest. Bray Studios consider this study one of their finest. Those who have watched the diminutive bird, darting like a flash of rainbow light in its swift flight, will realize the patience and skill required to adequately photograph such a subject.

"No Reg'lar Bird" is followed by an excerpt from the Powell Expedition in the Far East; a hidden river, with superb falls, on the Island of Luzon in the Philippines. Scenically, there is no more beautiful spot in the Orient, but the trip from Manila was replete with adventures and discomforts which are presented with a wealth of human detail.

A Krazy Kat cartoon, titled, "The Awful Spook," closes this release.

Ford Shows "Democracy in Education" in Schools

"To Make the World Safe for Democracy" is more than a slogan, it is being made possible for actual accomplishment, through modern methods of education in the public school systems in the United States. Ford Educational Weekly No. 3, entitled "Democracy in Education," shows how young America is taught to develop self-direction, self-appraisal and self-control and also how government, science, art, literature and music are taught.

Moreover, the film tells the early history of the American pioneers and traces the growth and desire for independence and democracy from that to the present time, when in 1917, America again took up arms to preserve the ideals for which she had always stood. This film will be released by Fitzpatrick & McElroy on January 23 through the Federated Film Exchanges of America, Inc.

Things Worth Knowing

That in the "Point of View," Goldwyn-Bray have another of their clever reels of animated drawings, treating of the use and abuse of the eyes. If the "movies" bother your eyes, don't blame them, the "movies." Your eyes very probably don't focus and need the aid of the optometrist.

The beautiful gold-plated poached egg is awarded this week to Al. Lichtman for keeping the industry guessing over his probable activities. In fact, we'll give two awards, the second being the handsome filigree gauze soup spoon, awarded to Felix Feist for helping Lichtman to continue mysterious.

This interesting film was one of the entertaining features of the Rialto News Magazine.

That "The Message," Ford Educational Weekly, No. 2, is a filmization of old and modern methods of transmitting messages. From the days of the Indian runner to the present cross-country electric flashes; the history of distance communications has been filmed. How telegrams are sent, received, sorted, routed, delivered and how operators are trained is shown, as well as some of the most striking achievements in the way of time saving of telegrams, cablegrams, wireless, radiophone and heliograph. Released through the Federated Film Exchange, January 16.

The Old and New in "Catching Up in Canton"

In locating the City of Canton on the map in this Paramount Burton Holmes Travelogs, the small Chink flings his cue across the Pacific Ocean and walks over in a manner marvelous to behold, until he reaches his destination.

Progress has struck China and the narrow, smelly streets are giving way to wide thoroughfares, modern department stores and sky-scrapers. But old methods and ways go slowly, and these modern buildings are being erected with the help of women using the old shoulder yokes to carry bricks and mortar. So determined are the Chinese that their country shall be up to date that the city wall, ten miles around and twenty-five feet thick is being razed, so that the city may expand. This wall was erected by the Mings about four hundred years ago. Panoramic views of the city and river give some conception of their size and the swarming population. This travelogue of the old and new closes with pictures of young Chinese girls at their work and play at the Presbyterian "True Light" Mission.

J. R. Grainger, representative for Marshall Neilan, will act as special representative for Charlie Chaplin with regards to contracts accepted for "the kid" released through First National. This will in no way affect his relations as New York representative for Marshall Neilan, as Mr. Neilan has approved his appointment by Chaplin.

SCENES FROM HERE AND THERE IN THE LAND OF MANY ODDITIES
Taken from "Catching Up In Canton" made by Burton Holmes as a travel picture for release by Paramount

Tom Santschi

A Son of the Great Outdoors

in The
Santschi Series
of Western
Dramas

Pathé Distributors

Two reel pictures of the hard-riding, hard-fighting Western kind which every audience wants and is hard for the exhibitor to find.

Two reel pictures with Tom Santschi himself as the star; with good stories, good production and some of the finest scenic backgrounds you ever saw.

You can't help but be delighted with them.

Produced by Cyrus J. Williams
Directed by
Robert North Bradbury

JESSE D. HAMPTON *presents*

H. B. WARNER *in*

"WHEN WE WERE TWENTY-ONE"

By H. V. Esmond

Adapted from Nat Goodwin's famous Stage Success

Director Henry King

Pathé Distributors

A play
of Youth
and Love and
Laughter with some near-tragedy
thrown in.
Nat Goodwin scored enormously
in it some years ago.
It's Warner's greatest picture.
It's a bear!

Pathé
Distributors

Jesse D Hampton *presents*

BLANCHE SWEET
in
"THAT GIRL MONTANA"

From the novel
By Marah Ellis Ryan

Director
Robert Thornby

Is it thrilling to find a timid and beautiful girl made the companion of a desperado?
Is it exciting to find her taken into an Indian tribe as the adopted daughter of the chief?
Is it gripping to find her turned out into the world as the companion of a man she never knew before?
Is it romantic to find that he is the handsomest man in the West and to know that he loves her but won't tell?
Is it entertaining when you see the timid young girl dominating everything and everybody?
It is all of these things and in addition it is Blanche Sweet in the best role she has ever appeared in. It is a sure-fire box office picture, in star, story, and production.

Pathé Distributors

Vitagraph's "Black Beauty" a Winner; Renowned Story Is Finely Filmed

Reviewed by JESSIE ROBB

WHAT is without question the most famous, widely known and read history of a horse has at last reached the screen in a version that is not only an artistic triumph, but a faithful delineation of the history of "Black Beauty," written by Anna Sewell and produced by Vitagraph. George and Lillian Chester, who adapted the novel for the screen, hit upon the happy expedient of writing the "indoors" story, the life of the humans who owned Black Beauty and whose history he could not know, as a dramatic means of adequately conveying this story to the screen. As Mr. Chester stated in his introductory remarks at the invitational showing at the Astor Hotel, New York City; that he and Mrs. Chester are authors and have the protection of authors at heart. Therefore in introducing the human element or "indoors" story, they had labored so to weave the two histories, human and animal, together that the human could be eliminated, leaving the history of Black Beauty, as written by Anna Sewell, intact. The projection on the screen proved that Mr. Chester's statements were correct. No new characters have been added with the exception of Jack Beckett, who is the villain of the simple human melodrama. The screen version opens with the first lines in the book, "The first place that I can well remember was a large pleasant meadow." The human element is introduced with the famous fox hunt in which George Gordon was killed. Also a final chapter has been added. When Black Beauty, after all his vicissitudes, again returns to the home where he was kindly treated, he runs a thrilling race with Lightning, Beckett's horse, and thus saves Jessie Gordon from life-long unhappiness.

Artistically and photographically the entire production is a masterpiece. The English country and town life of the early seventies have been portrayed in a series of scenes of exceptional beauty, with dramatic climaxes of the fox hunt, "A Stormy Day," the burning of the Inn's stables and the final race for Jessie Gordon's happiness. Infinite patience and perseverance were needed on the part of Director David Smith to handle the equine actors, who have such important roles and get the action true to the story. Black Beauty is first shown as a colt, then a yearling and, finally, as the magnificent full-grown thoroughbred. Duchess, Ginger, Merrylegs and Sir Oliver, all are shown and display an almost human intelligence.

Jean Paige in the role of Jessie Gordon, about whom the human story revolves, has the difficult task of portraying the character from the ages of thirteen to nineteen. She is delightfully naive as the child, with a child's bewildered grief when sorrow comes to her through the death of a beloved brother and charming with a gentle dignity, as an English young lady. Mollie McConnell as Mrs. Gordon is a lovely picture of an old-time gentlewoman. John Steppling as Squire Gordon, James Morrison as Harry Blomefield, George Webb as Jack Beckett and Colin Kenny as George Gordon not only look the characters, but act them with intelligence and force. The lesser members of the large cast fully cooperate with the principals.

Cast

Jessie Gordon.....Jean Paige
Harry Blomefield.....James Morrison
Jack Beckett.....George Webb
Derby Ghost.....Bobby Mack
Squire Gordon.....John Steppling
Lord Wynwaring.....Leslie T. Peacocks
Lady Wynwaring.....Adele Farrington
John Manly.....Charles Morrison
Mrs. Gordon.....Mollie McConnell
George Gordon.....Colin Kenny
Flora Gordon.....Georgia French
Vicar Blomefield.....Robert Bolder
"Black Beauty".....Himself

Story from the novel by Anna Sewell.
Adapted for the screen by George and Lillian Chester.
Continuity by William B. Courtney.
Directed by David Smith.
Length, seven reels.

The Story

As a colt in the pasture with his mother, Duchess, Black Beauty sees the fox hunt in which George Gordon is killed. George's death prevents the discovery of the thief who has robbed Lord Wynwaring of eight hundred pounds, which were given him by Squire Gordon for the building of the new chapel. Beckett, Lady Wynwaring's spendthrift nephew, is the real thief. He was caught by George, who threatened to denounce him. When Jessie goes into the room where her brother's body is lying, Beckett follows her, tells her that George was the thief and exhorts a promise from her to marry him when she is of age. Jessie promises, to save her mother from the shock.

Four years pass. Farmer Grey has broken Black Beauty to harness and sells him to Squire Gordon. Meanwhile Beckett has been getting deeper into debt. He holds off his creditors and tells them that he is engaged to the richest heiress in the country. They ask for proof. One stormy day his servant goes to Jessie with the demand that she copy the letter he brings her. The Squire surprises them. He then drives into town in the storm, horsewhips Beckett and orders him to leave town. On the way back, Black Beauty saves his master's life by refusing to cross the bridge. Mrs. Gordon's life is also saved by Black Beauty bringing the doctor in a crisis of her illness.

At Lady Wynwaring's house-party, Beckett demands that Jessie elope with him. She consents, although heartbroken, for she has learned to love Harry Blomefield, the Vicar's son. That day the Squire and Mrs. Gordon had driven into town. The stables catch fire in the night, but Black Beauty and Ginger are saved. As the Squire and Mrs. Gordon are watching the fire, Beckett's servant asks them to witness a hurried marriage. He recognizes his mistake when the Squire turns, but is too late to keep him from the room. The marriage is stopped and Jessie taken home.

The Gordon family leave for the continent in the hope that Jessie will be cured of her seeming infatuation. Black Beauty and Ginger are sold to the Wynwarings. There they are check-reined so high that Ginger kicks over the traces. Both horses are again sold. Black Beauty goes down the scale until he finally has a kind master in the London cabby. At last he is bought by a humane farmer and is resold to the Blomefields.

The Gordons are returning to England. Black Beauty is recognized by Harry Blomefield. As he and Beckett are talking in the stables, Beckett boasts that he will marry Jessie and that she is returning on the train now due. Beckett's servant then comes in, the worse for drink. He threatens Beckett to divulge the false hold that he has over Jessie. Harry overhears, but Beckett says that he will meet the train, take Jessie on to London and marry her. Then comes the race, and Black Beauty wins by a short cut over rough roads and a flying leap over the express train. Blomefield arrives in time, tells the family what he has heard and saves Jessie. They agree that Black Beauty shall always have a good home with them.

Program and Exploitation Catchlines: An Adaptation of the Famous Horse Story.
Story About a Horse That Shows Almost Human Intelligence.
He Was Only a Horse But He Played An Important Part in One of Life's Big Dramas—Taken from Widely Read Story.

Exploitation Angles: You have two stories to sell here, so make it clear that there is a human as well as a famous animal story.

Hook up with the humane society, sell all of the schools and drive on the churches. A horse show with prizes for the best-kept work horses, the judging to be in front of your theatre an hour before the opening, will help not a little.

"BLACK BEAUTY"—THERE HE STOOD IN THE FIELD A MASTER—POSSESSING ALMOST HUMAN INTELLIGENCE
Scenes from the new Vitagraph picture, "Black Beauty," which stars Jean Paige, supported by James Morrison

Ruth Roland, Pathe Star, Is in New York to Spend Short Vacation and to "Shop"

VENTURING forth from the scene of her serial activities in Los Angeles for the first time in more than a year, Ruth Roland is in New York on a visit in which she will combine the duties of a "shopping tour," with the pleasures of a holiday. Miss Roland arrived in New York Monday, January 10.

She is taking her first vacation from the studio after a stretch of work that resulted in her accomplishment of the star roles in three Pathe serials, "The Adventures of Ruth," "Ruth of the Rockies" and "The Avenging Arrow."

Paris Brought To Her

Miss Roland had planned to take a long vacation in Europe but as her vacation is limited to two weeks—Paris, at least so far as fashions and modistes are concerned is to be brought to her. For it has been arranged by a Paris firm, whose representative is in New York now, to have their newest creations displayed for her approval and her selections are to be made up in the French capital and sent on to her at Los Angeles.

For a native of California and one of its most loyal children, the much admired Ruth of the serials is most enthusiastic about New York. "It is really delightful, to be here" she said "and I am sure two weeks will not be quite enough time for me to do all I wish to do on this long deferred vacation. Two weeks is not a long while, but I must get back to California, for there my work lies, and there also is, California."

Miss Roland has starred in eight Pathe serials. Her eighth is "The Avenging Arrow" which will be released this year. She expresses the greatest satisfaction at the prospect of doing another and still other serial roles. She said that in her opinion the success that attended the Pathe policy inaugurated in 1920 to produce serial plays on a higher standard than attempted previously with that form of picture, would result in a big improvement in the quality of stories and productions in 1921.

A PAINTING OF EILEEN PERCY
A picture of the Fox star painted by Harrison Fisher

Several Promotions Made in Paramount and Realart Companies; Frank E. Woods Now Supervises Former's Studio Work

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has announced appointment of Frank E. Woods as supervisor-in-chief of all Paramount studio activities. Mr. Woods has long been supervising director at the Lasky studio, Hollywood.

The appointment of Mr. Woods marks the success of a plan which originated with Mr. Woods himself, who, with the idea of further solidifying the Paramount producing organization, suggested to Mr. Lasky some time ago that the best results could be obtained by having somebody in a position to supervise all the non-special productions made in the Lasky studio. This plan was immediately approved by Mr. Lasky and since its beginning has proved a big success.

It worked out so successfully that the arrangement was adopted in the production of all Realart pictures, Elmer Harris, who had worked on Mr. Woods' staff and had been trained in Mr. Woods' production methods, being named supervising director of all Realart pictures made in California.

Mr. Woods was the man who also picked Thomas J. Geraghty for the post of supervising director at the new Paramount studio in Long Island City. Mr. Geraghty's appointment by Mr. Lasky was recently announced. Last week, further developing Mr. Woods' system, Mr. Lasky appointed Thompson Buchanan junior supervising director at the Lasky studio, thus giving Mr. Woods more time to devote to his increased duties as supervisor-in-chief.

Coincident with the announcement of Mr. Woods' promotion, Mr. Lasky also made public that Gardner Hunting, formerly production editor of the Paramount Eastern studios, had been named associate supervising director in the Long Island studio. Mr. Hunting, who, as production editor, handled the editing of some of the biggest Paramount pictures produced in the old Fifty-sixth street studio, will take over some of the work now being done by Mr. Geraghty. This is due to the fact that the new studio soon will be reopened and Eastern production activities will be greatly increased.

From Motion Picture News Review of "Black Beauty"

In picturizing Anna Sewell's famous classic, "Black Beauty," Vitagraph is deserving of unbounded praise. The lovable story, which has been translated into many languages and read by millions all over the globe, has been visualized with genuine artistic appreciation and should meet with popular approval everywhere.

It has been necessary for Mr. and Mrs. George Randolph Chester to incorporate an "inside" story which would strengthen the "outside" story and give it dramatic expression. The tale the Chesters have written is a simple one of heart interest and romance and harmonizes perfectly with the life of the horse. The dovetailing of these stories shows splendid workmanship—a difficult task at best.

Appreciating the fact that "Black Beauty" is remembered even to this day, it is a credit to Vitagraph that it has been able to command and hold the attention by emphasizing the pathos, stressing the sympathy and incorporating a requisite amount of melodramatic incident.

Director Smith has treated the animal episodes like a born trainer. And his handling of the players calls for a word of praise.

The picture carries a thrill in the burning barn episode and another in the horse race across country. "Black Beauty" certainly possesses exploitation possibilities. Those who haven't read it have surely heard of it. And the exhibitor should have *no trouble playing to capacity.*

Northwest First National Holders of Sub-Franchises Complete Organization

THE election of an exhibitor's advisory committee, the assurance of 100 per cent. membership by February 1, 1921, and a number of important resolutions on matters pertaining to the welfare of the industry as a whole, were the outstanding features of the meeting of Associated First National sub-franchise holders of Minnesota, Wisconsin and North and South Dakota in Minnneapolis last week. With these achievements, the organization of Associated First National Pictures, Inc., in the Northwest may be considered an accomplished fact.

More than one hundred sub-franchise holders met at the West Hotel, Minneapolis, for a two-day session at the call of J. F. Cubberley, manager of the Minneapolis First National Exchange. The exhibitors gave vociferous testimonial to their gratification at the treatment afforded them by Associated First National Pictures, Inc., pledged firm adherence to the parent organization and volunteered to aid Mr. Cubberley in obtaining the full quota of franchise holders for the territory. They were unanimous in expressing their belief in the future of First National as the ideal film distributing organization.

The meetings were crammed with constructive action by the exhibitors. Among the measures advocated were:

Hiring of an expert on motion pictures to give an impartial review of pictures other than those of First National to guide franchise holders in judging values.

Completion of 100 per cent. First National franchise holders by February 1.

Lending of the screens of Northwestern exhibitors free to every public enterprise to foster good-will among business men and to promote community welfare.

Exploiting to the furthermost of every First National picture susceptible of novel advertising.

Observance of strict ethics in conducting their houses.

Offering co-operation to President William A. Steffes, of the United Theatrical Protective League, in obtaining full membership for that organization in the Northwest.

Working in closer harmony with the exchange in helping to realize the greatest possible benefit from pictures run in their houses.

Guaranteeing their support to the Herbert Hoover movement for the relief of devastated Europe.

Mr. Cubberley presided over the meetings, which were conducted in the Colonial Room of the West Hotel. In the evening the exhibitors were the guests of the Minneapolis First National Exchange at a banquet in the same room.

One of the most stirring addresses of the sessions was delivered at the dinner meeting by Theodore L. Hays, of the Twin City Amusement Trust Estate, who spoke on behalf of Messrs. M. L. Finkelstein and I. H. Ruben, Northwest franchise holders, who were forced to be absent from the meetings because of a meeting of First National executives in Chicago. Characterizing First National as the savior that rescued the motion-picture industry of the country from chaos, Mr. Hays spoke of the future of the organization. He stressed the part motion pictures generally must play in helping maintain the morale of their communities.

"We must counteract the effect of doleful predictions," said Mr. Hays. "Brighter times are ahead. Men predicted several months ago that by now we would be in financial straits in various lines. Time has proved that they were wrong. To the exhibitor falls a substantial share in helping to keep up courage."

Mr. Hays denounced the "bigots" who are trying to enforce stringent regulations on motion-picture men. He declared they are the same persons who forced prohibition on the country.

"Co-operation of the exhibitor with his local business men is like casting bread upon the water," he continued. "A group of St. Paul business men saved the State of Minnesota from having a censorship bill foisted upon it two years ago. The bill lost by one vote. I can notice already a change in the attitude of the general public toward motion pictures since they have observed the activity of the exhibitor on behalf of the Hoover fund. We must all join in public enterprises."

All but six of the franchise holders present at the meeting were members of the United Theatrical Protective League, Mr. Steffes found, upon addressing the audience. These six joined the organization during the evening.

Mr. Steffes pledged the exhibitors to fight with every resource of his organization to stifle censorship, Sunday closing and other unjust regulations about to be let loose against the picture theatres.

"We are now 90 per cent. organized in the territory," said Mr. Steffes. "We will be 100 per cent. in a few weeks. There are ten dangerous movements afloat in various sections of the Northwest now, and we must have the united support of the motion-picture men at this time."

He outlined a program for co-operation by motion-picture men in helping by lending the use of their screens to foster better community ideals.

Methods of Checking Up

Suggestions offered by Frank Koppelberger, of LaCrosse, Wis., and V. B. Valleau, of Albert Lea, Minn., for methods of checking up on other pictures developed into a tentative program to be taken up later. The plan finding the most favor was to hire an expert to watch their record in key cities and report accurately upon their drawing powers. This would be done at the expense of the exhibitors individually and through the columns of a trade journal of local circulation.

The following were elected members of the advisory committee: F. A. Rickstein, Majestic Theatre, Beloit, Wis.; J. P. Adler, Adler, Theatre, Marshfield, Wis.; Tony Foster, Star Theatre, Stanley, Wis.; Louis Nahin, Rainbow Theatre, Milwaukee, Wis.; Clyde Hitchcock, Princess Theatre, Minneapolis; V. B. Valleau, Broadway Theatre, Albert Lea, Minn.; S. G. Latta, Fergus Pictures Corporation, Fergus Falls, Minn.; A. J. Kavanagh, New Grand Theatre, Grand Forks, N. D.; Archie Miller, Grand Theatre, Devil's Lake, N. D.; J. A. Dundas, Strand Theatre, Sioux Falls, S. D., and C. F. Hansen, Lyric Theatre, Redfield, S. D.

Hodkinson Issues Press Book for "The Spenders"

To aid the exhibitor who plays Benj. B. Hampton's picturization of Harry Leon Wilson's novel, "The Spenders," the Publicity Department of the W. W. Hodkinson Corporation has prepared a singularly elaborate press book for use with this picture.

Many novel ideas are embodied in it and the chief claim made for it is, it is said, that every suggestion and idea submitted for the use of the exhibitor is absolutely practical. The book is a fine example of the printer's art; its art work is of a very high calibre and from cover to cover it is filled with sound, meaty, helpful suggestions, according to reports.

Can You Qualify for

Screen Authorship?

A NATIONAL educational institution to train photoplaywrights by correspondence during spare time at home has been established in Los Angeles to meet the needs of the motion picture industry.

This institution is directed by experienced writers and sponsored by Cecil B. DeMille, Thos. H. Ince and other prominent producers.

The field for photoplaywrights is lucrative and applicants drawn from every walk of life respond to the call.

Only persons naturally endowed with the gift of creative imagination and dramatic insight, however, can hope for success in this profession, and applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Shaw MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. H. Van Loan, noted photoplay author-producer, is the first test of its kind ever adopted by an educational institution.

The purpose of this questionnaire is to help applicants determine the degree of creative imagination possessed by them and consequently their eligibility to enroll in this curriculum.

If successful in making this home test, the Palmer Plan of Instruction in Photoplay Writing is available to you.

Address all inquiries to

Director of Education
Palmer Photoplay Corporation
7011 I. W. Hellman Building
Los Angeles, Cal. (1-29)

Herbert Brenon Signs Schenck Contract; Directed Norma Talmadge in Her Latest

JOSEPH M. SCHENCK has signed a contract for the exclusive services of Herbert Brenon for an indefinite period—a contract which provides that Mr. Brenon shall supervise all the Norma Talmadge productions during the life of the contract, as well as directing himself.

Mr. Brenon's direction of "The Passion Flower," which is to be Norma Talmadge's next release as a First National attraction, was primarily responsible for the signing of the contract. As the picture drew toward its close, Mr. Schenck, after having closely observed the director's handling of the intricate situations in the drama, lost no time in seeing to it that Mr. Brenon was attached to the Norma Talmadge Productions in both a supervisory and a directorial capacity.

"When I renewed my contract with First National," says Mr. Schenck, "for the release of the Norma and the Constance Talmadge pictures for another three years, I made a promise to exhibitors and to the public that I would present even bigger and better Talmadge Productions than ever before. My first step in carrying out this promise is Mr. Brenon's affiliation with me. I consider Herbert Brenon a great artist in his line of work, a director who stands for infinite technical detail, as well as real inspiration. The co-operation of a star like Norma Talmadge with a director of Mr. Brenon's reputation and attainments should be a great incentive to both of them to turn out the very best work of their respective careers."

"On Principle" Delayed

"The Passion Flower," from Jacinto Benevente's drama of Spanish life, which achieved a New York success as a play last year, will be the next release, instead of the story adapted from Andrew Soutar's novel, "On Principle," which was scheduled for February 21. In case the production is not ready by that date, it will be given an early March release date. The final scenes, it is anticipated, will be taken this week.

The Spanish sets for "The Passion Flower" will be exceptionally interesting, as infinite pains have been used to make them faithful reproductions of typical Castilian peasant homes. There will also be a very beautiful and accurate reproduction of a Spanish courtyard scene. As one of the scenes call for a fete in which Norma does a Spanish dance, she is now taking a daily lesson at the studio from Mme. Caritos, one of the best-known Spanish dancers in New York, who is now appearing in "Spanish Love."

Mr. Brenon engaged Renee Lacoste to assist in selecting the Spanish costumes and hangings for this picture.

Charles Chaplin Is His Picture Model, George Arliss Says at Pathe Luncheon

GEORGE ARLISS was guest of honor at a luncheon on Monday, January 17, given by Pathe at the Hotel Astor for the purpose of introducing the actor to the members of the daily and trade press. About twenty-five of them took the trip from Cape Cod to Mocha with the screen's newest recruit from the ranks of stage celebrities, whose initial picture, "The Devil," is the current feature at the Strand Theatre. Joseph Plunkett, managing director of the Strand, and several Pathe officials increased the full complement of diners to thirty plates.

At the conclusion of the luncheon Edward Eschmann, feature sales manager for Pathe, introduced Mr. Arliss and confessed that the actor had not been told in advance that he was to be the principal guest and would be called upon for a speech. He said that he did not think, however, that the famous delineator of "The Devil" would mind saying a few words, extemporaneously, about his experiences in his first studio work.

Chaplin His Model

Mr. Arliss said he did not mind if his listeners didn't, and forthwith launched into a short and extremely interesting talk, most of which outlined his reactions to his new work. The most salient point of his remarks was reached when he said that he realized in beginning a career before the camera, that he would do best by following a model of expression if not of style. The model that he chose was Charles Chaplin. He said he considered the comedian the screen's greatest artist in the matter of maximum of effect with the minimum of effort, especially as to facial expression.

Mr. Arliss also made the announcement that he intended to continue acting for the screen, probably in some of his old stage successes. He was asked if "Disraeli" would be his next picture. He smiled and said he did not think so. Then someone asked him if it would be "Septimus." He smiled and said he did not think so. Another curious soul asked him if it would be "The Darling of the Gods." He smiled and said he did not think so. And there you are.

Defining Personality

Another interesting part of Mr. Arliss' talk touched on personality. First he said that he did not know what it was, or, at least, he could not define it. But later he stated that he thought it was some sort of a combination of simplicity with imagination. He said he thought that the actors with the most of this entertainer's greatest asset had the most imagination but did not know it.

"Joe" Plunkett was called upon to address the guests after Mr. Arliss had closed with his thanks for the honor tended him. Mr. Plunkett, following the well pointed remark that Charles Chaplin's latest picture, "The Kid," would be shown at the Strand the week of February 6, stated that the playing of "The Devil" at his theatre marked the second time in his career that he had been concerned in the affairs of Mr. Arliss. He was manager of some of the English actor's stage productions in the days of the old Liebler Company. There was another young man present who also recalled vividly, but silently, that same period. He was Plunkett's office boy at that time.

A BATTLE AMONG THE BANDITS

Sessue Hayakawa in a scene from "The First Born," which is being released by Robertson-Cole

Patricia Palmer, new leading woman in the Gayety comedies, is appearing before the camera in a one-reel farce called "His Bitter Half," the title of which would suggest a matrimonial dissimilitude of tastes.

"LOOK YOURSELF OVER"

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Got Toronto Jazzed Up Over Mayorality Joke

New Year's is election day for Mayor in Toronto, and this year for a time it looked as though Fatty Arbuckle would have to quit the films to accept the command of the Canadian city.

George Weeks, general manager of the Famous Players-Lasky exchanges in Canada, enlisted the cooperation of N. K. Miller, manager of Pantages, and let the newspaper men in on the stunt after pledging them to secrecy.

About two weeks before the election newspaper spaces announced the candidacy of Algernon Leary. Algernon was one of the best little promisers who ever run for the main desk at a city hall, and the town got strong for him, even if they did not know him personally.

Then the newspapers, seeing the attention he had gained, and not unmindful of the cost of his advertising spaces, began to talk about Leary and discuss his candidacy in apparent seriousness.

The New Year's Eve crowds were treated to a Leary parade with all the elephants of Rhoda Royal's circus wearing blankets telling that Algernon was the life of the party. There was a brass band and transparencies and everything that goes to make up a political parade, and still the populace did not get wise, but Algernon announced that he would tell more about himself in the Saturday papers.

So keen was the interest in the dark horse that the editions actually sold out as fast as they came from the press, until the public learned that Algernon Leary was the character played by Fatty Arbuckle in "The Life of the Party."

This stopped some of the excitement, but that night Leary got several hundred votes for Mayor, for the jokers scratched the regular tickets and wrote his name in.

And it not only put him over in Toronto, but all the Canadian cities, even past the great lakes, heard of Algernon and sat down to watch and wait for Fatty.

It is one of the biggest promotion stunts on record and the pack of asbestos cigarettes is awarded to Weeks and Charles G. B. Branham, the Paramount publicity director, who conceived the scheme and helped put it over.

Christmas Booklet Scheme a Clean-up Wherever it Has Been Used This Year

WHEREVER it has been used this year, the Christmas Book of tickets has been a clean-up. Each year sees an increase in the growth of the booklet scheme, and the results have invariably been good. Lately we reported the experience of a house in Charleston, W. Va., which disposed of upward of $1,500 worth of gift books with the aid of the American Legion, and the scheme has been so well liked that some houses are offering these booklets regularly at the face value, the avoidance of waits at the box office being supposed to be a sufficient inducement to purchase the tickets in bulk.

Various forms of booklets have been devised, and some of them are open to criticism. In the case of the Charleston Strand no provision was made for increased admissions for special films. The tickets were good without restriction, but the most common faults appear to be a lack of expiration date and the naming of the houses.

Lem Stewart's Scheme

Lem L. Stewart, of the Southern Enterprises, was lately stationed in Asheville, N. C., and for the holidays he devised a scheme which meets two of these objections. He did not issue tickets, but books of coupons, each representing a ten cent valuation.

Two of the houses in Asheville are run at a 20 cent admission while the third has a ten cent price. The tickets were good at any of the three houses, the proper number of coupons being detached from the book by the cashier in return for an admission ticket, the coupons being handled as cash.

Where preferred, it would be a simple matter to permit the doorman to detach the coupons, reducing the crowd at the box office.

The books state that the coupons are valueless after June 25, 1921, six months from the date of issue, and the further stipulation is made that the book must be presented along with the coupons, the coupons alone being refused.

This is because the simple form of greeting on the inside cover is in reality a contract. Cut out this form and preserve it for use next year. Where the house is mentioned on the contract cover, it need not be repeated on the coupons, but where each ticket is good for one admission, the name and town and time limit should all be used.

But the coupon style is much to be preferred, since this covers a sliding scale of prices, and where this scale sometimes runs 25 or 35 cents, half of the coupons should be good for five cents each and a large numeral should be used to distinguish the two values.

Where several houses are used, it is a good plan to use an additional sheet which is to be detached with the lifting of the first coupons. This sheet should give the name of the house selling that particular book. This is particularly necessary where auditing systems are used. Most of the sheets will be lifted by the selling house, but it will serve as a check and also prove the book in use.

Makes Regular Patrons

As a general thing it may be counted that a sufficient number of books will be lost to cover the cost of publication, or nearly so, and the scheme therefore becomes self-supporting. But the biggest point in any of these book schemes is the effect upon the attendance.

Where the book is a gift the tickets will be used freely, but even where the purchaser buys for his own use he is apt to use them more freely than he would money. Tearing a ticket out of a book does not seem the same thing as taking money from the pocket, and a more frequent attendance is established.

This is so generally true that even where the books are sold at some slight reduction in cost, the scheme more than pays for itself, but as a general thing it does not seem to be necessary to make any reduction in order to make sales, and many managers, including those of several New York houses, are using the books for regular sale, following the success of the Christmas idea.

Greetings

The spirit of real old-time Christmas expresses itself in abundance, an abundance of good cheer, of fun and frolic, plenty of good things to eat, entertainment and *amusement*.

And *amusement* you are to have. With the presentation of this booklet you are to be the guest of the finest actors, directors and dramatists, who will guide you thru gorgeous hours of entertainment at the theatre designated on the cover. Not only Christmas day, but any day for the next few months.

Each coupon in this booklet is equivalent to the value of ten cents when presented for admittance to the theatre designated. Thus, if you are visiting a performance, at a schedule of ten cents admission, you'll be my guest at ten performances. Should the admission price be twenty cents, you'll be my guest at five performances.

Simply present this booklet to the cashier at the box-office any day within the next six months. She will take one coupon for a ten-cent admission, two for a twenty-cent admission, three for a thirty-cent admission and so on according to the schedule of prices, for adult or child to the matinee or evening shows.

The value of these coupons does not expire until June 25th, 1921, but I know you'll have used them long before. I hope you'll enjoy every photoplay.

This coupon is equivalent to the value of **10 CENTS WAR TAX INCLUDED** when presented at the Box Office of the Theatre designated on cover of booklet. It is not redeemable if detached other than by the cashier.

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PASTE THIS ON THE WALL RIGHT NOW AND IT WILL SAVE YOU TROUBLE IN NOVEMBER

This shows the inside cover page of Lem L. Stewart's coupon book, and on the right five of the coupons, each of which is good for ten cents. If you are careful you might take this greeting to your lawyer and let him change the text to make this a legal contract as to admissions and time limit

Selling the Picture to the Public

Just Think of a Star Taking Encores All Day

When actors go to heaven they take curtain calls galore, but Paul E. Noble, of the Liberty, Portland, fixed it for Katherine Macdonald to take curtain calls all day long.

He built a stage only four feet wide, but complete in every detail, and placed it over the box office where all could see it above the heads of the lobby shoppers. A flasher system was installed to give a rotation of several light effects within a short period and then a curtain was rigged to rise and fall with a brief period of rest at each raising or dropping.

On the stage he placed a cutout of Miss Macdonald in the old fashioned dress she wears during a part of the play, her finger pointing to a card announcing her appearance in "Curtains."

The rise and fall of the curtain and the play of light effects when the cloth was up gave Mr. Noble an attractor for this First National that brought people across the street for a closer view and lobby displays don't come much better than that.

The general effect of the lobby was the welcoming the return to the stage of an old favorite, carrying out the idea of the story, but the miniature stage alone would have brought them in, and Miss Macdonald probably now holds the record for consecutive curtain calls.

Chaperoned by Devils Girl Boomed Barrymore

According to the sob sisters and the reformers, New York girls are going to the devil, but not even New York was proof against the spectacle of a pretty girl riding around the uptown streets in company with two regulation devils in scarlet costumes.

The only reassuring thing about it was the fact that the banners on either side of the car, in front and at the back, proclaimed that "The Devil's Garden" was not what you thought it was. A smaller card, worked for the sidewalk and stoppage stunts, announced "These are really nice devils. They will not harm the pretty girls. It's safe for everybody in "The Devil's Garden. It's a First National attraction."

The stunt was worked for Fox's Audubon Theatre, and the trio rode all through that section in the mornings and in front of the house at showing times. The girl was carefully chosen to look as innocent as possible to provide contrast with her escorts, and not a little of the effect is due to her charming simplicity.

The stunt was the talk of that section and put over the Lionel Barrymore play to the cleanup limit, the posters and house announcements backing up the ballyhoo.

The Audubon is becoming one of the best stunt houses anywhere, and finds it easy to jazz New York. New York is just an overgrown village, or rather a series of villages, and the same stunts can be worked as in the small towns.

Hyman's Novelties at the Strand

For the week of January 23 the program at the Mark Strand, Brooklyn, will open with the overture to Verdi's "Aida," a special film (shooting on a scrim screen), telling in word pictures the meaning of the music. At the proper point the scrim is faded out and a tenor sings the air, "Celeste Aida," the film returning at its close. Later the scrim is faded to permit a soprano soloist to sing "Return Victorious," and again at the close to permit a quartet to render the "Triumphal March," which closes the overture. The singers are all correctly costumed and sing against the black cyclorama drop, not only to avoid scenery, but to make it easier to swing the scrim. The lights are out in front of the drop and in blue when they come up behind the scrim. No spots are used, the singers being illuminated by the side and foot lights.

Following the Topical Review a baritone sings the musical setting of Kipling's "On the Road to Mandalay" from the concert stage. House lights amber, stage in blue. This precedes a Prizma novelty, "If," in which fruits and flowers are shown in black and white tones and then slowly faded into natural colors through the Prizma process.

The prologue to "The Devil" uses the same setting as was shown at the New York Strand this week, but the production is somewhat different; a snake-dance with a ballet of three and an impersonator of Arliss. At the close of the dance the man sings "The Devil's Love Song."

For the instrumental novelty Voelker's familiar "A Hunt in the Black Forest" is played by the Symphonists. The production stage shows a forest scene with set trees and bushes, lighted in amber and red to follow the change in the spirit of the selection. No one occupies the stage, which merely supplies a background for the number, which abounds in imitations of the baying of the hounds, the hoof effects, bird-whistles and rifle-shots.

The comedy and organ selection close the program.

THIS NICE LITTLE GIRL WAS NOT GOING TO THE DEVIL. SHE HAD GONE

Even on New York's Broadway the spectacle of a young girl out joy-riding with a couple of actual devils is a striking event. Usually the devils wear leather coats and an air of prosperity, but these were real, old-fashioned, red-tighted devils, and they jazzed the vicinity of Fox's Audubon for the First National attraction

Selling the Picture to the Public

Hyman Solved Problem of Playing Up a Name

Edward L. Hyman, of the Strand, Brooklyn, solved the short one-name title problem very nicely for the First National's First Big Five production, "Passion."

The First National press agents love to get that Hyman sign photographed. It's one of their standard stunts, but this version is odd and useful to others who want to fill space. Here was the problem.

"Passion" is so long that it must be played without other features. As a result there is nothing to go on the sign but the star and play. The star meant nothing to Brooklyn, so Hyman had only the seven letter name to fill a space generally used to announce about six features. The cut shows how he did it without having special letters made, long and condensed.

HYMAN'S WALL SIGN

This is one of the best signs any theatre possesses. The Strand is alongside a vacant square used as a parking space. To get to two other theatres, one a vaudeville and the other a dramatic house, patrons must pass the Strand sign. More than a hundred thousand passengers on the elevated roads see the sign daily, most of the traffic over the second most important bridge over the East River can see the sign, and thousand of others pass the house daily.

Bain, of Wilmington, Finds Indexing Makes Advertising Aids More Available

SOME managers contend that the trade journals are of no assistance because they have not the time to go through them. D. M. Bain, of the Howard-Wells Amusement Company, Wilmington, N. C., finds them a real help because he uses them properly.

As soon as an attraction he is apt to use is listed, he prepares an ordinary 3 by 5 inch index card and fills it alphabetically. When the trade papers come in, he skims through them and enters on the cards the data on each particular picture. It requires only about twenty minutes to go through each paper, and as the cards are in a file in one of his desk drawers, he always had them handy.

System Old But Good

His system is the same as is advised in Picture Theatre Advertising, with the addition of a notation of the house where it was presented in New York, and the items are listed by date and page. The sample card he sends is for Mae Murray in "Idols of Clay" and the entries give the reviews, the exploitation and advertisements. The card reads:

Idols of Clay Murray
Reviews W. 11/27 N. 11/27 T. R. 11/29 Wds. 11/21.
Exploitation:
World 10/30 1177 11/13 129
News 10/23 3093 11/6 3465 11/13 3635
Review 12/4 879
Ads: W. 10/16 10/23 N. 10/30
N. Y. Run: Criterion

With these cards at hand and the publications properly stacked, it is a matter of only a few moments to cover all of the ground on release and lay out a campaign.

Supplements Plan Books

With the plan book offering the routine stuff, the special exploitation can be added to the suggestions, and an entire campaign mapped out with proven stunts instead of guesswork ideas, and it takes so little time, as compared with the time spent without these aids, that no one can well afford to be without some such guide.

Mr. Bain apparently devised the scheme for himself, but it follows the suggestion offered in Picture Theatre Advertising and in this department and which is used by many managers.

But the big point is that Mr. Bain finds it possible to read the papers and still have time to plan the publicity for five houses, and plan it better because he has more material with which to work.

Books Gain Favor

The ticket book is gaining favor in New York. Now the Capitol has lined up with the Brooklyn Strand and offers three types of books to cover the different scales.

No reduction in price is offered in either case, the argument being that these books obviate the nuisance of standing in line to purchase tickets, and apparently this suffices.

Churches Hold a Bazaar in Omaha Picture House

John Loveridge, of the Rialto, Omaha, pulled a really good stunt just before Christmas, when he announced a bazaar in the lobby and foyer of his theatre. Most of the churches hold a bazaar for the sale of gifts shortly before Christmas and Loveridge offered space to all in his big theatre.

Fourteen churches accepted the invitation to erect a booth and the doormen were pulled in to the actual entrances, while the lobby and foyer were left free to the public. Even the women's relief corp of a G. A. R. post came in with a booth and they spread over the lobby and foyer and even on the stair landings.

It drew hundreds of people to the house who do not, as a rule, patronize pictures, and a large majority bought admissions after they had done their Christmas shopping early.

It gave the church people better advertising than any one fair could have afforded and at the same time Mr. Loveridge made a neat clean up on direct sales and made an enduring reputation as well.

PASTE THIS ON YOUR DESK AND LOOK AT IT AGAIN NEXT NOVEMBER

Manager Loveridge, of the Rialto, Omaha, turned over the lobby and foyer of his house to the churches and societies for booths for a Christmas bazaar. Fourteen organizations accepted the invitation, and for two weeks every minister in town was hanging around the Rialto, and hundreds came—and saw the show—who didn't believe in pictures

Selling the Picture to the Public

Sprayed the Patrons With Heliotrope Scent

One of the best stunts planned by Herman Phillips, Paramount exploiteer for the Richmond territory, was worked for "Heliotrope" at the Lyric, a Wells house.

He arranged with a drug firm for an unlimited supply of heliotrope perfume in return for an advertising slide in each of the four Wells houses. The houses were perfumed and the ushers sprayed the incoming patrons with the same scent.

And the manager reports that a surprisingly large number of persons inquired the name of the firm making the perfume, which shows that the hookup went over. The stunt was worked all of the previous week at all four of the houses.

Another stunt was the stretching of a banner across one of the busy corners, the text reading:

It's in the Air
"Heliotrope"
A Paramount Picture.

The other advertising was depended upon to put this over, and there was so much in the way of teasers, "Paramount Phil" ads, and general publicity that it was promptly connected with the showing at the Lyric.

IT'S IN THE AIR IN RICHMOND

Herman Phillips, Richmond Paramount exploitation man, hung his banner high for "Heliotrope," then sprayed Lyric patrons with Heliotrope perfume. It worked

Ku Klux Cutouts Help "Riders of the Dawn"

With the present discussion about the revival of the Ku Klux Klan, the Tudor Theatre, Atlanta, did not have the slightest trouble in putting over "Riders of the Dawn," because they cut out a couple of Klansman to go with the title and made them the chief feature of the lobby display, as shown in the cut. The cutout is from the Hodkinson pictures for this Hampton production, but the foliage is real.

The companion cut shows a more simple use of the Tudor lobby for another Hodkinson release, Louis Tracey's "The Silent Barrier." The Tudor has an oddly shaped lobby, but it manages to get very effective displays.

Seven Dollars' Worth of Feathers Brought Trade

Ben H. Jackson, of the Audubon Theatre, New York City, recently used the feather card, lately used by Stanley N. Chambers, for "Behold My Wife." This time it was merely a catchline, for the card, about the size of a postal, was headed "Here's a tickler" and immediately below the feather was stuck through. Below it was added that First National's "Twin Beds" was as full of laughs as a tick is full of feathers."

The use of the actual feather rather than a cut was what made the stunt get over, and you can buy the features at smaller cost than cuts. Mr. Jackson was not certain how they ran, and he got seven dollars' worth, at twenty-five cents a pound, with the result that he had enough left over to stuff a couple of sofa pillows. The cards cost a little under $4 a thousand, and three or four pounds of feathers will fill a couple of thousand cards. Get the large wing feathers, which are better and cheaper. The house staff threaded the feathers through the cards in off moments.

Booms the Brand

You don't have to argue with John J. Breslin, of the Jefferson Theatre, Auburn, N. Y., about using the brand. He finds that it pays to swing on the brand and one of his standing lines is:

"It's a First National Attraction—you know what that means." Mr. Breslin prefers straight advertising to exploitation, and the line is used on every advertisement he puts out for every First National attraction.

HOW THE TUDOR, ATLANTA, PUT OVER A COUPLE OF HODKINSON RELEASES

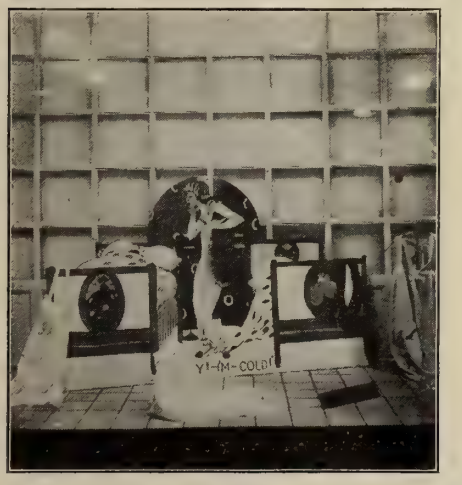
The Tudor has a peculiarly shaped lobby—deeper at one end than at the other—but they get some striking effects with this off-shape recess. The best is the "Riders of the Dawn" display, which hooks up with the Ku Klux Klan. That for "The Silent Barrier" was a straight cutout

Selling the Picture to the Public

Found No Twin Beds in Emporia, Kansas, Stores

When H. A. McClure, of the Strand, Emporia, Kansas, went on a window hunt for "Twin Beds" he found that no furniture store in town could offer the duplex sleeping couches. There was not a 50-50 slumber seat to be had in town, so he got a window with a couple of three-quarter beds and then hustled over and got a story in the papers about twin beds not being popular in the town William Allen White put on the map.

That not only put over the story, but it called attention to the beds in the window of the furniture store, and got more attention for that display.



THE LINGERIE DISPLAY

But Mr. McClure writes that the doll outfit in another window attracted more attention and held the crowds longer. Possibly this was due to the fact that this display was built up with some doll clothes thrown over a chair in the foreground, which gave a kick to the idea. At any rate the miniature display put it all over the larger window.

The Lingerie Display

A third window was a lingerie display, and this Mr. McClure obtained largely because the prevailing tint in the six sheet poster harmonized so well with pink undies which seem to be fashionable this year. The cut-out made a striking centre display for a few choice garments.

Mr. McClure adds: "'Twin Beds' properly exploited, is an excellent bet in the smaller towns, as in many cases the road show has not played and everyone has an idea that it is unusually spicy."

Newsboy Contest Again

Lamson Smith, of the Rialto, Newark, is the latest to report good returns from the newsboy contest in connection with "Dinty." The Star-Eagle was hooked up and the boys provided with placards asking passersby to purchase from them that they might win the Dinty prize. The prizes were a fountain pen, a pencil and five one-month passes to the Rialto. The returns were several hundred percent on the investment.

Black Art Stage Stunt Excited the East Side

One of the biggest exploitation stunts ever worked on the East Side of New York was recently pulled by Loew's Avenue B Theatre by H. Dolinsky, the manager.

Fairbanks in "The Mark of Zorro" was used for a full seven day run at all of the Loew houses in New York instead of the usual three or four day bookings, and Dolinsky wanted something to keep the excitement up.

The United Artists Corporation has a young man in its employ who looks not unlike Fairbanks, and this fact was made the foundation of the stunt.

There was no room in the front of the house for a stunt stage, but the side of the theatre is on Avenue B, one of the main thoroughfares of the teeming East Side. In accordance with the New York law, a fire alley runs between the house and the adjoining buildings and this gave the space for an elevated stage.

The Exploitation Stage

This stage with flaming red "Zs" on either side, was provided with footlights and a black setting on the lines of the familiar "black art" stage. Slutsky would appear dressed as the bandit in "Zorro" and vanish and reappear in a manner that was wonderful to the East Siders. The stage was dark enough to help the illusion and word got around that it was Fairbanks himself who was doing the stunts. After that the police had to keep the crowd moving.

The stunt is very simple, but it will be a knockout wherever it is tried, even though the impersonator may not strongly resemble the star. Put your lights so that most of them shine upon the audience. Drape the stage in dead black, and provide one or more screens of the same material. This will appear as solid black to the dazzled eyes of the spectator, and the impersonator can dodge behind the screens and appear or disappear in a manner startling to those who do not know the trick and interesting to those who do.

Over on Avenue B it was such a cleanup that the police compelled the abandonment of the stunt, but the work had been done, and the crowds kept up the entire week. If you have the space, try it. If you cannot build up a stage, fix up a store window, setting the stage well back. It will be a sensation.

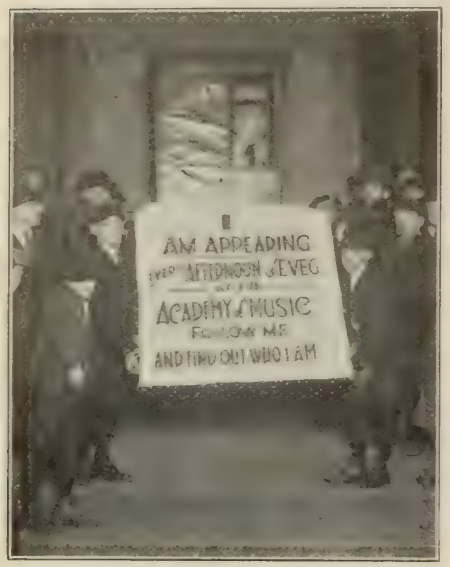
HE COULDN'T FIND TWIN BEDS SO HE USED TWO THREE-QUARTERS AND GOT A BED AND A HALF

But the doll outfit to the left got four or five times the attention of the regular display, and there were crowds about this window all day long. The displays were arranged by H. A. McClune, of the Strand, Emporia, Kansas, who got a spread in the newspaper over the fact that there were no twin beds in town to advertise this First National

Selling the Picture to the Public

Du Barry in a Sedan Was Attractor in New York

No street stunts were used for "Passion" when it played its opening date in New York, for none seemed to be necessary. The Capitol was packed without any ballyhoo.



THE SEDAN AND BANNER

But the historic old Academy of Music, where William Fox now conducts a picture show, felt the need of jazz, and a very simple stunt was the means of getting even that big house packed to see the First National super-attraction.

From the theatrical property shops a sedan was dug out, and a girl who looked not unlike Negri was dressed to represent the star, and was carried about the section of which the Academy is the centre. The cut showing the sedan coming up Irving Place from Fourteenth street, one of the main crosstown arteries, gives some suggestion of the effect the street stunt made.

And here's a hint to managers who want to get good night photographs. If you will examine the large cut closely you will notice that you can see the signs on Fourteenth street through the heads of the boys standing on the steps and that the steps also show through some of the posers.

It would not be possible to get the houses in the background with a flash, so an exposure was made in daylight and the camera left standing for the night flash, which explains the clearness of detail. The street was in the shadow of the buildings across the way, which left the plate unexposed for the crowd in the evening.

Summons Stunt Helped by Use of Constable

Joe Burton, of the Star, Toccoa, Ga., found a way to get a new kick out of the time-tried summons stunt. In Toccoa the constable is not a salaried officer, but is paid by fees, and ekes out his income by other work.

Burton had the officer on the free list and when he suggested that he could put some money in the way of the wearer of the star, the latter was in a receptive mood.

Summonses were prepared endorsed on the face with the name of the recipient, and inside he was called in the case of Joe Burton "against John Smith and all others who wish to laugh."

The constable was known to everyone in the town and coming from him they were read more carefully than had they merely been handed out by a boy, and the entire town was soon asking if others had been summoned. The joke put over "Married Life" to a better business than could probably have been reached by any other means.

But if you work the summons for this First National Mack Sennett, it would be better to make it a divorce action. It will give an added kick to the laugh.

Big Window Returns for Single "Blind Wives"

Ben Jackson, of the Audubon, New York City, recently got out a single window card which was displayed in practically every window in the trade radius of this uptown house.

He had "Blind Wives" and he wanted to put it over big. Instead of getting special cards for each store, he had one stock card printed up in two colors reading:

Don't Be
"Blind Wives"
Trade Here
and
Have Money.

The title was printed in red and the rest in black, on white card, and Jackson picked out a red that was red and not the color of a faded brick. It fairly burned out of the window at the passers-by and the title was so well placed that the house advertising was immediately hooked up. More than that, the "Have money" possessed a powerful appeal to the shoppers and they went to the Audubon to see how.

The card possessed such a general appeal that practically no one refused it window space, because it worked for the store as well as the theatre.

Got Record Attendance on Strong Window Campaign

If there are 2,500 people in your town and you sell 2,500 tickets on a two-day run, you have the right to feel that you have done your full duty by your fellow citizens. That's the way W. E. Shaefer feels about it.

Mr. Shaefer runs the Vaudette at West Point, Ga., and his house seats 250, so he had to give five shows a day to let all the town see Annette Kellerman in "What Women Love." He did just that and now he is waiting for another First National to break things open with.

The stunt was worked practically without cost save for time and labor. Mr. Shaefer has plenty of time and is willing to work. When he booked the attraction he figured on using the window hook-up, and he found the merchants willing to come in.

Just to play safe, he took Mrs. Shaefer along when he dropped in at the furniture store to dress a window. He let her do the picking, and she selected a kitchen cabinet, a floor lamp, a writing desk, a talking machine, the finest baby buggy in the store and some smaller things. She had made up a lot of card shapes; hearts, fruits, flowers and the like, which she had colored. These were affixed to the window where they would not interfere with the sight, and yet be in plain view, and from each of these a narrow streamer of brightly colored crepe paper led to the rear of the window where was posted a one sheet for the attraction. No matter where you looked, you were bound to strike a streamer and find your gaze led to the poster.

With a department store and drug store similarly treated, the whole town was brought in.

THEY HAD TO PUT DU BARRY IN A SEDAN ON FOURTEENTH STREET

You see the locality isn't what it used to be in the days when the Academy of Music was the home of grand opera and before William Fox turned it into a picture house, and they have to be a bit strict with loose ladies

Selling the Picture to the Public

Finds Coupon Tickets Help Kiddie Business

Sidney B. Lust, who recently took over the Leader Theatre, Washington, tried out coupon tickets on the familiar "This tickets and fifteen cents" lines for "The County Fair," playing up Wesley Barry as being most likely to appeal to the children.

When this stunt was tried for another picture the previous week, some 1,500 coupons were distributed and the returns for the first four days were:

Monday, 77.
Tuesday, 93.
Wednesday, 121.
Thursday, 211.

Another stunt was the direct solicitation. Last Friday two classes, totaling 109 children, marched to the theatre after school and attended in a body, and this stunt will also be amplified.

That success induced the use of coupons for "The County Fair" and Mr. Lust is planning to use these coupons whenever there is a show which should appeal to the children.

Edward L. Hyman, of the Mark Strand, Brooklyn, worked this stunt for "The Last of the Mohicans" and drew from schools eight miles away, not only getting the immediate business, but carrying the message of the Strand to parents as well.

The coupon stunt, with the right sort of show, is a real builder of business with an influence beyond the current week.

Got the Seasons Mixed but Sold "Midsummer Madness"

Nothing could be further apart than New Years' Eve and Midsummer, yet Norman L. Dixon, the Des Moines Paramount exploiteer, not only mixed them, but they went together like water and whiskey.

E. H. Helmts, of the Rialto, asked for something to put over "Midsummer Madness" and Dixon wrote him a postcard New Year's greeting which ran into a personal recommendation for the play. This was reproduced in handwriting on a postal.

Cutouts and Dummies Touted "Blind Wives"

Realizing that the Fox production of "Blind Wives," which was done from "My Lady's Dress," was worth some extra trouble, W. D. Waldron, of the Crotona Theatre, New York, went the limit.

He started to tease with "'Blind Wives' will open the eyes of the world," and "'Blind Wives' is a warning to women and a salvation to men." Nine 6 by 4 foot silkoline banners were next added to the equipment with a tenth, 11 by 4½ feet, painted on both sides, placed as shown in the cut Twelve cutouts from the one and three-sheets.

Then seven girls were hired, dressed as in the cut, and told to roam through the lobby and theatre at will. To heighten the effect, the girls wore masks, not domino masks, but false faces, and the expressionless stare was more compelling than the mystery suggestion of the domino.

Two negro men were also employed, dressed as the curtain pages in the fashion show in the picture. All wore lettered streamers across the breast and the effect of these nine dummies perambulating the house and the immediate territory was the last punch needed to put the attraction over to record business.

Stickers Told Town of Coming of "The Thief"

Hooking the crime wave to the playing of "The Thief" was one way to get the William Fox release over, and it worked for J. W. McDonald, of Springfield, Mass.

Some of the stickers read: "Did you lock the back door when you came out? "You'd better, for 'The Thief' is coming." "Where do you hide your money at night? Wherever it is 'The Thief' can find it." "Who's that behind you? Look quick. It may be 'The Thief.'"

And a Reward

He backed this up with a reward bill, the informers to communicate with 256 Main street, which, of course, was the address of the theatre.

Mr. McDonald figured that he could sell this comfortably on the name of Pearl White alone, but he further figured that additional advertising would bring in more velvet and give him a good return on his paper investment, so he went to it strong and made a regular Ponzi profit.

Raffles Stunt Worked for Selznick Picture

J. Meyer Schine, of the Schine Company, Gloversville, N. Y., hooked the Herald to a Raffles stunt for Selznick's "The Man Who Lost Himself," with ten dollars for the first to greet the estray and five dollars for the next three.

The $25 in prizes brought in several hundred dollars worth of newspaper publicity, made the paper friendly, and brought in a lot of additional business to the house. It's an old stunt, but it works like a lumberyard fire in a small town, and even the cities will fall for the idea three or four times a year. It makes an excellent hook-up for this Faversham fitle.

Ties Up Silk Socks with Bennett in "Silk Hosiery"

Dan Roche, who hustles exploitation out in Chicago for Paramount, has effected a national tie up with the Holeproof Hosiery Company on Enid Bennett in "Silk Hosiery."

The company will notify all of its dealers of the tie-up and supply window schemes. It will also notify the nearest dealers of any bookings for the play in their territory. On the other hand the Paramount exploitation men will stand ready to jump in and help the dealer-exhibitor combination.

Chicago Tied Up

In Chicago the tie-up was used with success for the showing at the Stratford. One store was hooked in and the attention it got led nearby dealers to come in, until the stores covered a wide radius.

The displays will be confined to the silk and lisle products of the company and special frames for posters and stills will be distributed to dealers. The company will get behind the stunt systematically and urge dealer cooperation with the exhibitor.

This Week

This week it is Charles C. Perry, of the New Lyric, Minneapolis, who reports the red ink overprint.

He used the idea for "Dinty" and during the first three days of the run of this First National attraction, he bought the first 10,000 copies of the Evening Tribune, rushed them to a job printer for the red ink and had them on the street almost as soon as the remainder of the run came from the presses for newsboy sale.

The imprint was in green and red instead of plain red, and this, together with the fact that he used 30,000 copies in the three days seems to establish a new record.

How about it? Can you beat it?

THERE WERE SEVEN BLIND WIVES IN THE BRONX

But only four of them are shown here; the rest probably escaped the eunuchs to get out and do some more blinding for the Crotona Theatre. W. D. Waldron put over this Fox attraction to the limit of box office and bank account

Selling the Picture to the Public

Substituted Paintings for "Godless Men" Paper

Frank A. Lacey, of the Majestic, Portland, Ore., used his own paintings instead of lobby paper for the run of "Godless Men" when that Goldwyn feature played his house.

He has a clever artist on his staff and he had paintings made, one showing Russell Simpson as "Black Paul" hurling defiance at his God from the deck of the ship, with another vessel under full sail in the background. The other gave a silhouetted figure of a sailor against a sunlit sea.

Both were in keeping with the locale of the story, and the excellence of the work attracted not a little attention and brought considerable additional business, for it was felt that a story for which such pains were taken must be above the ordinary, and therefore worth seeing.

Covers Box Owners to Get Big Mailing List

Frank H. Burns, of the Orlando Enterprises, Orlando, Fla., writes that he covers a radius of 25 miles from Orlando with his post cards and avoids addressing troubles by mailing to box owners. If a post office has 300 boxes, three hundred cards are left with the postmaster, who cancels the cards and puts them in the boxes. Much the same thing has been done with R. F. D. box holders, but we do not recall that the scheme has been worked for post office boxes in towns, yet "Box 367" constitutes a legal address, though it lacks the intimacy of a direct address. The scheme is handy where the names are not obtainable, and of course, the post office officials will not give out a list of the box owners.

The Teaser Window Show Is "Something to Think About"

R. C. Gary, Omaha Paramount exploiteer, has invented a new one. The teaser window display is the latest stunt. Holdredge is a 3,000 town with a 2,500 seat house, naturally it took good work to fill a house that is capable of seating almost all of the town, even if it does draw from the farm territory.

For three days the Johnson company had the curtains drawn on a big four pane window with a sign to the effect that "This window will contain 'Something to Think About'."

Three solid days the curtains remained down and the women went wild with curiosity. Then the screens went up on a display of dresses that really did give them something to think about and the interest shown made the store glad that it came in on the stunt.

Another achievement was getting the advertisements for a double page hook-up in three houses, but Gary's best stunt was with the paper.

The Auditorium had just been won over to the idea of using the headlines instead of cheaper stuff and Gary sold the editor on the idea that better films meant something to the credit of the town, and the editor got behind the film and pushed so hard that L. T. Johnson, the manager of the Auditorium hung up a new record that surprised him and converted him to the big stuff idea.

Fifteen hundred postcards and a thousand heralds backed up the newspaper advertising and several hundred telephone calls were made.

"Blind Wives" Help to Unusual Exploitations

"Blind Wives," a Fox release, has proven a winner for the exploitation men. Dealing with dress and showing a fashion show, the houses which have hooked up with this time-tried stunt have played to strong business, but the fashion show is only one of the angles.

Dealing with extravagance in dressing, there are several good essay propositions to be worked from "How much should a woman need for dress" to "Are the best dressed women the best wives?" Almost any paper will be glad to hook in with space if the theatre will provide the prizes, and will give columns of reading in which the frequent mention of "Blind Wives" cannot well be avoided.

For ballyhoo women, blindfolded, have been carted about town and one manager organized a parade of trucks, each with its load of blind wives. With the strong opportunities for preliminary teasers, this title is a veritable press agent's delight.

Carroll Rebate Ticket Helped Put Over Show

Cliff Carroll, of the Carroll Theatre, Rome, N. Y., has been putting over some good jazz advertising lately, one of his stunts being a fake ticket for "Forty-five Minutes from Broadway." He had several thousand tickets printed up in simulation of a railroad ticket, the face reading:

Carroll Joy Route

This ticket, with regular admission ticket, good for one continuous passage, when recognized by authorized agent at Carroll Theatre, Noo Yawk to Noo Rochelle, or 45 Minutes from Broadway.

Good only for dates printed on the back of this ticket. In consideration of the limited time for the presentation of this George M. Cohan success, passengers are requested to vacate seats at destination in favor of those waiting for the next train.

Charles Ray,
General Passenger Agent.

On the reverse side were printed the house name, day and dates. These were scattered all over the city and from the number actually offered at the box office when applying for seats, it is evident that the idea got over.

Hooking up with the "Erminie" and "Floradora" revivals in his press stuff, Mr. Carroll announced this as a "cinema revival of the great American success." It was a simple phrase, but it packed a big punch with patrons, many of whom commented upon the revival.

Milk Bottle Matinee Is Successor to Tin Cans

Empty milk bottles have nothing to do with "Treasure Island," but they had a whole lot to do with getting the crowds at Findlay, O. Exploitation supplied the idea, the Findlay Dairy supplied the bottles in the first instance, the bottles supplied the crowd and the crowd supplied a new box-office record.

Leslie F. Whelan, Paramount's exploitation representative for the Detroit territory, put it over. Whelan happened to hear of the trouble the Findlay Dairy was having in persuading its customers to return empty milk bottles. So he worked out his own plan, co-operating with the milk company and the Majestic Theatre to bring mutual benefit to both. A special matinee was arranged, for which the admission fee would be one or more empties. Some kids brought in as many as 80 bottles and were rewarded in proportion. The house was jamned. The dairy saved several hundred dollars as a result of the empty bottles; and the theatre established an afternoon record for its first day of "Treasure Island" that put the picture across for its entire run to standing houses.

WHEN THE CURTAIN RISES WE CAN ALL GET A LOOK

But they kept the curtain down for three days to tease the town for "Something to Think About" and then raised it to show some dresses that made every woman in Omaha envious and every man curse Paramount exploitation

Selling the Picture to the Public

A SMART LOBBY DISPLAY FROM OVERSEAS

L. Freeman made this display for the Picturedrime, Bognor, England, using material from his own vaudeville specialty. He gained his skill as an exploiter from his connection with the Furby, Winnipeg

American Methods Win English Picture Crowd

L. Freeman, who served four years with a Canadian regiment at the front, took up his old work when he was discharged from the service in 1918, and has been making his English patrons sit up and take notice with his American methods.

Before his enlistment he was managing the Furby Theatre in Winnipeg and by putting into practice the ideas he gained then, he has done a lot at the Empire Cinema, Biggleswade.

The cut shows a display he made for "Alf's Button," an English production, during a temporary stay at the Picturedrome, Bognor. The properties are taken from Mr. Freeman's old specialty, "Magic in a Dugout," and the scenery was turned to advantage in forming this lobby display, which helped to put the picture over to extra business.

It is a good example of lobby work and shows what can be done in adapting stuff to a display.

Bain Prints Own Heralds and Gets What He Wants

D. M. Bain, of the Howard-Wells Amusement Company, Wilmington, N. C., sends in a sightly herald with the remark that hereafter he will print his own.

He has it figured out that it costs $2 to date the stock heralds, plus the cost of the heralds themselves. For a very little more he can make his own and frame his lines to make the strongest possible appeal to his particular public. He doesn't seem to think much of the present day stock heralds, and thinks he can get much larger returns for the additional investment.

Stock heralds are handy for managers who cannot afford large runs or who do not need quantities, but they are seldom good selling arguments, for the copy is too often weakly written.

GET A COMPARISON

Now and then take a day off, go to some other and, if possible, larger house and see how they do things. See if your house measures up in the little points of management which mean more to steady business than the occasional big feature.

Put "Twin Beds" in Houses All Over His Part of Town

John Leroy Johnston, who is always doing something new for the Finkelstein and Ruben houses, St. Paul and Minneapolis, used 20,000 throwaways for "Twin Beds" at the New Garrick and got one into every house in the residential part of the town.

They were printed in bright red on white and the same cut was used that was employed chiefly in the newspaper advertising, to make the hook-up complete.

Johnston knew that the same cut would have a much stronger effect than something different. He wanted people to see the same cut wherever they turned, on the trade mark idea, and the house, as a result, enjoyed a week of better than usual business—and business is not bad at any time.

Uses a Suggestion Board

One live wire manager has a board in his private office, a pine affair, stained to match the woodwork and about the size of a three-sheet board.

To this he thumbtacks all the ideas which strike his fancy in the trade papers. When he is at a loss for a stunt, he goes to the board and looks over the suggestions until he finds something he wants. Then he takes that clipping down, puts it in work, and the space is ready for a new idea.

Few of the exploitation stunts suggested in this department are rigidly held to one title. Almost all can be adapted, and this manager finds that by having them all before him at once, he is better able to select and possibly combine ideas.

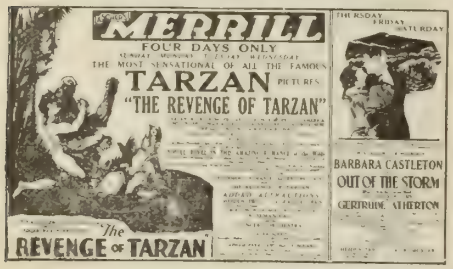
HOW SHUSTERMAN, OF NEW BRUNSWICK, HOOKED AN ART DISPLAY

There was a display of old Colonial furniture, and the manager of the Strand and Empire theatres managed to persuade the exhibitors to let him display a sign for Charles Ray in "Peaceful Valley" as germane to the showing

Selling the Picture to the Public

Making One Half Page Carry Two Attractions

Ascher's Merrill Theatre, Milwaukee, took a half page space for "The Revenge of Tarzan," but also used it to put over the attraction for the latter half of the week. Evidently the house figured that it did not need the full space for the single attraction, but it did need the space for the display. By writing off a part of the space to the following feature, it got the space, yet split the charge. There was plenty of room for "Tarzan" in the six columns. Eight would have sold it no



A HALF PAGE SPLIT

more strongly, but the moral effect of the cross page space was worth money, so it was given the underline. It did not keep people away from the more striking attraction, and it very probably did sell tickets to the same people who saw the Tarzan film. The space looks overstuffed, but in reality the selling is done on the name and the picture. The rest is merely for those who want to go to the trouble of reading all about it. The more they read, the better they are sold, but most of them are sold enough on the cut and the title. This will not always work, but it does work where the title hooks up with past successes as this does, and can sell on title alone. It is an unusual arrangement, but decidedly good. We think, however, that the signature should have been cut into the right hand space, the better to hook it up. This could have been done by breaking the rule down and shoving the cut over, making a more compact staggering of the playing days, since the cut does not need to enter very far into the underline space. Just one "L" should have done the trick.

—*P. T. A.*—

Reserve Seats Sometimes

If you run films three days to a week, reserve the first night show each opening night for patrons who do not want to take a chance. Make a small extra charge and let this reservation be the mark of a particularly good picture. A lot of the better class of patrons stay away because they will not take a chance on getting a seat when they arrive at the theatre. Don't reserve the entire house at the start, but begin with only a few rows and increase as the demand grows.

—*P. T. A.*—

Two Column Cut Hurts Three Column Layout

Making a two-column cut fit a three-column space is not always easy. The Orpheum, Akron, took the simplest way by simply sticking in the cut and running type down the right hand side, giving an unbalanced effect. Centering the cut and using the same material, set in smaller faces and neatly paneled, one on either side, would have given the same copy and a much more inviting appearance. Then the matter below the cut could have been thrown across the space to greater advantage. As it stands, it does not look attractive. It suggests a makeshift and carries the suggestion that perhaps the feature was not worthy of greater effort.

AT THE INCOMPARABLE NEW
ORPHEUM
"THE HOUSE OF QUALITY"
3 DAYS
Commencing
WEDNESDAY
No Advance in Prices
Note the Cast—
MARY MILES MINTER
THEODORE ROBERTS
MILTON SILLS
SYLVIA ASHTON
FLORA HOLLISTER
And many others ideally cast in the most interesting Minter play of the year
IT WILL DELIGHT EVERYBODY
Following this big show is
"THE BIG SHOW"
Three Rings of Thrills, a Circus of Laughs
Featuring
SNOOKY
The HUMANZEE
Mary Miles Minter
Realart's Sunbeam of the Screen
MARY MILES MINTER
in
SWEET LAVENDER
"He Must Never See His Baby!"
Ruth Promised On Her Sister's Dying Bed
Then she changed her name and took the child with her to live in a distant city.
So was the father who had forsaken his wife outwitted. But for long? Destiny plays strange tricks, but none more unusual than this swift moving romantic story.
Pathe Anniversary News is a Treat. Don't miss it
Orchestra—Organ

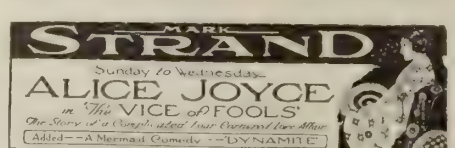
AN UNBALANCED DISPLAY

Time is never wasted if it is devoted to getting a better advertising display, and one of the chief aims should be to knit the entire space together. A better arrangement would have made a little more trouble for the compositor and perhaps would have been worth the money.

—*P. T. A.*—

Weinberg Is Pressing Hyman for His Honors

E. O. Weinberg, of the Mark Strand, Buffalo, is giving Eddie Hyman a fight for a decision on the hand-lettered stuff. He seems to have adopted the black signature as a trade-mark and his spaces, about thirty lines across three are good-looking



WEINBERG'S NEW STYLE

and well planned. This for Alice Joyce is about the best of the lot thus far, but he keeps close to this average and gets a good display on the page. You come to look for this general style if you are looking for the Strand advertisement, and if you are just looking for amusements, this will get you just as easily. We like this proportion better than a deeper two-column space. It gives a better display, as a rule, than the narrow and deep, particularly if the title is long. They are worth copying if no one in your town has beaten you to it.

P. T. A. Keeps the Sheriff Away

Sold Tickets on Shape and Showed Good Form

Howard G. Ramsey, of the Royal, El Dorado, Kan., sends in some good work for Annette Kellerman in "What Women Love," using mostly the shape cuts of the star to sell his wares. This space shown is about a four elevens, with the cut taking almost half of the allowance. The

A STRIKING FEATURE WITH POOR TYPE

types used for star and title are rather weak for the space. There was room for a bolder face and the title, especially, does not get a proper display. But the copy is well written with the smashes catalogued under the "See" at the bottom in the good old-fashioned style that always pulls. But the most of the sale was made on the cut, which gets men and women alike.

—*P. T. A.*—

Plays a Prologue Though Without a Proper Stage

Morris Rosenthal, of the Allen, St. Catherines, Ont., sends in the prologue he used for "Madame X." He has no stage, but he rigged up a witness stand and an advocate's pulpit on opposite sides of the orchestra pit and the prisoner and the lawyer recited the speeches which stand the keynote to the play. Most prologues are too costly for the average house, which cannot afford scenic investiture, but this stunt is worth while. The spotlight is used to define the space, and cuts out the musicians. Mr. Rosenthal has copied neatly the "What will you tell your friends about——?" used in San Francisco lately, using the comment of the big city papers since he had to prepare the copy before the local criticisms were available. He sends in several novelties which help to supplement the newspaper work, and often sell more tickets than the regular advertisements. He is also using the no-string doorknobs, which should come in handy these wintry days in Ontario. The no-string form has a hole cut in the card large enough to fit over the average knob (about 2½ inches). It uses more card, but it saves string and labor and where you can get the holes cut cheaply the cost

Selling the Picture to the Public

seems to be about the same. But follow Mr. Rosenthal on your doorknobs and use a colored stock. The plain white will not show up well against the average door.

—P. T. A.—

Takes One Space to Tell of Two House Attraction

The Mission and Fillmore theatres, San Francisco, play the same bill and double in the advertising spaces. This is by no means a new idea, but this is the first time we think we have seen a double signature. As a rule the double advertisement carries two signatures, but the Mission and Fillmore make one signature do the work because the dual attractions are probably so well known. The space is only a two threes, but with space costing

A DOUBLE HOUSE SIGNATURE

seventy cents a line, this is no small item, and it is proportioned to a majority of the other spaces. Hand-lettering does not help the display at all. It would have been better to have used the reverse strip with type filled in. A diagonal cut does not fit in well, but the edges can be cut with stepped notches to hold the type, and it would be worth the trouble. For that matter, we think the signature alone would gain the display, particularly if the advertisement were pulled in to leave a narrow white margin, setting about twenty-one ems wide and leaving a similar space top and bottom.

—P. T. A.—

English Posters Show Odd Color Combinations

English theatres seem to make a more general use of special posters than do the American houses, and the Kursaal, Southend, sends in three which correspond roughly to our one sheets. One is the familiar and always striking red and black on yellow, but the others offer new combinations. One gives green and black on a purplish red and another the same combination on white paper. Both are striking and effective. The paper used is so thin that an extra heavy varnish is employed to keep the ink from spreading, and the black has almost an enamel effect on this account. One bill advertises the program for the week; double features with a change on Thursday, another is devoted to the first episode of a serial, and the third, used about New Year's, offers as a resolution the determination always to go to the Kursaal and offers as three good reasons for the resolution "Selected Pictures, Delightful Orchestra and Absolute Comfort." And to take time by the forelock it advertises "the comedy hit of 1921" to be shown on January 3; which is rather too early for a decision.

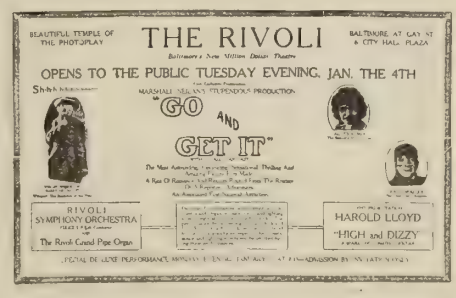
Showed a New Year Interlude

S. O. Hare, of the Armory and Swan theatres, Clarinda, Iowa, got up a pretentious scene to use with "Trumpet Island" on New Year's Eve. It was locally written and given a scenic production with Mr. O'Hare himself in the role of the Old Year. The set was a rich curtain with "The Cycle of Time" (the title of the playlet) and the dates in simulated embroidery. Time was when most houses sought a special presentation to mark the passing of the years, but Mr. O'Hare seems to be one of the few to have kept alive this good old custom. It helped make immediate business and it also had a wider-reaching effect in stamping the house as the home of novelty.

—P. T. A.—

Poor Layout Wastes the Effect of Large Space

This example of the advertising of a new house in Baltimore is a good sample of the way to waste space. With eleven inches across the page it should be possible to display the simple title "Go and Get It" better than the outline shown here. As it stands, the selling lines so overshadow the title that you have to pull it out of the rest of the type. If there was not enough room there might be some excuse for the poor lettering, but there was room and to spare, and much of that spare room is wasted. Of


BEAUTIFUL TEMPLE OF THE PHOTOPLAY
THE RIVOLI
BALTIMORE AT GAY ST & CITY HALL PLAZA
OPENS TO THE PUBLIC TUESDAY EVENING, JAN. THE 4TH
MARSHALL NEILAN'S PRODUCTION
"GO AND GET IT"
RIVOLI SYMPHONY ORCHESTRA
The Rivoli Grand Pipe Organ
HAROLD LLOYD
"HIGH and DIZZY"

A POORLY LAID HALF PAGE

course the opening is the thing being advertised, but even at that, the title should be so clearly and prominently set forth that it will stand out on the page. Then all of the press readers and the casual glances at the billboards and all the rest will link the title to the house. There is no use taking a large space and then not using it; which does not mean that it must be stuffed full of type.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

With so striking a title the line should have been run clear across the page in a black Gothic, unlovely but pronounced, and then the choice of type for the rest should have been some elegant letter to make the crude Gothic all the more pronounced. Set in this fashion the title would have sold big, but the outline letter weakens the display and the doubling of the line still further hurts. Some titles can be split advantageously, but titles like "Go and Get It" should be bold almost to harshness to show the best effect. It's an ejaculation— a command and should be fairly shouted in type where a more musical title, like "Midsummer Madness" for instance, can not only be split but can best be exploited in a light, ornamental letter. There is such a refinement as fitting the type style to the title, but it is seldom observed. It's an interesting study if you care to take the trouble to figure it out.

—P. T. A.—

Old Style Lettering Matches Film Title

Using the old-style lettering for "Midsummer Madness" gave the Jones, Linck and Schaeffer Randolph Theatre, Chicago, the start of a splendid advertisement, which is spoiled by recourse to too large and too black type for the second feature. Setting

JONES LINICK & SCHAEFFER
RANDOLPH
STATE AND RANDOLPH
8:30 A. M.—CONTINUOUS—12 P. M.
RESOLVED THAT I WILL BEGIN THE NEW YEAR RIGHT BY ATTENDING THE RANDOLPH BIRTHDAY CELEBRATION!
SECOND ANNIVERSARY BIG DOUBLE PROGRAM
PARAMOUNT Presents the Exclusive Presentation
WILLIAM DE MILLE'S PRODUCTION
"Midsummer Madness"
with
Lois Wilson Lila Lee
Jack Holt & Conrad Nagel
SPECIAL ADDED FEATURE
MACK SENNETT'S
"MARRIED LIFE"
With Ben Turpin, Charles Conklin, Phyllis Haver, Louise Fazenda, James Finlayson, Charlotte Mineau, Charles Murray, Ford Sterling
AND THE SENNETT ROSEBUDS
BOTH ABOVE PICTURES HAVE NEVER BEFORE BEEN SEEN IN CHICAGO

A JARRING ADVERTISEMENT

the "Married Life" bank in a lighter letter would have made a very pretty display, but as it stands, the lesser feature not only obscures the major attraction, but it throws the entire space out of proportion. The announcement of the comedy would have been just as pronounced in a light line italic and then it would not have fought the more important attraction. It is the start of a mighty pretty advertisement spolied by a printer who doesn't seem to care about his job. There was a time when job compositors were artists in type. Now you find one of that sort only occasionally.

—P. T. A.—

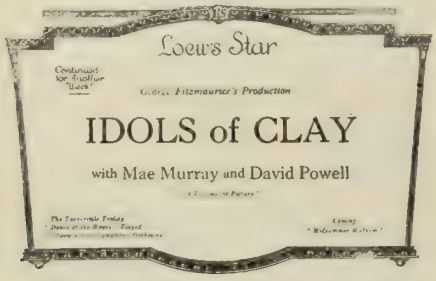
Hooked Up Teasers

Harold B. Franklin wanted to put over "Midsummer Madness" extra big, and he used what might be called "hooked-up teasers." The Shea interests have four houses in Buffalo, which are run together, and between each was a three or four-line reader for the special. It gave a very good result and provides a bigger smash than would scattered lines.

Selling the Picture to the Public

Pretty Loew Layout Is a Model of Simplicity

Just one thing is wrong with this advertisement from the Loew Theatre in Rochester. It is set in the middle of too much space. It needs white space for a proper display, but this is only 5½ inches deep in a quarter page, and an eight-inch drop would have been plenty. Too much white space is better than too little, but too much is wasteful. But apart from this, we



A MODEL DISPLAY

think this one of the prettiest advertisements we have ever reproduced. It is as elegant as a Tiffany wedding advertisement, and yet it gives all that the house needs to put the show over. It is a holdover, so the picture has been sold and does not need much argument. The smaller features are given due announcement and the underline is also given. The same lines set in different types might not have been as good, but the choice of type matches the frame and completes the harmonious whole. The Loew managers all over the country seem to be batting above the average, but this is a home run.

—P. T. A.—

Follows Plan Book Cuts in His Own Layouts

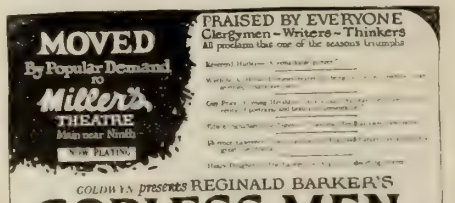
Stanley N. Chambers, of Wichita, writes that he does not always use plan book cuts in the preparation of his advertisements, but that he follows the general style of the plan book in laying out his own art displays, because he finds that the art work of today is worth while copying. He believes in a daily change of copy for his newspaper spaces, and figures that with this change one advertisement may win where another fails. Not all patrons respond to the same appeal. By changing this argument daily, he stands a better chance of reaching everyone, and it seems to work in his case, though the cost of engraving is something shocking these days. Mr. Chambers also believes that novelties help, and sends in a cutout of a bunch of heliotrope, in color, to advertise the play of that name. To the stem of the cutout was attached a sample bottle of heliotrope perfume supplied by a local druggist who also shared the cost of the cards. Mr. Chambers says there were an eighth of a dram capacity, but as this would be less eight drops, we think he must have meant the eighth of an ounce, or a dram. Mr. Chambers jolts us a little when he explains that he uses type for his lines because it is not easy to get an artist to letter well. And all this time we have been thinking that he used type because it gave a better display. Mr. Chambers' feather card for "Behold My Wife" was described in a recent issue, and he also sends in a valentine cutout heart with a crack across it and the lines "Many a woman's heart has been broken by "Her Husband's Friend," but a different angle to this chapter of life is shown at the ——." These heart cutouts may be ordered through any stationer and give a cutout without the cost of a die set.

—P. T. A.—

Selling "Godless Men" on Strength of Notice

Selling the feature on the strength of public opinion put over "Godless Men" in Los Angeles. First a special showing was given ministers and critics, and then most of the campaign was based upon their opinions as written for publication. When the first run was over, the film was moved from the California to Miller's, and the same tactics were employed. The removal notice was run just below the California, at which it had been seen the previous week.

Announcement of removal was made in the reverse corner and the rest of the space given to more opinions. These were all clearly set out in type and it really made a better showing than the more elaborate California display though the latter was larger and well illustrated. This space, a five sixes, stood out just because it was not all cut and hand lettering on a page that mostly offered that sort of stuff. It looked clean and attractive, and it won attention. The reverse was mortised to let in the



THE REMOVAL NOTICE

"Now playing" as it was used the evening before to announce "tomorrow." It would have made for clearness to have mortised in the house name, as well.

—P. T. A.—

Still Heading South

Frank H. Burns must have taken to heart the Fairbanks production, "Headin' South," for he started sending in stuff from the Majestic, Detroit, switched to the Rialto, Jacksonville, and his latest comes in from Orlando, Florida, where he is doing publicity for the Grand and Phillips. Pretty soon he will be down in Key West, within reaching distance of Cuba. Perhaps that's the reason. Anyway he sends in a pretty display for "Heliotrope" with a plan book cut and some good original copy in type around it. It is too deep to be reproduced here, but it is a pretty example of combination, with the cut notched to let in the type.

—P. T. A.—

Took a Quarter Page for an Open Letter

The Madison Theatre, Detroit, took nearly a quarter page extra space in a recent issue for an open letter to the Police Commissioenr on hush money, paving the way with teasers in previous issues to the effect that Detroit citizens would soon be called upon to pay hush money. It was explained, presumably for the Commissioner's benefit, that the hush money would be paid into the box office at the Madison for admission to see Clara Kimball Young in "Hush" and that he need not worry about the integrity of his staff. All of these advertisements, including the blowoff, were signed by "The Committee of Ten" and they aroused considerable comment.

—P. T. A.—

Loew's Washington Ads. Clean-Cut and Selling

The Loew houses in Washington, D. C., use art work, but they make the most of their spaces by employing type for the lettering. This 100 lines across three is a good example of the work, with italic used for the sub-lines to throw the major announcement into greater relief. Too little italic is used in advertising displays, we think. For one thing, it is suggestive of emphasis, because this is its general employment. For another it is a sightly letter and therefore better suited for display work than the more severe Roman, and because it is a light line, it gives more prominence to the black type. Looking at this space you at once pull up the three essentials of house, star and play. You cannot overlook these. You get this much if your eye merely passes over the space. You do not have to search through a mass of type of almost equal importance. It is there, waiting for you. This design is drawn and then mortised for the type. A more simple form was used for the Palace in which rule work replaces the art de-

THE WASHINGTON ADVERTISEMENT

sign and yet looks almost as striking, because the rule work has been well done. Art work is not good just because it is art work. It is good only when it attracts attention to the display it encloses. If it does that it is good. If it spoils the display, it is a handicap. The only trouble with this display is that the small lines are a trifle too long for their height.

—P. T. A.—

Changing It Round

No man may be a hero to his valet, but a house manager can be friendly with his staff, clear down to the ushers, without ruining discipline, and he can get some valuable hints, if he will listen.

In the Independent Field

By C. S. SEWELL

Price Opens Chicago Office and Says "Your Daughter—and Mine" Solves Vexing Social Questions

"Your Daughter—and Mine," which is being distributed in the United States and Canada by C. B. Price, Inc., is described as not being a picture for prudes. Based on the single standard of morality it was presented by a company from Manchester, England, and is announced as having received strong endorsements from the Drama League, critics and churchmen and to have done much to popularize the "Little Theatre" movement in many large cities.

Adapted from Play

The picture was adapted from the play which is by Stanley Houghton. Acted by a notable company of players it presents an unconventional view of the new woman. It is not a problem play, says C. B. Price and Company, but a piece of realism bringing home the injustice of the social law that allows a man certain social liberties, while it condemns a woman for the same thing, and as offering a solution of one of the most vexing questions of the age.

Refuses to Wed

The characters are all in the weaving industry in Hindle, a cotton town of Lancashire. The two principal players meet with what under the generally accepted standard of morality many women would consider a tragedy. The parents decide that the only remedy is for the pair to wed, although the man is already engaged to another. The girl, however, does not believe that marriage is the proper remedy, and refuses to wed him.

Beautiful Production

It is said to be a beautiful and artistic production. C. B. Price has just returned from Chicago, where he opened an office to facilitate the handling of his company's product. It is located at 448 N. Wells street, where a print of each production as well as a complete line of advertising matter will be kept on hand for display and exhibition for state right buyers. This has been established for the convenience of western buyers who hesitate to make the long trip to New York and Mr. Price feels that many other independent companies will follow his lead in establishing Chicago branches, where the main offices are located in New York.

Hallroom Comedy Liked at Strand

One of the attractions at the New York Strand during the current week is a "Hallroom Boys" comedy of the 1921 series, which is said to be the first independent comedy to be presented at this theatre for some time. George Arliss in "The Devil" is the feature attraction and the attendance has been unusually heavy.

Judging by the laughter and applause it would therefore appear that this Hallroom comedy has met with the approval of an exceptionally large number of Broadway theatregoers. The comedy is notable for the stunts performed.

Find Out What the Buyer Wants

THERE has been inaugurated by a new company in the independent field, Dominant Pictures Corporation, a plan by which they are endeavoring to ascertain from each state right buyer just the type of pictures desired for each individual territory. On the result of this information the company will arrange for its program of releases for the coming year.

We believe that this plan is a good one, and one that could be followed to advantage by others in the independent field. Styles in pictures change as in other articles of merchandise, and a particular type of production which will appeal to audiences at one time might not have the same appeal several months later. Also, the kind of picture that will go big in one territory with which the producer or distributor is possibly best acquainted would not necessarily prove a box-office attraction in a different section of the country.

Certainly a producer who is about to embark in the state right market, or a distributor who is to sell through this field, will not be at a disadvantage if he is in possession of "up-to-the-minute" information from each territory as to the kind of productions which buyers have ascertained through their exhibitor-customers are liked best in that particular section.

There will, of course, not be a unanimity of opinion in all sections, but the majority opinion in favor of a certain type or class of production should prove a valuable index to future activities.

It should be borne in mind, however, that, regardless of the type of production desired, there are certain fundamentals which will always remain the same, chief among them being box-office pulling power for the exhibitor, which can best be maintained by making productions of good quality, and the state-right man should not be lulled into the belief that because buyers specify a certain type, for example, a western, that any kind of a mediocre or low-grade film because of its type will get by. If they do, we believe they are due for a rude awakening.

C. S. SEWELL.

Announces Sale

Theatre Owners Film Exchange of Minneapolis has purchased from S. J. Rollo, secretary of the Clark-Cornelius Company, rights for that territory on "The Devil's Angel," starring Helen Gardner, together with two Climax Film features, "The Fourth Face" and "Love's Battle," starring Eileen Sedgwick and Joe Moore.

Franklyn Farnum Feature Goes Big

The first territory in which "The Fighting Stranger" has been released is that of the Walter A. Baier Film Company, of Milwaukee, which reports to the Canyon Pictures Corporation that this Franklyn Farnum feature bids fair to be one of the biggest successes handled by the Baier offices. Heavy advance bookings are reported from other territories.

Made by Selig

This picture, made under the general supervision of William N. Selig, was adapted from a novel, "Danger," by William E. Wing, and directed by Webster Cullison. The first half of the action takes place in New York and the remainder in the West, Mr. Farnum appearing in evening clothes and also as a cowboy. It is described as a story with strong heart interest and thrilling stunts. The success with which it is meeting has prompted Canyon to advance the release dates on the other Farnum features. More than fifty per cent. of territory on this series has been sold.

To State Right "Parish Priest"

Herman J. Garfield has decided to launch his special screen production of the Dan Sully stage success, "The Parish Priest," through independent exchanges.

This decision was reached by Mr. Garfield as a result of the very successful showing of the picture at the Capitol Theatre in Wilkesbarre and the wide interest taken by State Right exchanges in the production.

Orders More Paper

In line with this decision, Mr. Garfield has doubled the number of styles of advertising matter to be used in connection with the picture; for instance there will be four styles of one sheets. The Ritchey Lithograph Company is preparing the posters and it is stated there will be one of the largest editions of paper ever prepared for one subject.

In the Independent Field

Francis Ford Will Appear in and Also Direct Texas Guinan Films

Francis Ford, who was engaged by Victor Kremer to produce the eight five-reel western pictures in which Texas Guinan will star, has decided after looking over several scenarios to also appear in the productions.

The first of the productions will be "The Girl Sheriff," written by Eugenie Kremer. The story is laid in a mining town of lower California, but introduced in the story is a party of eastern promotors who undertake to defraud certain heirs of valuable lands to which the title is clouded.

Mr. Ford will appear as the head of the party of Easterners, and each of the other pictures will also have an Eastern element for purpose of contrast in connection with the plot, and it is this type of roles that Mr. Ford will portray.

Miss Guinan has been in Los Angeles about a week, and production has already been started on the first picture, which it is expected will be ready for release the latter part of February or early in March.

Sale for Candler

"His Enemy's Daughter," first of the five-reel special productions distributed on the independent market by the Candler Pictures Corporation is reported as having been sold for New England to the Popular Film Company with offices at 14 Piedmont street, Boston.

"His Enemy's Daughter" is an adaptation of "A Modern Monte Cristo" and was written by Lloyd Lonergan. The story is melodramatic with a number of sensational scenes. It deals with a plot to ruin a young surgeon's career and steal the love of his bride-to-be, the picture visualizes in a daring dive from a high bridge, a shipwreck in mid-ocean and a rescue by an aeroplane.

Charles Jawitz, president of the Popular Film Company, will supervise the sale and distribution in the New England.

"Kineto Reviews" to Be Handled Through National Exchanges,

Charles Urban, president of the Kineto Company announces arrangements have been made by which the Kineto Review of "The Living Book of Knowledge" will be distributed through National Exchanges, Inc., in the United States and Canada, beginning at an early date.

The entire "Living Book of Knowledge" contains more than a thousand reels, each Kineto Review is in one reel and deals with only one subject. This collection of films was gathered from every country in the world.

Distribution in individual territories will be as follows: New York by Joseph Klein with a National Exchange in New York City and Buffalo; New Jersey by Jans Film Service; New England through exchanges of American Feature Film Co. in Boston, Portland and New Haven; Philadelphia through Metro Film Corporation.

Chicago territory by Harry Weiss's National Exchange; National Exchanges in Baltimore, Cincinnati and Cleveland; Finkelstein and Ruben in Milwaukee and Minneapolis territories; Allied Exhibitors in Kansas City; National Exchanges in Dallas, Oklahoma City and Little Rock; Atlanta by Savini Films; New Orleans by S. T. Stephens Film Company; All Star in Los Angeles and San Francisco; Detroit by J. H. Kunsky Enterprises, Denver and Salt Lake by Swanson Theatre Circuit; Canada by Royal Enterprises, an Allen organization.

Edythe Gallos Is Instrumental in Booking Many Equity Films

An indispensable member of Gallos Enterprises in Chicago, distributors of state right attractions, including Equity's "Whispering Devils" and "Keep to the Right," in Illinois and Indiana, and one who is attracting considerable attention in film circles, is Edythe Gallos, and she is given the credit of being probably more instrumental than anyone in the exchange in securing the heavy bookings recorded on the above attractions as well as on "She Played and Paid," a Joan production.

Work Is Varied

Miss Gallos' work is varied; sometimes she passes upon productions offered to the exchange, if not she is always busy in the various activities of the exchange. One of her main points of value to the company, however, is that she has in the selection of the pictures brought into play the "feminine instinct," taking into consideration a woman's point of view with regard to the appeal any film submitted will have on the feminine half of an audience, and also in playing up the feminine points of appeal in exploiting and selling a picture.

Has Sound Judgment

Although Miss Gallos has only been connected with the exchange for a short time, she has already demonstrated the soundness of her judgment as evidenced by the success that Gallos Enterprises is meeting with in handling the Joan and Equity subjects which she was largely instrumental in selecting. She is not new to motion pictures, having been associated with the exhibition of films and also having appeared in a number of screen productions.

Warner and Rapf Form Combination

Harry Rapf, the Warner brothers, Robert North and L. Laurence Weber have combined to form a joint producing unit. Activities will start immediately. The new combination has secured the rights to twelve famous stage plays and it is expected that six of them will be produced during the current year. Harry Rapf will be in charge of production.

The first picture to be produced will be an adaptation of the well known old "meller," "Why Girls Leave Home." William Nigh is to do the direction and the work will be accomplished in the Biograph Studio.

Books "Hallrooms"

C. B. C. Film Sales Corporation announces that the Loew interests have booked the Hall Room Boys comedies for their theatres in Atlanta, Knoxville, Nashville, Memphis and Birmingham, through A. C. Bromberg Attractions, distributing these productions in the South.

Third Billy West Film Booms Series

Joan Film Sales Company is highly pleased with the result obtained on the third Billy West comedy, "He's In Again." A sample print was forwarded to exchanges who have contracted for the series, and the first report, received from Joe Skirboll, of Pittsburgh, announces that many exhibitors who after being pleased with the first two releases waited to see the third to ascertain if the quality was maintained before booking the entire twelve. Skirboll reports that it fully came up to all expectations and as a result he has already closed forty-three contracts for the entire series, while Sam Zierler reports fifty-eight new contracts as result of showing this subject. Proportionate increases are also reported by other Billy West buyers in the field.

Brown and Allen Now with Salient

Announcement is made by President Goosmann, of the Salient Films, Inc., that Director Davis has closed a contract with Paul H. Allen, cinematographer, and Jack W. Brown, associate director, for the first ten pictures to be produced by Salient.

Mr. Allen has for the past year been working on productions under the direction of D. W. Griffith. Mr. Brown is one of the old-timers in the motion picture business and comes to Salient from Selznick, where he handled casting, locations and business management of various units. Prior to this he worked for Edgar Lewis.

The Victor Studio has been engaged for the first production of the company.

Giant with Midgets

In the series of seven two-reel Midget comedies, distributed by S and E Enterprises, practically the entire cast is composed of midgets, however, for purposes of contrast, in each subject Robert B. Milasch a "giant" plays a prominent role. The series also includes Paul Paulas, only forty inches tall, said to be the smallest Chaplin imitator.

C. B. C. Re-issues Several Christies

Arrangements have just been concluded whereby the C. B. C. Film Sales Corporation will distribute sixteen single reel Christie Comedies produced for David Horsely. A special exploitation campaign is now being prepared to put these comedies over in a big way and Jack Cohn is attending to the re-editing of the pictures.

In the Independent Field

LUCY DORAINE
Featured in Sascha productions being distributed by the Herz Film Company

Herz Company to Offer Twelve Foreign-Made Specials a Year Produced by Sascha Company

The first definite announcement of a policy covering the regular release in this country of films made in continental Europe has just been made by a new company, the Herz Film Corporation, located at 220 West Forty-second street, New York, of which Vladimir Herz is president and C. H. MacGowan general manager. The company has contracted for the entire output of the Sascha Film Company, of Prague and Vienna, headed by Count Kolowrat, and will release twelve special productions a year on the independent market at the rate of one a month.

The first production, "The Love Slave," is now ready and will be put on the market at an early date when a trade showing for state right buyers will be held. The productions will be sold individually, but the company expects to handle the series on a franchise basis.

"The Love Slave" is a high class modern society drama with scenes taking place in Italy, the Orient and two other countries, and the company went to the actual locations designated in the story to "shoot" the particular scenes. It is an adaptation of a well-known novel by the celebrated author, Georges Ohnet, some of whose works have been filmed by American companies, including "The Iron Master," made by Fox under the title "American Methods," starring William Farnum.

The star of "The Love Slave," as well as several of the subsequent films is Lucy Doraine, said to be a beautiful woman of unusual ability and versatility who has achieved a big reputation in Europe. The films will all be high class productions, and it is promised by the Herz Film Company that they will all be above the average; they will be based on novels and original stories. Some will be modern society dramas, while others will be spectacular costume productions. For instance, the second picture, the title of which will be announced later, was also filmed in four different countries, and more than 1,000 persons take part in the production.

All of the Sascha productions had been filmed with an eye on their universal appeal. In fact, Count Kolowrat, president of the company, which is one of the largest and best known in Europe and allied with the UFA, was recently in this country, bringing with him his general manager to study American methods and conditions and ascertain just what is wanted for this market, and one is based on a story by an American author. Count Kolowrat's recent visit was described in an interview on page 325 of our issue of November 20. It is promised that all of these productions will satisfy the highest American standard as to the beauty and ability of the star, magnitude of the sets, artistic effects, appeal of the stories and beauty of the photography. The lighting effects are also striking, while there is also the added advantage of the use of entirely new and unfamiliar as well as beautiful locations. Mr. MacGowan announces that already certain of these films have been viewed by American directors of high standing who were enthusiastic over the productions and some of the photographic effects.

The Herz Company owns the entire world rights to these productions with the exception of Europe. In addition to the Sascha productions the company will also from time to time distribute other selected productions of high quality made both in Europe and in America.

Mr. Herz, president of the company, was formerly connected with the foreign sales department of Goldwyn, while Mr. MacGowan has been in the film business since 1912. He was for a number of years with Universal in the sales department, finally being made general manager. During the war he was in Europe on a special mission for Universal, and points out that during that time he endeavored to combat the impression that the absence of foreign films on the American market was due to any concerted action or prejudice against them, but was due to the quality of the films themselves, and that when Europe made films in accordance with American standards they would be warmly received. He further states that for this reason he is particularly pleased at being identified with the Sascha films and the opportunity it gives him to demonstrate the truth of his statements.

Both Mr. MacGowan and Mr. Herz are enthusiastic over the Sascha product and state that the over-acting and heavy emotional scenes and other features in pre-war films which made them unacceptable to American audiences has been entirely eliminated.

Equity Film Leads in Booking Race

Equity Pictures Corporation announces that reports received from state rights exchanges indicate that "Whispering Devils," starring Conway Tearle and Rosemary Theby, is meeting with greater bookings than any other picture these exchanges are handling. This includes such exchanges as Sam Grand, of Boston, handling twenty-one subjects, Frank Salley, of Atlanta, who states this picture leads sixteen subjects.

Charnas Enters Feature Field; Makes Big Contract with Arrow

Arrow has just consummated with Harry Charnas, president of the Federated Film Exchange of Ohio, a deal which is claimed to be a record-breaker. The contract covers for that territory rights to "Circumstantial Evidence," "The Wall Street Mystery," "Unseen Witness," "Sacred Ruby," "The Bromley Case," "Trail of the Cigarette," "Triple Clue" and "House of Mystery," starring Glenn White; "Woman's Man," "Love's Protege," "The Law of Nature," for Ohio and Kentucky; "The Golden Trail," for Ohio and Michigan; "Bachelor Apartments," "Bitter Fruit," "Before the White Man Came," "The Daughter of the Don," for Ohio, Michigan and Kentucky; "Chamber Mystery," "Desert Scorpion" and "Wolves of the Street," for Ohio.

This deal for nineteen features is announced as Mr. Charnas' first big step toward the opening of a feature exchange to be allied with his short-reel exchanges, known as Standard Film Service Company, in Cleveland, Detroit and Cincinnati. Mr. Charnas' organization, which is a wide-awake one, includes Frank Hard, as publicity director; M. A. Lebensburger, manager of Cleveland exchange; Mat. Lefkowitz, manager of Cincinnati exchange, and J. C. Fishman, manager of the Detroit exchange. Mr. Charnas distributed the Federal output in Ohio, Kentucky and Michigan, and is also the head of the Educational Film Company of Ohio, distributing through the Standard exchanges.

Mr. Charnas announces his reason for entering the field of feature distribution is that he and his associates believe there is a market for independent feature productions, and he considers now is the most advantageous time to enter this field, as exhibitors are looking more and more to independents.

Form Arrow Exchange to Operate in New York City and New Jersey

W. E. Shallenberger, president of Arrow Film Corporation, announces the formation of a new company, Arrow Exchanges, Inc., headed by himself, to conduct an exchange in New York, serving that city and Northern New Jersey. The new company takes over in its entirety the exchange of the Empire State Film Corporation, formerly owned by Arthur G. Whyte, and will retain the same offices and continue the distribution of films owned by the Empire.

The officers of the new exchange are W. E. Shallenberger, president; W. Ray Johnson, treasurer, and E. R. Champion, vice-president and general manager. Mr. Champion was for a long period Washington exchange manager for Pathé.

It is announced that Arrow Exchange, Inc., operating the exchange, is a separate and distinct company from Arrow Film Corporation, the national organization distributing films on the independent market.

In the Independent Field

Plymouth to Distribute Series of One Reel Slapstick Comedies

Nat Levine, general sales manager of Plymouth Pictures, Inc., who recently returned from the Coast, announces arrangements with the R. D. Film Company to take over their output of one reel slapstick comedies featuring Denver Dixon.

A series of twelve are now in course of production—six of which are already completed. Aside from Denver Dixon the cast includes Alma Rayford and Patricia Powell as well as a bevy of other beautiful girls.

The pictures are being directed by Fred Jefferson, formerly with Harold Lloyd, and he is ably assisted by a capable staff.

The comedies are said to be pure Hokum—with plenty of laughs and original material. En route Mr. Levine screened some of the pictures for several state right exchanges—and they signed contracts for their respective territories.

The contract calls for twelve comedies, but this number will be increased if desired by the state right buyers. Pretty girls selected as the result of beauty competitions will form a prominent feature. The star, Denver Dixon, has appeared in Vitagraph comedies and serials and is described as having unusual ability in comedies.

Baxley Buys Film

Mr. L. C. Baxley, of the L. C. Baxley Attractions of Dallas, Texas, and the Western Film Corporation of Oklahoma City, Okla., is in New York on a buying trip. During his stay he visited the Associated Photo-Plays, Inc., 25 West 45th St., New York City, where he completed negotiations for the franchise of that company for his territory and also purchased their first big picture, "No Man's Woman," starring Helen Gibson.

Jans Special Is Breaking Records

Ben Fitzer, general manager of Ben Fitzer Productions handling "Madonnas and Men" in upper New York reports to Herman F. Jans that the Jans special production "Madonnas and Men" broke every record at the Eckels Theatre in Syracuse during the week of January 9. On the opening day there were such tremendous crowds that it is estimated several hundred were turned away and that this kept up throughout the engagement. As a result Manager Cornell has booked the picture for a return engagement.

It is also reported that "Madonnas and Men" during the same week was presented at the Strand Theatre, Newark, to the biggest business of any theatre in that city, incidentally breaking the house record.

With the sale of six Southern states to the W. & S. Film Distributing Company, this leaves only the inter-mountain states and California to be sold on this production.

Preparing Fine Press Book for Independent's "Reckless Wives"

Master Advertisers of Chicago, who prepare advertising material and accessories for the Independent Films Association productions, announce the complete compilation of press books on "Reckless Wives."

Sam Gold, of Master Advertisers says: "It is the best piece of work we have ever done, and we hope that the exchangemen and exhibitors will take fullest advantage of the material we have supplied it. "The more we studied the title of 'Reckless Wives and after seeing the picture which was shown to our entire staff, which by the way is our custom, every one was enthusiastic about it. The result of this enthusiasm will be passed on in the work turned out.

"We also have in preparation the press and accessories book of the Pinnacle Comedies starring Max Roberts. What we are planning to do on this book is to get up one that will be permanently used for the entire series. The Pinnacle Comedy press book will be ready for distribution to the exhibitors within a couple of weeks.

"Neal Hart's 'Totem Law' press book will be distributed to all desiring it at the same time."

S. Saniel Resigns from S. & S. Films

S. Saniel, president of the S. & S. Film & Supply Company, has resigned from that organization after two years of active participation in its affairs. Saniel has no definite plans at the present time but it is expected that he will remain in the film business in some capacity.

Kelley Postpones His Western Trip

Sunrise Pictures Corporation distributing "The Price of Silence" announces the receipt of a cable from Peggy Hyland, star of the production, and who is at present in England working on another picture, that she considers her work in "The Price of Silence" to be one of her finest portrayals before the screen, as the role of the much persecuted heroine furnished her a character of real strength in a swift moving heart interest story.

The New York exchange of Sunrise is now arranging bookings, and the picture will be released at an early date. Winfield F. Kelley, general manager, has postponed his western trip account of the success of "In the Days of St. Patrick."

"West of the Rio Grande" to Have Clever Tinted Effect, Says Lubin

"West of the Rio Grande," the five reel western feature starring Allene Ray and Harry McLaughlin, and announced by Bert Lubin as his second state rights release, is said to contain many beautiful tinted effects, according to Edward Roskam, who has been engaged by Mr. Lubin to prepare a special color continuity for the film.

"West of the Rio Grande" is said to be a fitting sequel picture to "Honeymoon Ranch," Allene Ray's first starring vehicle. Harry McLaughlin, the dare-devil aviator whose sensational stunts in the first picture were favorably commented on, performs many new "tricks" of the wild and wooly West in this picture, under direction of Robin H. Townley.

The story is of the typical Tex O'Reilly variety and is said to be fast moving with plenty of gunplay, expert horsemanship and exciting incidents to carry it along to an unusual climax.

Bert Lubin reports that he has no doubt that he will dispose of this picture in even faster time than he did "Honeymoon Ranch." Exchanges which purchased the first picture will be given first preference on the second and it is believed the bulk of the territory on "West of the Rio Grande" will be sold this way.

Dominant Seeking to Ascertain Type of Film Independents Want

To ascertain just what independent exchanges want in 1921, Jacques Kopfstein, general manager of Dominant Pictures Corporation, has sent out a questionnaire to state rights operators requesting they express their views on the type of pictures they desire to handle in their respective territories.

The Dominant company, which was organized about six weeks ago, announces it will be governed in its policy by the demands of state rights buyers as revealed by the result of the questionnaire.

Lubin Makes Sale

Bert Lubin to-day announced the sale of New York State territory on "Honeymoon Ranch" to First National of New York.

This leaves but two territories open on this production, namely Ohio and the California group.

JAWITZ PICTURES CORP.
729 7th Avenue NEW YORK CITY
IN THE MARKET FOR HIGH CLASS INDEPENDENT PRODUCTIONS

GREATEST SINGLE REEL IN FILMLAND
'Screen Snapshots'

J. J. Wittman Named President of Bronx M.P.T.O.A. for Ninth Time

John J. Wittman was installed president of the Bronx Motion Picture Theatre Owners' Association at the ninth installation annual of officers held January 12. The ceremonies were at Daubert's Club Rooms, Grand Concourse and Fordham Road, and a banquet was a feature of the evening. Mr. Wittman has been president of the organization since its beginning.

Judge Harry Robitzek, master of ceremonies, congratulated the members on their election of Mr. Wittman, and praised his untiring services. He also spoke of the splendid work done by Harry Cole, who has served four years as executive secretary, and was elected again to that office. Praise was also accorded Henry Suchman, who was elected to his second term as treasurer; John C. Bolte, who was selected for his second term as vice-president; William Wilson, named for a second term as sergeant-at-arms, and Isador Rothman, Morris Sussman and Edward Falter, who were selected as trustees.

Presentation Made

Sydney S. Cohen, president of the Moving Picture Theatre Owners of America, was toastmaster, and in the name of the members presented President Wittman with a gold-bound mahogany humidor, and Secretary Cole with a gold and platinum watch chain. Speeches were made by I. E. Chadwick, president of the F. I. L. M. Club; Edward Glennon, district attorney of Bronx County; County Clerk Robert Morgan; Judge Schulz; F. A. Wurzbach, president of the Bronx Children's Society; S. I. Berman, secretary M. P. E. L., N. Y. S.; Frank Fitzpatrick, chief electrical inspector Bronx W. G. & E. Department, and Judge Robitzek. Gracious speeches of acceptance and appreciation were made by President Wittman and Secretary Cole.

Letters of regret at not being able to attend were received from Borough President Henry Bruckner, Judge Francis Martin, J. J. Walker and Thomas O'Neill. Among those present were William Keating, M. L. Sohn, H. Poppe, H. Nicholas, Charles McLaughlin, John A. Pateracki, Charles Isodreyer, B. Knobel, James A. Sullivan, Inspector George Liebers, Earl Miller, Charles Halberstadt, P. Reville and J. Seider.

"NO! I'LL NEVER BE SNOBBISH AGAIN. NEVER!"
That's what Wanda Hawley says in her new Realart picture called "The Snob"

Franklyn Farnum to Tour Country Speaking Against "Blue Sunday"

Franklyn Farnum, who arrived in New York recently from the Coast, has decided to spend two months visiting the principal cities of the United States in an endeavor to combat the agitation that has been stirred up with regard to "Blue Sunday" and censorship laws. The tour has been planned by Mr. Joe Brandt, President of the C. B. C. Film Sales Corporation, and Mr. Al Brandt, who has successfully conducted several personal tours of stars, will accompany Mr. Farnum.

"I hope to be able to speak in at least two or three houses each day," says Mr. Farnum, "and I am ready to put in as many hours as is necessary and as much hard work as it requires in order to convince as many people as I can that it is their duty to urge every Congressman and Senator to defeat the attempt to make Sunday the most sorrowful day in the week instead of the happiest."

New York Office for Independent

Harry Rice, business manager of the Independent Films Association, will leave Chicago for New York within a few days to consummate an arrangement that will give Independent Films Association an Eastern office. The United States will be handled in three sections. Eddy Eckels, president, taking complete charge of the West; Harry Rice, the Middle West, and the New York office, the Eastern territory and foreign sales.

PLAYING IN "THE LIGHT IN THE CLEARING"
Left to right: George Hackathorn, Clara Horton and Edward Sutherland. A Hodkinson Release

Storey to Release Single Reel "Shadowland Screen Supplement"

"Shadowland Screen Supplement" is the title of a new single reel to be released every two weeks by A. D. V. Storey, formerly editor of "Screen Snapshots" and publicity and advertising manager of C. B. C. Film Sales Corporation.

It derives its name from the magazine, "Shadowland," and will consist of "shots" at home and at work with stars of the screen, the stage, the dance and other arts, and will have the editorial and exploitation co-operation of "Shadowland" and the other two Brewster publications, "Motion Picture Magazine" and "Classic."

Anetha Getwell, winner of the National Fame and Fortune Contest of the Brewster publications, will be featured in a series of two-reel detective stories by Mr. Storey.

Miss Getwell was also designated "The American Legion Girl," having been selected for the principal role in "Lest We Forget," a photoplay produced by A. D. V. Storey in co-operation with the American Legion News Service.

These releases will be offered the independent States Rights market. Offices have been opened at Suite 226, No. 17 West 42d Street, New York.

Chicago Now Has Music Exchange

With the formation of the Bushmint Company, Chicago has the distinction of being the first city where there is a synchronized music exchange where an exhibitor can get complete musical scores for his pictures just as he can buy films or posters. This exchange is to handle the campaign for the Synchronized Scenario Music Company. It will be located at 207 South Wabash avenue temporarily and managed by Mr. Paul Bush.

Mr. Bush was for several years connected with Pathe, opening their Chicago exchange. He has also been identified with Goldwyn, Universal and Selznick exchanges and organized the Peerless Exchange for handling state right features.

"Snapshot" Shows Florence Lawrence

Florence Lawrence, the first queen of the movies, and known as the original Biograph Girl visiting the Ince studies and being filmed with Douglas MacLean in humorous situations is one of the features in "Screen Snapshots" No. 18, released by the C. B. C. Film Sales Corporation.

Lloyd Hughes, Director Irvin Willat, directing children; the homelife of Tyrone Power; screen actors aiding charity with a cast, including Anna May, Mary Pickford, Louise Fazenda, Nell Shipman, Fay Tincher, Harold Lloyd, Doraldina. Nazimova, Gloria Swanson, Viola Dana, Shirley Mason and Will Rogers are some of the interesting subjects in this issue.

Walsh-Fielding Finishing Film

Thomas B. Walsh is now making the concluding scenes for the Walsh-Fielding Production Corporation's first feature, "What Women Will Do," which has been in course of preparation for the past two months, at the Glendale Studios.

In the cast appear Barbara Castleton, Montagu Love, Lucille Lee Stewart, Macy Harlam, Edwards Davis, Victor Gilbert, Julia Swayne Gordon, Ann Brody, Gladys Feldman and Salli Tasha. John Stumar is cameraman.

Chicago and the Middle West

By PAUL C. HINZ

Chicago Joins European Relief Forces; to Raise Money by Theatre Collections

CHICAGO exhibitors have pledged their enthusiastic support of Hoover's plan for making January 26 Motion Picture Day and raising funds for the benefit of starving European children. Dr. Sam Atkinson was appointed chairman of the Illinois Relief Committee by Herbert Hoover on January 13. Dr. Atkinson has secured the co-operation of Ascher Brothers, Lubliner & Trinz, Balaban & Katz, Jones, Linick & Schaefer, Fitzpatrick & McElroy, Andrew Karzas and Maurice Choynski in outlining plans for the Chicago drive.

It is the intention of this committee to have every picture theatre in Chicago (there are 400 of them) participate in the drive. The idea of giving benefit performances has been abandoned, as far as this territory is concerned, and the funds will be obtained by out-and-out collections at the theatres. Dr. Atkinson plans to secure four-minute men who are sincerely interested in the cause to give explanatory talks from the stage just preceding the collection, which will be in the hands of women. A meeting of the committee and all of the assistants will be held soon at the Morrison Hotel.

City Will Not Increase Theatre License Charges

The Illinois Exhibitors' Alliance succeeded in defeating the City Council's proposed measure for increasing the charge for picture theatre licenses, after a number of interviews which a specially appointed committee held with the city committee on revenues. A meeting of the revenue committee was held in the City Hall, Friday, January 14, at which time the Alliance was invited to send representative members to discuss the question. It was then decided that the rate of taxation will not be increased in Chicago theatres.

The following members were on the acting committee: George F. Bromley, L. C. Siegel, John Silha, E. J. Haley, Adolph Powell, J. B. Dibelka and Harry Kaufman.

Superior Screen Service Closes Important Deals

The week of January 10 was an exceptionally active one for Superior Screen Service, as Harry Weiss, president, closed contracts for three new features, a comedy series and two short subject series. "Madonnas and Men," a seven-reel Jans special with an attractive cast headed by Faire Binney; Perry Comedies, consisting of twelve two-reelers featuring Mack Swain; Pictorial Life and the Kineto Review, both of which are one-reelers, released at the rate of one a week, will be handled by this firm in Illinois and Indiana. "Bitter Fruit," a six-reel feature with Jane Gail and Wallace Ray, and "Daughter of the Don," also in six reels, will be distributed in Northern Illinois and Indiana.

Mr. Weiss is completely sold on the high quality of these subjects. "'Pictorial Life' will go big because it offers the exhibitor a little bit of everything," he said. "Each release handles three or four different subjects, such as personality shots, news events and short treatments of unusual phases of life—all this in one reel. The Kineto Review is the initial release of the National Exchanges of which we are a franchise-holder."

Synchronized Music Co. Opens Chicago Exchange

The first synchronized music exchange in the country was established in Chicago this week by the Bushmint Company. The same system by which the showman obtains films, posters or accessory attractions necessary for putting his show over will be used in this exchange, which will handle complete musical scores for every feature. These programs are the product of the Synchronized Scenario Music Company, Chicago, of which A. Abrams is president, and will be distributed from about thirty different points throughout the country, headquarters being in Chicago.

Paul Bush, well known film man, is manager of the Bushmint Company, which is located at 207 South Wabash avenue for the present. New quarters in the modern exchange building now being erected at Eighth street and Wabash avenue will be ready about May 1.

Ascher's Palace Called An Architectural Gem

Ascher's Palace Theatre, called by the Peoria Press a "gem in architectural art," and erected and equipped at a cost of $625,000, opened Thursday night, January 6, in Peoria. The theatre building is located on the corner of Madison avenue and Main street, the entrance being on Main street with three exit lobbies on the Madison side.

The exceptional beauty of the interior has occasioned wide comment. Soft tones of lavender, olive and pink on a background of gold prevail in the color scheme of the foyer, which is done in modern French style. The design of the auditorium is of the Italian renaissance period, a magnificent feature being the proscenium arch, unique and rich in decoration. As in the foyer, gold has been used as a background for delicate shades woven in idealistic designs.

A direct system of lighting has been used. An immense solid crystal chandelier, fourteen feet in diameter and containing thirty-three lights, hangs from the center of the dome. The startling beauty of this is displayed to the best advantage during the intermission when the multi-colored lights play around the dome and cast their brilliant reflection on the glass.

The mezzanine lounge, attractively furnished, is at the disposal of the grown-ups, while the needs of the children have not been overlooked, as is seen after a visit to the playroom in the basement, where the youngsters receive interested attention.

The Palace will be conducted under Ascher's "unified program policy," which offers a combination of vaudeville and photoplay attractions. "The Branding Iron," a Goldwyn production, and five music, comedy and dance numbers were presented on opening night. Charles F. Menzing, formerly of Ascher's Chateau Theatre, Chicago, has been appointed manager.

Biltmore Now Open

Choynsky, Wolf & Co. opened up a new theatre, the Biltmore, on Division and Robey streets, Saturday afternoon, January 15. Constructed in thoroughly modern and attractive style, the Biltmore, with a seating capacity of 1,900, promises to do a rushing business in a rushing district. Wallace Reid in "The Charm School" was an opening attraction. The orchestra has fifteen pieces.

Shows Sales Film

A. E. Gundelach, sales manager of the De Vry Corporation recently showed a Rothacker-made film introducing methods for successful salesmanship at a banquet given for Chicago sales managers. Mr. Gundelach demonstrated how the picture can be shown to prospective buyers by means of suitcase projection machines.

First to Show "The Kid"

Immediately following the showing of Charlie Chaplin in "The Kid," which First National held at the Congress Hotel on Monday, January 10, Aaron J. Jones was on the alert for securing the first booking, not only in Chicago, but in the world. Accordingly "The Kid" goes on at the Randolph for a one, two, possibly three weeks' run beginning January 16.

Sax at Selznick Meeting

Sam Sax, Selznick's division manager for the Middle West, left Chicago January 13 to attend a meeting of Selznick's division managers to be held in New York at the Astor the week of January 17. This convention was formerly scheduled for Chicago, but owing to extensive production activities, it will be held in New York for the convenience of the home office officials.

Paramount Heads Confer

A conference of managerial heads of Famous Players-Lasky exchanges of the Middle West was held in Chicago at the Congress Hotel, January 10 and 11. The purpose of the meeting was to acquaint Paramount officials with the new general manager, S. R. Kent, and production plans for the coming season. Harris P. Wolfberg, district manager of the Middle West; L. LiBeau, district manager of Kansas City; Phil Reisman, exchange manager from Minneapolis; C. C. Wallace, Indianapolis, and H. A. Ross, Detroit, attended.

Capital Star in Chicago

Byrdine Zuber, who was recently signed up by Capital to star in a series of five-reel comedy dramas, arrived in Chicago on Saturday, January 15. She had just completed a road engagement.

Moulton on the Movies

Famous Humorist Tells of the Curse of Celluloid and What it Has Done to Him

By ROY K. MOULTON

(*As He Writes It in the Evening Mail.*)

I HAVE grieved and giggled with the Gishes, philandered with the Pickfords, bellered with the Barrymores, tittered and teared with the Talmadges chuckled with Chaplin, romped with Reid and Ray, helled around with Hart, tooth-gnashed with Theda, boo-hooed with Bebe, adolesced with Anita, fought with Farnum, frivoled with Frederick, danced with Doris, coo-cooed with Corinne, gasped with Gloria, and I have lived through several years of Fatty Arbuckle and am still equal, I believe, to a few more miles of celluloid if administered in homeopathic doses.

In other words, I am a regular film-hound. But if any reformer should ask my expert opinion as to whether the movies are ruining the race or the race is ruining the movies, I would not be able to say.

I have haunted the movies ever since they flickered, but I can't remember the picture I saw last night. I don't know whether it was Cecil de Celluloid in "The Sins of the Fathers" or Mack Sennett's Bathing Beauties in "The Skins of the Daughters."

Movie Impressions

That is how they affect me. They make a lasting impression—an impression which lasts until I buy an evening paper to read on the way home in the Interborough boobway.

I always retain four distinct impressions of every movie performance I see, viz.:

1. A man and dog climbing over a mountain, ending with a sunset on Kilichink Bay.
2. An overture from "Bolshedammerung" by "Leontrotzky."
3. A skiing scene taken at Copenhagen or Spitzbergen.
4. Many heavy persons walking on my feet.

I don't believe there is anything particularly sinful in any of those impressions. I don't believe it is sinful to see Secretary Daniels looking through the porthole of a battleship, an Atlantic liner passing under Brooklyn Bridge, the girls' soccer team at Wellesley or the middies at Annapolis making a human flag, and I have gazed at these things for years without a twinge of conscience.

But they may be sinful and have a deteriorating effect upon our public morals, at that. I am not an expert in sin. I will leave the decision to the reformers who seem to know more about licentiousness than I have ever learned by experience, observation or hearsay.

I have frequented these dens of iniquity, the movie houses, since long before Charlie acted as receiver for the first custard pie and before Hugo Riesenfeld discovered the spotlight, and I have not yet eloped with a chorus girl, stabbed my rich uncle, tried to walk from one roof to another on telegraph wire or leaped from one airplane to another.

May Be His Own Fault

Perhaps it is because I lack imagination. To prove that I do lack that essential, I may say that I laughed uproariously through a picture the other night and was chided for it by the person who was with me. I thought it was a comedy, but I was as usual a poor guesser. It was a very sad story, in fact a tragedy. With me the movies are like the horses. I just can't seem to pick 'em.

All in all, the only really sinful things I have seen on the screen were some things I had written myself. It was a sin to take the money.

The movie industry is now the second greatest industry in America, the automobile industry being first, and only a few years ago we had neither, and yet even then they told us we were wallowing in sin. It beats all what an expert wallower a man can become without knowing it.

An Insidious Peril

But the movie habit is perhaps more insidious than any other peril which faces us. It begins at an early age. Out our way there are eight or ten of these gilded palaces of pleasure which cater openly to young and old. In the afternoon there are so many baby cabs parked in front of these places that traffic in the street is diverted by the police. I have entered these movie houses and actually seen otherwise good mothers holding children not more than eighteen months old up in their arms so the latter could see the pictures. The infants actually gurgled their delight.

Sitting behind me recently was a child of two years who enjoyed one of the great photo-dramas immensely and seemed to appreciate all its fine points. I am convinced that some of the plays are written to appeal to that age. What will these children be when they grow up? If a child of eighteen months can revel in a photo-drama today what will it take to appease his appetite for excitement when he is forty?

Infant Scenario Prodigies

They say there are actually children of eight or nine years who are writing scenarios. I believe it, for I have seen several of these plays. In fact, I have often wondered for weeks at a time if any of the scenario writers are over thirteen years of age.

It is appalling to think of the stacks of dishes that lie neglected in the various kitchen sinks around our town, of the vaccum cleaners that remain idle, the socks undarned and the male digestions that are ruined by quick delicatessen suppers on account of the movies. Some of the women are even neglecting their victrola music at home. And when the old man goes home and has to make his own bed he shakes his fist menacingly in the general direction of the Elite Movie Palace down the street where Harold Lloyd and his rubber-tired spectacles is detaining the wife far into the evening.

Aid to the Police

When a man's wife is missing the police no longer search the hospitals and drag the river. They go to the movie houses, and if they don't find her there, they make up their minds she has eloped to another city.

But the movie situation, serious as it may be, has its brighter side. The movies are growing more moral in tone. There are frequent indications of this. Just the other day an important deal fell through. It had been arranged to feature a certain famous company of bathing beauties in a screen version of Jules Verne's "Twenty Thousand Legs Under the Sea," but the bathing girls refused to go into the water.

"DON'T GET ANGRY NOW, COUNT! YOU'RE A GOOD, OLD SPORT!"
That's what Douglas MacLean is saying to his friend while Doris May reads the letter in Paramount's "The Rookie's Return"

Lois Weber made four photoplays during the past year. The first, "To Please One Woman," is now running in New York and the other large cities of the East. The final editing of "What's Worth While" and "What Do Men Want" has been completed. "Married Strangers," her latest picture, is also about ready for release.

"LOOK YOURSELF OVER"

Notes on West Coast Production Activities

Gathered By NORA B. GIEBLER

First National

Charles Ray is assembling a cast for his coming picture, "The Midnight Bell," to be made from the famous play by Charles Hoyt. Charlie is going to direct this picture himself with the assistance of his cousin, Al Ray.

The final shots for Katherine MacDonald's new picture, "Stranger Than Fiction," are being made this week by Director J. A. Barry. David Winter, Wesley Barry, James M. Domont, Tom Maguire, Evelyn Burns and Harry O'Connor compose the supporting cast.

Sidney Franklin is making the initial scenes for his coming picture, "Courage," with Naomi Childers, Sam De Grasse, Alec Francis Adolph Menjou, Lloyd Whitlock and Lionel Belmore depicting the chief characters. Sada Cowan prepared the scenario.

"The Girl in the Taxi," starring Carter De Haven and Flora De Haven, is now in the cutting room at the Chaplin studio, where the film was made. Carter De Haven, Director Lloyd Ingraham and Robert McGowan are collaborating on the titles, some of which will be of the "trick" variety.

Benjamin B. Hampton

The cast has been assembled and production is under way on the William Allen White story, "A Certain Rich Man," at Brunton for Benjamin B. Hampton. The players are Robert McKim, Claire Adams, Carl Gantvoort, Jean Hersholt, Joseph J. Dowling, Frankie Lee and Mary Jane Irving. Howard Hickman directs and Joseph Du Brey is photographing the action.

Famous Players-Lasky

William De Mille begins work this week on "The Lost Romance," an original story by Edward Knoblock, British dramatist, with Jack Holt, Conrad Nagel, Lois Wilson and Charles Ogle in the principal roles.

"Three Miles Out," the new Fatty Arbuckle picture, is making headway under Director James Cruze, with Lila Lee as leading lady and Laura Anson and Bull Montana in support.

Tom Meighan is just starting "White and Unmarried," with Jacqueline Logan opposite. Tom Forman is directing.

Metro

May Allison and her company, with Director Dallas Fitzgerald, have gone to Truckee for snow scenes in "Big Game." Forrest Stanley is leading man.

Mme. Nazimova is about ready to begin shooting on "Camille." In the cast is Rudolph Valentino, who will play Armand; Arthur Hoty, Zeffie Tilbury and Ruth Miller. Ray Smallwood will direct.

Balboa

Milburn Moranti has resumed production of his series of one-reel comedies for Special Pictures Corporation this week at the Balboa Studios. Helen Williams is leading woman.

Goldwyn

Reginald Barker finishes the photography on "Snow Blind" this week, having just returned from Truckee.

Will Rogers will leave for New Orleans in a few days for scenes in the O. Henry story, "An Unwilling Hero."

Irving Lesser

"Peck's Bad Boy," starring little Jackie Coogan, has resumed production at Brunton under Director Sam Wood, loaned by Famous Players-Lasky to the Irving Lesser Productions. Doris May, Wheeler Oakman, Raymond Hatton, James Corrigan, Lillian Leighton, Charles Hatton and Gloria Woods have prominent parts. While waiting for Jackie to recover from his recent accident, the producers came to the decision to make the picture on a much more elaborate scale than originally planned.

Vignola and Companions Narrowly Escape Injury

Robert G. Vignola and his company who are in the Bahama Islands filming exterior scenes for Mr. Vignola's forthcoming special production for Cosmopolitan-Paramount, "Redemption Cove," by Donn Byrne, recently escaped death or serious injury by sheer luck when a promontory upon which they were working collapsed and slid into the sea, according to advices received in New York.

The accident, says the report, occurred just outside of Nassau while the company was on location. This promontory or cliff towered fully two hundred feet. The ground suddenly began to give way and the whole company started sliding and falling with the loose earth into the sea. Fortunately there were no rocks at that point or there might have been serious casualties.

Vignola Recovered Quickly

Mr. Vignola, who is an expert swimmer, recovered himself quickly and began to look after the members of his company. He assisted Miss Seena Owen, who plays the principal female role, ashore and when he went back found the others safe and unhurt except for shock.

Among those who received this unexpected ducking besides Mr. Vignola and Miss Owen, were E. K. Lincoln, Phil Carle and Russell Mathias, Mr. Vignola's assistants, Al Ligouri, chief cameraman, another cameraman, and several other technical assistants.

Native divers recovered the cameras which were undamaged. The only loss sustained was the film. The next day Mr. Vignola and his company were back on the job.

Large Export Firm Reported Organizing

It is rumored in local film circles that Luporini Brothers, well-known motion picture importers and exporters, will shortly form a large export organization backed by large capital to carry out extensive plans in the foreign market.

The new corporation, it is intimated, will furnish an outlet to American motion picture producers for the distribution of their product in foreign film territories, and will likewise serve as a connecting link with Continental Producers in the distribution of their productions in this country.

The new co-operative policy announced by Ferdinando Luporini, Managing Director of Luporini Brothers, about a fortnight ago, relative to an amalgamation of foreign buyers in the interests of protection and economy, will be one of the first steps to be taken by the new corporation, it is asserted. Ferdinando Luporini, it is said, will shortly leave on an extended trip through Latin America in the interests of his latest enterprise.

TWO REALART MANAGERS

At the left is Paul R. Aust, who has charge of affairs in Seattle, and at the right is James S. Hommel, the new Pittsburgh manager

"LOOK YOURSELF OVER"

News of the West Coast

By A.H.GIEBLER

United Artists Head Arrives in Los Angeles

Hiram Abrams, president of the United Artists, accompanied by Dennis F. O'Brien, attorney for Mary Pickford, and Mark Larkin, new publicity director for both Douglas Fairbanks and Miss Pickford, have arrived in Los Angeles on business connected with United Artists affairs. A preliminary meeting was held at the Fairbanks home on the night the party arrived, at which meeting financial matters and plans for the year came up for discussion.

It is the intention of Mr. Fairbanks and Miss Pickford each to make four pictures a year, two each to be made in this country and two abroad. Miss Pickford plans to make "Little Lord Fauntleroy" in England this year, and perhaps a feature in Holland. Mr. Fairbanks is to make "The Three Musketeers" in France as one of his productions.

Mr. Abrams states his belief that the whole matter of an amalgamation of the interests of the Associated Producers and the United Artists is off.

Projectionists Strike Averted

The threatened strike by the Motion Picture Operators' Union, which has been imminent for the past week, has been temporarily averted by an agreement that was reached at a meeting of committees representing the Los Angeles Theaters' Association, the Motion Picture Operators' Union and the Theatre Owners' Association, held on Wednesday.

The projectionists' demand was for an increase of approximately 40 per cent. in salary and a seven-hour day and a six-day week. The theatre committees offered the union an increase ranging between 15 and 20 per cent. The projectionists' committee accepted the compromise pending the approval of the union.

Preview of Mayer Film

The first of the John M. Stahl productions for Louis B. Mayer, "The Woman in His House," featuring Mildred Harris, was given an elaborate preview at the Hotel Alexandria on the night of January 11. A dinner to representatives of the local press and trade journals was the first feature of the entertainment, and then the guests adjourned to the ball room, where several hundred motion picture folk, including stars, players, directors and others, had assembled in response to invitation, to see the picture.

Lesser to Chicago

Sol Lesser, of the Gore Brothers and Sol Lesser Theatrical interests, left last week for Chicago to attend a meeting of Associated First National franchise holders held in that city. During his absence the business of the firm will be in charge of Michael and Abe Gore, his partners.

To Form Independent Firm

Wedgewood Nowell has just returned from New York with the screen rights to a number of mystery stories, including thirty-eight stories by Maurice Le Blanc, the famous French writer, creator of the character of Arsene Lupin. Mr. Nowell recently took part in "813," a play by Maurice Le Blanc, and it was his pleasure and interest in this picture that decided him to form his own company.

He is completing the organization of his company and expects to begin filming on his first production within a few weeks at the Brunton studio. The pictures will be shown as the Wedgewood Nowell Productions, and will be of the no-star type, yet only players with experience and high quality will be engaged.

Joins Author Colony

Katherine Newlin Burt, author of "Snow Blind," and "The Branding Iron," filmed recently at the Goldwyn studio by Reginald Barker, has arrived in Culver City to assist in the preparation for filming of her first original story for the screen.

Theatre Managers Move

The offices of the Los Angeles Theatre Managers' Association have moved to the second floor of the Mason Opera House Building, according to announcement by Secretary Francis Woodward.

Luncheon and business meeting of
Associated First National Pictures of
New Jersey, Inc., Robert Treat Hotel
Newark, N.J. January 6, 1921.

LUNCHEON GIVEN BY THE FIRST NATIONAL PICTURES OF NEW JERSEY, INC., IN NEWARK

Georgia May Seek to Regulate Admissions

Since the state of Georgia so effectively squelched the censorship bug at the last session of the general assembly, the agitators have taken another tack and it is indicated that the coming session will be enlivened by a fight for a new kind of censorship, which would seek to regulate the prices charged for motion picture shows. The complainants claim that there should be a uniformity of prices charged for first run or second run pictures, with or without orchestra accompaniment and side entertainment features, and will endeavor to have a scale of prices, or at least a law made that will compel the small town exhibitor to put his shows on at the same prices that the city exhibitor in the state does, or vice versa.

A suggestion that will be advanced to the legislature will be that every picture house carrying newspaper or other advertising be required to quote its price in its advertising matter, along with the announcement of the picture to be shown, and to state whether it is a first or second run film. The purpose of this, it is said, will be in order that the different cities in the state may keep check, one against the other, to see that there is no discrimination in the offering or the charges made.

Buffalo Chairmen Discuss Censorship and Charity

The threatened local censorship and the discussion of ways to aid the Hoover Relief fund brought together the largest number of exhibitors that ever attended a meeting of the Buffalo Theatre Managers' Association, in the Hotel Iroquois, Friday, January 14. Because they are equally interested in the fight against the proposed censorship ordinance, almost every exchange manager in town was also present.

The principal step in the censorship fight was the appointment of Roscoe Mitchell and the associates of his law firm to act as counsel for the managers' association in the battle, which may soon start. Mr. Mitchell represented the local theatre men in Albany when the censorship question was up a few years ago. The members of the committee appointed last week, together with the new counsel, hope to soon arrange a meeting with the censorship promoters and persuade them that they are on the wrong track.

STRIKING INTERIOR OF ALLEN THEATRE, CLEVELAND

This theatre is owned by Jule and J. J. Allen and has a seating capacity of 3,500. It will have its opening performance on February 21

Abrahamson Elected Head of Duluth Association

William Abrahamson has been elected president of the Duluth, Minn., Theater Managers' Association. Mr. Abrahamson was installed in office at the annual meeting of the association in the Duluth Commercial Club rooms last week. The other officers of the association for 1921 are: Sid Blackmarr, first vice-president; Edward Furnie, second vice-president; Prosper F. Schwie, secretary, and J. B. Clinton, treasurer.

Emil Nelson, retiring president, was presented an Elk charm in appreciation of his efforts. Speakers at the dinner included: C. P. Meyrs, C. Sutton, P. F. Schwie, Edward Furnie and J. H. Kennedy.

Personal Touch

(Continued from page 546)

Oscar A. Price, president of Associated Producers, has returned to New York from the coast.

* * *

Fitting is no name for it. The first picture in which Constance Talmadge started work after her recent marriage is "Wedding Bells."

* * *

Hunt Stromberg, publicity director for Thomas Ince, has come East from the coast to assist in the exploitation work on Mr. Ince's new picture, "Lying Lips," which is released by Associated Producers. While Mr. Stromberg is in the city he will also attend to some business matters for Mr. Ince.

* * *

The Photo Repro Company, formerly located at Broadway and Fifty-first street, has moved to its new location in Long Island City, where it will occupy spacious quarters in the Queens Subway Building. In enlarging his plant to double its former capacity, Alvin Mayer of Photo Repro states that his concern will also make lantern slides and all kinds of lobby displays. Heretofore the company has specialized in newspaper stills and gelatins.

"I'M TELLING YOU THE TRUTH, DEAR—I LOVE YOU—MY LIPS ARE NOT LYING!"

Scenes from "Lying Lips" made by Thomas H. Ince for release by Associated Producers

Paramount's Knoblock Film Has Been Named "The Lost Romance"

"The Lost Romance" has been chosen as the title of the story written by Edward Knoblock, the British dramatist, which is to be produced as a Paramount Picture by William DeMille at the Lasky studio where Mr. Knoblock has been studying screen production methods.

The DeMille-Knoblock picture is cited by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, as the first of the series of "famous authors-famous directors" pictures which he announced last summer on his return from London, where he engaged several well-known British authors to write directly for Paramount Pictures.

Shortly after his arrival in this country early in the fall Mr. Knoblock went to the Lasky studio in Hollywood and immediately began the study of motion picture production.

"Motion picture production was an amazing revelation to me," said Mr. Knoblock. "One or two of my stage plays had been produced as pictures, but the results were not wholly satisfactory to me, their author. Since coming to the Lasky studio I have found that if an author wants his works to appear on the screen to the best advantage he should go into the studio, learn how pictures are produced, learn the limitations and requirements of screen technique and how to tell his story in terms of moving pictures.

Mr. Lasky announced that the cast of "The Lost Romance" will include Jack Holt, Lois Wilson and Conrad Nagel, who are in Mr. DeMille's latest success, "Midsummer Madness," which just closed a long run at the Criterion Theatre, New York.

Educational Says that Advance Bookings Passed Expectations

Though many of its plans have remained unannounced to prevent the possibility, it says, of any competitor adopting them in advance, Educational Film Exchanges, Inc., reported recently that advance advices from its various branches indicated that the number of theatres showing the super Kinograms during the week of the first release, January 30, will far pass the number originally set. The laboratories have already been advised to considerably increase the original print order.

Bookings already made include every theatre of the Keith-O. B. O. circuit where the bi-weekly release will be made a permanent portion of the theatre. This contract does not interfere with the simultaneous showing of Kinograms at other theatres in the same cities. Included further in the advance contracts are said to be more than fifty of the largest motion picture circuits in the country. Further, it is declared that a considerable percentage of thees bookings represent a replacement of some other news service.

Kinograms, as released through Educational, will immediately take over the product of the Gaumont Weekly, and thirtv days later will acquire the whole material of a third leading news pictorial which cannot be announced because of pending contracts. Educational stresses the fact that this does not represent an absorption of these two news weeklies, but the acquisition of the entire forces making them. The entire staffs supplying the three services will be maintained and the best of all their work used in the semi-weekly release.

"This wonderful advance showing," says Educational, "is not alone the result of the knowledge of the quality of the super Kinograms, but because we have placed our emphasis on the service that we will give exhibitors, too many of whom know how distributors chiefly interested in longer product have more or less haphazardly handled this necessary news unit."

Heavy Pre-Release Bookings Are Recorded on "'Sunset' Jones"

The popularity of "Flying A" Specials as box office attractions is again demonstrated by the advance booking reports on "'Sunset' Jones" received by the American's Chicago headquarters from all their branches. It is only a short time now before the "Flying A" releases this photoplay which is a big drama of the West, and already many of the first-run theatres have sought playing dates. The advance bookings indicate a sweeping success, state the producers.

Among the bookings for extended runs at high class theatres representing some of the most active moving picture centers in the country are Loew's Casino of Salt Lake City; the Liberty of Detroit; the Nixon of New Castle, Pa.; the Lyceum of Canton, O.; the Plaza of Lansing; the New Majestic of Evansville, Ind.; the Odeon of Savannah; the Music Hall of Pawtucket, R. I.; the American of Brackenridge, Tenn., and the Bijou of Woonsocket, R. I., and in addition to these contracts for extended runs, this Western play has been placed in the New York suburban territory in scores of theatres, a record that has been a shining mark for other American salesmen to shoot at.

Visit Mojave Desert

A real Western atmosphere will be introduced in the later chapters of William Duncan's new Vitagraph production, "Fighting Fate," by many scenes taken in the heart of the great Mojave Desert, a patch of barren sand that is everlasting entwined with the early history and romance of California. Duncan and Edith Johnson, his co-star, have just returned with a company of fifty players from Victorville, Cal., where the desert begins. It was an interesting trip.

"DEAD MEN TELL NO TALES"

"If you want a thrill you will find it in 'Dead Men Tell No Tales' (Washington), a cinematized version of the E. W. Hornung story of the same name. Readers of fiction know what Mr. Hornung can do. The 'Raffles' tales were by him and then this story of romance of the deep came, not as a surprise but as a fitting follow-up.

"Better screen material has rarely been prepared. The continuity is exceptionally smooth and logical, events flow evenly and with logical sequence. The suspense is admirably sustained, the cumulative force of incidents is well illustrated, the acting is unusually good, and the picturization as fine as anything seen in a long time. Catherine Calvert appears as the daughter of Santos, and a charming one she makes. George von Seyffertitz appears as Santos, and others in the cast add materially to the excellence of the offering. It is a vivid and satisfying presentation of a stirring romance of crime, but not the sort of crime that is usually associated with pictures."

—From Jackson D. Haag's review in the Detroit News.

PORTRAIT OF NITA NALDI
Playing the vampire role in "A Divorce for Convenience," Owen Moore's new Selznick picture

Pathe to Release "The Killer" Hampton Film, January 30

An important announcement from Pathe Exchange gives the release date of the Benjamin B. Hampton production, "The Killer," an adaptation of the novel of the same name by Stewart Edward White, as January 30. The play abounds in melodrama and romance, clean, thrilling and fascinating, it is said.

"The Killer" is said to be one of Stewart Edward White's most vivid and potent stories. Mr. White met just such a character many years ago while seeking atmosphere in the Far West, but it was not until recently that he put him on paper in a novel. The author has been described as a realist and a man who writes what he sees and thinks, rather than follow the usual axioms of literary style. In "The Killer" he has made the villainous title role a characterization of a born destroyer of humanity. And yet, so powerful in this characterization that it dominates even the heroic roles of the story.

Howard Hickman handled the megaphone for the production. His staging has been rich and lavish, it is reported. Some of the action of the story also takes place in a residential section of Los Angeles.

The cast is all stars. Frank Campeau, one of the stage and screen's most convincing heavies, is seen in the title role. Claire Adams is seen as the heroine and Jack Conway is cast as the hero. Tod Sloan, the "millionaire jockey" of past glories on the turf, plays an ex-jockey, and little Frankie Lee, the remarkable child of "The Miracle Man," is seen in a "kid" role.

Watch The World

Goldwyn Finishes Seven and Starts on Another

Goldwyn directors are now putting the finishing touches on seven interesting productions, while six other pictures are either in production or about to get under way. Special effort has been made to select stories with strong, human themes, it is announced. Five of these will be Eminent Authors' plays.

In keeping his studio forces up to the normal pace of activity, Goldwyn shows his faith in the immediate future of the motion picture industry and in the quality of the Goldwyn studio productions.

The pictures which are now being finished are Reginald Barker's production of Katherine Newlin Burt's "Snowblind," with an all-star cast; Frank Lloyd's production of "A Tale of Two Worlds," an original photoplay by Gouverneur Morris; "Don't Neglect Your Wife," an original photoplay by Gertrude Atherton, directed by Wallace Worsley; "Boys Will Be Boys," an Irvin S. Cobb story, directed by Clarence Badger; "Mr. Barnes of New York," from the famous novel and play of the same name by Archibald Clavering Gunter, directed by Victor Schertzinger; "Dangerous Curve Ahead," an original screen story by Rupert Hughes, with Helene Chadwick in the featured role, directed by E. Mason Hopper; and the twelfth of the Booth Tarkington "Edgar Comedies," directed by Paul Bern.

The six productions now getting under way promise to make exceptional screen entertainment, it is said. Reginald Barker's next production will be "The Old Nest," from Rupert Hughes' novel of the same name. Will Rogers is in the midst of "An Unwilling Hero," a screen version of O. Henry's "Whistling Dick's Christmas Stocking," with Clarence Badger again holding the megaphone.

Lon Chaney has been engaged for "The Night Rose," an original photoplay by Leroy Scott. Wallace Worsley will direct. Frank Lloyd's next production will be "The Alibi," an original screen story by Charles Kenyon. Tom Moore is now in New York taking scenes for "Made in Heaven," William Henry Hurlburt's stage play, which Victor Schertzinger is directing.

"The Bridal Path," from the stage play by Thompson Buchanan, will be put into film form under the direction of E. Mason Hopper.

Big Films Half Dozen

Joyce, Miss Terheun, the latter's aunt, Miss Townsend and Mrs. Johnson, wife of the Senator from New Jersey, whose estate was also used for scenes in "Cousin Kate"; Gilbert Emery, who played opposite Miss Joyce; Beth Martin, daughter of Riccordo Martin, the noted tenor—Miss Martin played Beth—Grand Mitchell, star of "The Champion," now one of the hits of New York at the Longacre Theatre, and several friends of Mrs. Drew, three from Chicago.

Grant Mitchell characterized the picture as "the loveliest thing Miss Joyce has done." It was Mr. Mitchell who suggested Mr. Emery for the part of Heath Desmond in "Cousin Kate."

Iowa Exhibitor Runs An Entire Vitagraph Serial in One Week

Out in Dunlap, Iowa, there is an exhibitor who likes to do original things. He started running Vitagraph serials about two years ago—although that wasn't very original, because thousands of other exhibitors were doing the same thing. But this exhibitor—Taylor is his name, and he operates the Idle Hour Theatre in Dunlap—became so "sold" on Vitagraph serials that he didn't want to wait a week between episodes, so he started giving his patrons two episodes a week on two different days. Then he wanted to be still more different. So here's what he is doing now:

He is running "The Silent Avenger," starring William Duncan, all in one week. "I've always had a dream," said Mr. Taylor. "I wanted to play a serial in a week. Listen—after weeks of arranging and re-arranging my dates and also the other fellows, my dream is coming true, and I'm going to play a serial—one of the greatest there is—the million dollar William Duncan Serial, 'The Silent Avenger'."

Mr. Taylor had to go months ahead to clear a booking, but he is finally able to announce that he is going to play two episodes (not reels) each night from October 23 to October 31, 1921. He states that while playing two episodes a night he will double his expense, he is not going to raise prices, but realizes that it his attendance which will have to be doubled, if he is to break even on the proposition.

Many Pictures Are Spoiled by Poor Substitles, Says Mrs. Bell

There was a time when the titling of a picture received small consideration, but along with the demand for better pictures has come the need for better titles, and this need has brought into existence the title expert.

Pearl Doles Bell is the latest novelist to offer to the producer her services in this capacity. She points out that too much good film is wasted by inadequate and hackneyed sub-titles, and points out instances where our own critics have had cause to remark that sub-titles can make or break a picture. Mrs. Bell quotes from a recent criticism of a picture that won instant fame: "The author of the sub-titles of this picture should take equal credit with the director." Another critic, in reviewing a picture, said: "Twenty-five per cent. of the success of popular pictures is due to good titles."

It is Mrs. Bell's opinion that a producer may have as a foundation for his picture a good story, an all-star cast and a master director, but if the titling of his finished picture is too weak to support the story, the acting and the directing, he has not achieved success, for a chain is only as strong as its weakest link, and titles should be word-bridges which will emphasize and cement the action of the story.

Besides being a novelist, Mrs. Bell has for some time been the editor of a well-known magazine. Her recent film stories are "Love's Harvest," "Her Elephant Man" and "Wing Toy," the last named a release of the month.

"All Souls' Eve," Realart Film, Is Prepared for Early Release

Final cutting and editing of "All Souls' Eve" have been completed for some time and Mary Miles Minters' latest Realart picture is scheduled for early release. Realart officials who have seen the advance screening of this production are very enthusiastic in its praise, declaring that it has the caliber of a big special, and containing the best work Miss Minter has ever done.

Based on the successful stage play of the same name by Anne Crawford Flexner, the film, it is said, develops the theme of a love so strong that it transcends even death. The story concerns Nora O'Hallahan (Mary Miles Minter), an impressionable Irish girl who believes implicitly in the legend that on "All Souls' Eve" the spirits of the departed may return for a brief communion with their loved ones.

The photography is declared to be decidedly unusual. Double, triple, and even quadruple exposures were taken in some of the scenes. This was made necessary by the fact that Miss Mintre not only carries two roles, but that in one scene she appears as a spirit. The picture is said to be rich in local color, especially in scenes in a little Irish town.

Star of "Cousin Kate" Gives Woman Her First Picture Show

Mrs. Sidney Drew, director of "Cousin Kate," the newest Alice Joyce special production, had a most interesting experience recently. She was hostess at a party at the Plaza Theatre, New York City, where "Cousin Kate" pleased a very large audience, and later entertained the party at tea at the Hotel Plaza, where Miss Joyce, the star of the production, joined the gathering.

The guest of honor, as it happened, was a lady who had never before seen a motion picture on the screen—Miss Cornelia Terheun of Hackensack, N. J., at whose home most of the scenes in "Cousin Kate" were filmed.

Everybody in the party thoroughly enjoyed the new Alice Joyce picture in many months." There were eighteen in the party, which included Mrs. Drew, Miss

Many Exploitation Ideas Ready for Realart's Film, "The Snob"

Song contests, prologues and tie-ups of many descriptions form some of the exploitation aids prepared by Realart for Wanda Hawley's latest picture, "The Snob."

Practical suggestions for putting the picture over are set forth in the press book. With a football game, college boarding house and college prom scenes "The Snob" presents a number of good exploitation angles, it is said. Among the tie-ups worked out are those with local high schools, preparatory schools, normal schools, preparatory schools, normal schools and colleges.

A school song contest in connection with a local institution is an idea offered. For towns where co-operation with a high school or college is impracticable a street ballyhoo is suggested.

Lobby displays and decorations and an attractive prologue for the picture are also contained in the press material. In addition there are an unusual number of tie-ups with local merchants.

Watch the World

Clicking Metro Cameras in Hollywood Give the Lie to Printed Slump Yarns

There is no evidence of that much discussed slump in production on any of the big stages at Metro's Hollywood studios, where five companies now are at work and plans are under way for a new star and half a dozen other special productions.

Moreover, the typewriters of a long list of famous authors are humming on plots and scenarios that will go under production early in the new year. Bayard Veiller's colony of well-known writers already has turned out a batch of successful offerings and the announcement of plans for 1921 includes many more.

All Are Busy

One glimpse into the Metro stages is sufficient to show that there is no lack of industry among this producing company's players. Viola Dana will be found romping about in the costume that accompanies her favorite role—that of a small town girl, a part she is playing in "Home Stuff," a special production written especially for her by Agnes Johnston and Frank Dazey.

Al Kelley, who has been promoted to full directorial authority to take charge of this production, insists that this will be the little star's greatest picture. And there is every evidence that his opinion will be borne out by the finished product. At any rate, the Johnston-Dazey combination has provided a story that should delight the heart of any director, while Mr. Kelley's years of experience as an assistant director on Miss Dana's Metro productions are serving him in good stead in the injection of personal touches into the picture.

May Allison is in the midst of a picture that offers her great opportunities. "Big Game," by Willard Robertson and Kilbourn Gordon, is a story of the adventures of a Boston woman, who suddenly confronted with primitive life and emotions in the wilds of the Northwest, meets the situation in a manner that furnishes the surprises of this tale.

Alice Lake is engulfed in a sea of ice in the filming of "The Woman Who Went Away," from John Fleming Wilson's story of the northern wastes, "Uncharted Seas." The story, which is being directed by Wesley Ruggles, is the gripping tale of the trial of two men—and of the dramatic decision of the woman between the two.

Philip E. Rosen is shooting the final scenes of a spectacular production of Jack London's "The Little Lady of the Big House," retitled for screen purposes "The Little Fool." Mr. Veiller has gathered together a notable cast. The principal roles are played by Milton Sills, Ora Carew and Nigel Barrie. The cast also includes Marjorie Prevost, Helen Howard, Byron Munson and Ann Forrester.

Gareth Hughes will begin work at Metro's West Coast studios shortly after the opening of the new year. Neither the title of the Hughes picture nor the personnel of his organization has as yet been made known by Mr. Veiller.

"While New York Sleeps" has refused to be shelved. The contracting for it is as sprightly as ever, and testimonials of its strength are coming into Fox headquarters almost as fast as they did during the first few weeks after its release.

Exhibitors in widely scattered points report fine business.

Selznick Announces Three Noted Stars in February Film Releases

For the month of February Selznick announces the release of three productions—the Ralph Ince special, "The Highest Law," the latest Elaine Hammerstein production, "Poor Dear Margaret Kirby," and the Hobart Henley picture, "Society Snobs," starring Conway Tearle.

"The Highest Law," for release on February 6, the week previous to Lincoln's Birthday, is a full five-reel dramatic offering suitable for the holiday occasion or at any season of the year, it is stated. Mr. Ince, who directed the picture, plays the principal of Abraham Lincoln role. Lewis Allen Browne wrote and picturized the story.

"Poor Dear Margaret Kirby" reveals Miss Hammerstein in a story written by Kathleen Norris, well-known novelist. Miss Hammerstein is seen in the role of a popular society matron. To aid her husband out of a financial predicament she turns her beautiful home into a boarding house.

The production was directed by William P. S. Earle, and adapted for the screen by Lewis Allen Browne. It is scheduled for release on February 25.

"Society Snobs" is produced on a lavish scale, it is said. Spectacular scenes showing for the first time in pictures the famous "Rose Room" of the Plaza Hotel, New York, a big ball room set which occupied more than a quarter section of the Fort Lee stage, and an exact reproduction of St. Patrick's Cathedral, which was used as the background for a notable society wedding, serve to bring forcefully to the foreground the splendid portrayal of Conway Tearle. His is the role of a waiter in a prominent hotel who, in order to win the love of a girl he has seen frequently but does not know intimately, masquerades as a member of foreign nobility, and finally marries the young debutante of a wealthy New York family.

The supporting cast includes Martha Mansfield, the new Selznick star, playing the leading feminine role. It is set for February 15 release.

Fox Picture Still Draws Big Crowds

According to statements from Fox officials, "While New York Sleeps" refuses to dwindle in drawing power. The picture enjoyed such exceptional popularity at the outset of its presentation that it was figured with the large number of theatres contracting for it—and basing calculation on statistics of the average life of a successful film, the public should have had their fill of it several weeks ago.

WILL YOU FOX-TROT WITH ME?
A new picture of Corinne Griffith, whose latest Vitagraph picture is "It Isn't Being Done This Season"

From Wid's Review of

"BLACK BEAUTY"

"'Black Beauty' characterized by thrills and extravagant production."

"The story of 'Black Beauty' is so famous in every part of the country that the *title alone* will be sufficient to draw a crowd."

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized."

"The success of the picture with most audiences is going to depend on its 'human' theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a *thrilling horse race* at the finish which has been admirably done and will be apt to *raise them off their seats.*"

Stoll Film's "Squandered Lives" Drew Record Crowds in Chicago

Ralph Proctor, general manager of the Stoll Film Corporation of America, has received reports from every one of that company's exchanges throughout the country indicating that "Squandered Lives," a George Clark Production, the first release in its one-a-week program, has "gone over" in even bigger shape than was expected.

As an example of the enthusiasm with which the picture was received by both exhibitors and motion-picture public, Mr. Proctor stated that the film broke attendance records at the State-Lake Theatre, Chicago, where it showed for one week, starting December 25.

From as far West as Seattle and South as New Orleans came other unsolicited words of praise and encouragement for the initial American production. The manager of the Critcher Theatre, of Pueblo, Colo., wrote that his audiences were delighted with the picture.

"Squandered Lives" is a picturization of "Duke's Son," the story by Cosmo Hamilton, which is released, like the other Stoll productions in this country, through the Pathé organization.

Schenck Buys Story

Joseph M. Schenck recently purchased a story for Norma Talmadge entitled "A Modern Diana," which was signed by the nom de plume of Carol Stone. There has been considerable curiosity as to the identity of Carol Stone, and it now turns out that she is none other than Stella G. S. Perry, author of "Palmetto," one of the most popular of the 1920 novels published by Frederick F. Stokes. Having heard that only persons with an established reputation in the film world could sell original scenarios, Mrs. Perry determined to see whether or not her photoplay had a chance on its own merits alone.

Big Bookings on "A Light Woman"

Among the recent bookings on "A Light Woman," which have been received by the American Film Company's sales department at Chicago, are some of the biggest contracts that have been signed for this "Flying A" Special. The bookings include the theatres of the Adams' Circuit of Des Moines, which comprises a long list of high class theatres throughout the state; the Rialto of Indianapolis, Indiana; the Strand of New Bedford, Mass.; the Plaza Theatre of Worcester, Mass., on the Polis Circuit; the Strand of Akron, Ohio.

"A Light Woman," which is the dramatization of the classic poem by Robert Browning and embracing as it does dramatic action, suspense, tragedy and heart interest, is crammed with opportunities for splendid acting, all of which are realized by the competent cast.

The list of players includes Charles Clary, Helen Jerome Eddy, Claire Du Brey, Hallam Cooley, Frances Raymond, Nancy Chase and Guy Milham, all of whom are players of experience and of histrionic ability.

Daniel F. Whitcomb adapted the photoplay for the screen. George L. Cox directed and Georges Rizard was in charge of the camera.

Hodkinson Release List for This Year of Interest to Independent Exhibitors

The W. W. Hodkinson Corporation has put forth a tentative release list for 1921 which carries interesting news for the independent exhibitors of the United States. Every production listed is reported as of a high order of excellence and as offering unlimited money-making possibilities.

During January the Hodkinson organization will release two comedy-dramas, "The Spenders," a Benjamin B. Hampton production, and "The Truant Husband," the first independent venture of the Rockett Film Corporation. The former is a picturization of Harry Leon Wilson's novel of the same name, while the latter was made from Albert Payson Terhune's story which appeared in the Cosmopolitan Magazine.

In February two more releases are scheduled, "The Breaking Point," and "Partners of the Tide." The former is a J. L. Frothingham production in which Bessie Barriscale is starred. In her support are seen Pat O'Malley, Walter McGrail, Wilfred Lucas, Ethel Grey Terry and Joseph J. Dowling. "Partners of the Tide" is Irvin Willat's second independent production for Hodkinson release. It is a sea story written by Joseph C. Lincoln. Once again Mr. Willat has an opportunity to handle an ever popular type of story.

In March, Hugo Ballin's second independent production, "East Lynne," will be offered as well as "The Other Woman," another Frothingham production. Much may be expected from "East Lynne," as it is said to represent Mr. Ballin's greatest work thus far, while "The Other Woman," adapted to the screen from Nora Davis's novel of the same name, is a stirring mystery story to which the producer has given a splendid cast. Important roles are handled by Jerome Patrick, Helen Jerome Eddy and Jane Novak.

In April there will be "Keeping Up with Lizzie," a Rockett production made from the novel by Irving Bacheller. Incidentally this represents the first of Irving Bacheller's works to reach the screen. Another Hampton production, "A Certain Rich Man," from the novel by William Allen White, will also be released during this month.

In May, "The Light in the Clearing," the second Bacheller novel, produced by the Dial Film Corporation and directed by T. Hayes Hunter, comes to the screen, and also the first of the new Cawwood Pictures Company's productions featuring Irene Castle.

Later on in the year many other interesting pictures are scheduled for release among which are "The Man of the Forest," which Hampton will make from Zane Grey's novel, and "The Face of the World," a Willat production from the novel by Johan Bojer.

The Hodkinson release list is being arranged to leave space for approximately six big special productions which will be selected from the independent producing field.

Robertson-Cole Issues an Elaborate and Detailed Press Book for "First Born"

When "The First Born," starring Sessue Hayakawa, is shown at the Strand Theatre, New York City, during the week of January 30, and at the Strand Theatre, Brooklyn, during the week following, the managements of these houses will exploit it after the campaign which has been laid out by Robertson-Cole.

A large exploitation section is an important and prominent part of the handsome press book which the distributors have just published on this production. It sets forth dozens of ways in which the film may be placed before the public, and explains fully how this picture may be made one of the biggest for any exhibitor if rightly handled.

The production, Robertson-Cole believes, will mark a new epoch in the career of Sessue Hayakawa. It is the first of a new series of four pictures which he is making for distribution by this company.

One of the exploitation plans outlined by the press book consists in a great tie-up embracing all first-born children up to the age of five years, the parents of whom will be interested through various lines of business.

Another phase of exploitation is the use of toy balloons. For those who desire a quiet advertisement another plan is given. The press book also suggests ways for decoration of the lobby.

Then follow full directions for a prologue, in which a number of children can be used to good advantage and which provides color suitable for the production. Two street stunts of diverse nature complete the major suggestion.

Wanda Hawley Has Role of a Snob

"Half a ton of comedy" is the playful description applied to Realart's new production, "The Snob," featuring Wanda Hawley, and scheduled for immediate release. In support of the star are Sylvia Ashton and Walter Hiers, two of the stoutest and jolliest players in filmdom.

In the play Hiers, well remembered for his clever work in "Miss Hobbs" and "Oh Lady, Lady" plays the role of a college student while Sylvia Ashton has an unusually fine "nouveau riche" mother role.

"The Snob" is the story of a girl who has been brought up as an insufferable prig by her socially ambitious mother. She meets a young collegian and is attracted by him. At a dance she learns that he waits on table to work his way through school.

Levey Selects Title for Its New Film

A title has been selected for the picture showing the molasses industry, which is being produced by the Harry Levey Service Corporation. Officially it will be known as "What Could Be Sweeter?" But whether this will stick or not remains to be seen.

One scene contemplated covers a luncheon in Mrs. Ida Bailey Allen's School of Good Cookery, at which about 10 per cent. of the "Four Hundred" are expected to be present.

June Fuller, winner of the Cleveland Beauty Contest, held last August, has a leading part in the picture.

Two New Pathe Serials Completed at Brunton and Seitz Studios Will Soon Be Ready for Distribution

Two new Pathe serial pictures have been completed. At the Robert Brunton studios in Hollywood, all production work on "The Avenging Arrow," in which Ruth Roland will star, is finished. The George B. Seitz studios have filmed the final scenes of "The Yellow Arm," the second serial in which Juanita Hansen will star for Pathe.

Both productions are, according the present arrangement, listed for an important place on the Pathe schedule for this year. The completion of the pictures puts the producing schedule well in advance of its releasing chart.

"The Avenging Arrow" will be Miss Roland's eighth serial for Pathe. The steadily increasing numbers of picture fans whom Ruth Roland has attracted during a career of over five years in serial pictures is said by Pathe to have proved her the most popular serial heroine of all time.

In the Seitz production, "The Yellow Arm," Juanita Hansen appears with Marguerite Courtot, Warner Oland and a notable supporting company. The production was made from a story by James Shelley Hamilton It will show Miss Hansen in the role of stage favorite whom circumstance leads into the storm-centre of a baffing and stirring mystery.

Miss Courtot who as the co-star of George B. Seitz in three-episode plays, has attained widespread recognition as one of the leading serial celebrities, plays a role of importance.

In addition to these there is also in course of production for Pathe, "The Sky Ranger," which George B. Seitz is producing and directing and which will star June Caprice with Mr. Seitz. The play will be in fifteen episodes.

"The Avenging Arrow" is an adaptation of a novel by Arthur Preston Hankins, who published it under the title of "The Honeymoon Quest." Ben Cohen made the adaptation and the directing was done by W. S. Van Dyke under the supervision of Robert Brunton.

Faversham Picture Now in Montreal

The latest Selznick superspecial, "The Sin That Was His," a Hobart Henley production starring William Faversham and written by Frank L. Packard, recently began its Canadian run at the Imperial Theatre of Montreal. An unusual number of bookings in Canada have already been obtained.

At the present time the Henley production is being shown at most of the leading theatres in America. The powerful appeal of the picture, in addition to the superb characterization rendered by Mr. Faversham, are the salient features that are upholding the declaration of Lewis J. Selznick that it is "the greatest picture I have ever made."

Fox Will Present Buck Jones in Western, "The Big Punch"

Among notable forthcoming features, the Fox offices announce Buck Jones in "The Big Punch," described as a knock-out story by Jules G. Furthman. The story is a western with unusual trimmings. Buck starts the story off by making ready to leave the family's little ranch to attend a theological seminary. Fate interposes, and instead of the seminary, Buck, after a bunch of trouble, is packed off to prison.

Emerging five years later from prison where he had paid his debt to society for a crime he never committed, Buck, broken-hearted and discouraged, carries with him in his memory the sweet face of a Salvation Army lassie, who had often come to sing to the men in the prison.

How Buck, starting over the mountain trail that leads to his home, finds an aged circuit rider struggling and dying in the storm, and how he takes up the old man's work and carries it forward through the mountain fastnesses —eventually finding a trail that leads him straight to the Salvation lassie's heart—is told in an absorbing manner.

While the story is melodramatic rather than psychological, it carries a moral wallop that will reach any class of theatre patron and is bound to win commendation by the skilful way in which its entertainment and inspirational values are blended.

There is action galore in "The Big Punch"—action of the kind that typified the West when it was young. The bad man of old frontier days is there with his gang. The dance hall and the bullet-frescoed barroom are there.

Second Press Book Out on "Fantomas"

William Fox has put out the second exhibitors' press book on his new serial, "Fantomas," which has already been released on heavy booking headway. The new press book contains episodes six to twelve inclusive. It is sixteen pages, one color.

Compiling serial press books in sections is a new idea. The Fox officials feel that in doing this the exhibitor will handle his newspaper campaign more systematically. The first book, of twenty-four pages, containing the first five episodes, was packed with interesting newspaper reading matter and ideas for a publicity campaign. By the time the exhibitor has used up this material the Fox company hands him another book.

Mr. Fox intends to issue a third book shortly, and with this he hopes the exhibitors will put the remaining episodes of the serial over with a bang. Fox officials believe exhibitors should not let down on their advertising campaign after the first few episodes have been shown. They hold that each episode is big entertainment in itself and should be advertised.

Pathe's Tom Santschi Series Said to Be Booking Heavily

The Western melodramas featuring Tom Santschi as one of those typical hard riding, fast shooting, kind hearted swashbucklers of the plains, have been endowed with titles as crisp and "punchy" as the highly concentrated dramas themselves, it is said. The first six plays in the series, which will bring one of these pictures every other week on Pathe's releasing schedule have been announced.

"Beyond the Trail," which will initiate the series releasing January 23, will be followed by "The Imposter," "The Death Trap," "The Desert Wolf," and "La Rue of Phantom Valley."

The Pathe exploitation department has prepared a campaign sheet for the use of exhibitors. A broadside has been designed for each of the six releases announced. It is regular newspaper size and furnishes layouts and publicity notes for use in connection with each picture to be released.

This series of pictures, which are reported to be booking on an unusually large scale, has already elicited a great deal of laudatory comment for the scenic grandeur displayed in the locations for the action of the plays. Cyrus J. Williams, producer of the series, sent his company to the most picturesque sections of Colorado and Utah for locations.

Eileen Percy, Fox Comedienne, in "Why Trust Your Husband?"

Eileen .Percy's army of followers are scheduled for a treat, according to advices from Fox headquarters, which state that the next vehicle provided for her is one of the funniest screen farces ever staged, as well as one that affords her a most attractive comedy role.

George E. Marshall and Paul Cazeneuve provided the subject matter for "Why Trust Your Husband?" and these two clever film architects have designed a structure that is decorated with laughs from cellar to attic. Marshall also directed the farce.

The result is declared to be the most rollicking sure-fire laughing vehicle of Eileen Percy's career; one that should establish Miss Percy's claim to the title of leading feminine farceur of the screen, and by its clean, wholesome humor establish "Why Trust Your Husband?" as one of the brightest, happiest shafts of light in filmdom.

From the New York Sunday Telegraph Review of

"BLACK BEAUTY"

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about *perfect in its details.*"

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

"As for 'Black Beauty' himself, *Man O' War could not have played the role with more finesse.*"

Premiere of "Man-Woman-Marriage" to Be in New Jersey January 24

The world premiere of "Man—Woman—Marriage," Albert Kaufman's presentation of Allen Holubar's drama, starring Dorothy Phillips, will take place at the Regent Theatre, Paterson, N. J., Monday, January 24. The Chicago showing of the Associated First National's "Big Five" last week—"Man, Woman, Marriage" is the third of these—revealed the picture as a great spectacle-drama mirroring the kaleidoscopic conflict between the sexes that has raged since the dawn of time. That showing, however, was purely a trade affair. The theatre-going public will have its first opportunity to appraise the worth of the production next Monday evening.

Unusual care has been taken to surround "Man — Woman — Marriage" with advertising and presentation facilities that will enable exhibitors to impress their communities with the extraordinary character of the production. Foremost among these aids is the powerful series of posters designed by Leone Bracker. Mr. Bracker has for years been known as one of America's most original illustrators. He is one of the first of such artists to realize the possibilities of the commercial field and to lend his artistic ability to beautifying of advertising.

Mr. Bracker has created seven distinct posters for "Man—Woman—Marriage," each embodying with all the force of his art some critical moment in the great drama. Besides the posters, an elaborate music score, compiled under the personal supervision of Allen Holubar, will be used to heighten the atmosphere of the production.

Jacob Fabian, president of the Associated First National Pictures, Inc., of New Jersey, is planning to make this premiere a memorable occasion. A number of prominent state and city officials have been invited to attend the opening as guests of the management, as well as state and city leaders of women's clubs. Allen Holubar and Dorothy Phillips will attend. The home office executives of Associated First National Pictures, Inc., will also be present and a number of the eastern franchise-holders. The Regent seats 2,400 persons, and "Man—Woman — Marriage" is booked for a week, during which time it is expected that additional openings in various key cities will take place.

Stoll Company Contracts with 1,260 Exhibitors in December

Phenomenal success, it is said, has met the efforts of the Stoll Film organization to interest the American exhibitor in its motion picture productions. According to reports received from General Manager Ralph Proctor, at the main office at 130 West 46th Street, New York City, 1,260 exhibitors and theatre owners, during December, signed contracts to show the pictures of the company in its one-week release schedule for 1921.

Foremost Authors to Contribute

A few months ago the Stoll Company introduced its pictures. From the very start the idea of obtaining plays written by the best of British and Continental writers, acted by new and fresh stars and filmed in the very places the action of the play called for appealed to the American exhibitor on the watch for new blood, it is stated.

The first release in the Stoll program was "Squandered Lives." The picture is an adaptation of "Duke's Son," the story by Cosmo Hamilton, and deals with the upper crust of aristocratic British society. Then came "The Lure of Crooning Water." In both these productions Ivy Duke, the beautiful English actress, and Guy Newall were features. "Mr. Wu," the stage success, with Matheson Lang, its original star, and "The Hundredth Chance," from the novel by Ethel M. Dell, were also included in the initial releases.

Included in the list of famous authors whose works will be shown on the screen during this year are: H. G. Wells, Baroness Orczy, E. Temple Thurston, Robert Hichens, Jeffery Farnol, A. E. Mason, Rita and Rafael Sabatini.

Inter-Ocean Film Shows Scenes of Borneo and Its "Citizens"

Contracts have just been signed under the terms of which Inter-Ocean Film Corporation acquires the exclusive foreign distributing rights, with the exception of Holland, to Frederick Burlingham's special five-reel production, "The Wild Men of Borneo."

Mr. Burlingham, last year, led an expedition into the heart of the Dutch Borneo jungles, 350 miles from the coast, where he succeeded in filming the intimate life of the wild men in their home. This unique production is now available either as a five-reel special, continuity complete, with display photographs, or, where desired, can be exploited in single reels in progressive serial form.

In consummating this new deal, Inter-Ocean now controls the foreign sales of Mr. Burlingham's entire production, consisting already of approximately fifty reels.

One of the Best

The Ralph Ince special production for Selznick Pictures Corporation, "The Land of Opportunity," written by Lewis Allen Browne, has been named as one of the best motion pictures of the past year in the list compiled by the National Board of Review. This is only one of the many tributes given it.

"Thoughtless Women," Pioneer Film, Is Being Rapidly Booked

First run bookings in practically every city of any size in the United States are being very rapidly consummated for "Thoughtless Women," Daniel Carson Goodman's production, starring Alma Rubens, according to reports received at the home office of the Pioneer Film Corporation from its exchanges.

The response of the exhibitors indicates, according to Pioneer officials, that the production has received the approval of the country's leading theatre men.

Acclaimed, it is said, by trade and newspaper critics as an ideal production which combines in proportionate measures artistic merit, entertainment value, and exploitation possibilities, the picture is the forerunner of a series of unusual productions which Pioneer Film Corporation has scheduled for lease during the ensuing year.

Produced and directed by Daniel Carson Goodman from his own story, it stars Alma Rubens supported by a cast of excellent and well known players. Exhibitors and fans throughout the country will recall Miss Rubens for her exceptional work in previous productions, particularly "Humoresque." While Miss Rubens's role in "Thoughtless Women" is distinctly different from her role in "Humoresque," it gives her many opportunities for the display of her talents.

Characterized, it is estimated, by a timely and tensely dramatic story, a good cast, capable direction, and striking sets, the film offers to exhibitors opportunities for exploitation and presentation which make for box-office success, it is alleged. Bookings are now being arranged at all Pioneer exchanges.

Corinne Griffith's Next Film Will Be "The Co-respondent"

"The Co-respondent," an unusual story by Heliodore Tenno, which was very popular when published a year ago as a novelette, has been selected as the next play for Corinne Griffith, Vitagraph star. Work on it already has been begun at the Brooklyn studio under the direction of Webster Campbell.

Percy Marmont, who has appeared in the leading male role in many Vitagraph productions, will play opposite the star. He has been her leading man in several photoplays, notably "The Climbers," by the late Clyde Fitch, in which both achieved signal success. The remainder of the cast is equally competent, the main characters being in the capable hands of Leslie Roycroft, George Howard, Charles Cook and Jane Jennings.

Mostly Interior Scenes

Fortunately much of the action of the play takes place indoors, so that there will be no delay through unfavorable weather. The outdoor scenes will be made at Saugerties, up the Hudson River from New York, where Miss Griffith made most of the scenes for "The Garter Girl."

Three Episodes of Levey Films "Modern Aladdin" Are Complete

The first three episodes of "The Modern Aladdin," Harry Levey's electrical feature series, have been completed. The film is in ten one-reel episodes, showing the development and uses of electricity, each episode complete in itself and dealing with a different phase of the story of electricity, but all having a logical connection.

The premier showing was held before an audience of electrical experts at the New York offices of the Westinghouse Electric Company, and was enthusiastically received, it is said.

In the first episode, which is called "The City of Magic," is shown the ancient Aladdin of Arabian Nights fame, whose every wish was granted by rubbing his wonderful lamp, which summoned a genii, who carried out his every wish.

Many of the scenes were photographed from taxicabs, so that complete panoramic views of New York by night might be fully visualized. The making of the night scenes in "The Modern Aladdin" offers, it is said, an unusual occurrence in the field of motion picture photography.

Newark Royally Welcomes Beban at Opening of "One Man in a Million"

George Beban's latest production, "One Man in a Million," received its world's premier at the Branford Theatre, Newark, N. J., Saturday, January 8. A. M. Fabian, managing director of the theatre, and Mr. Beban himself give credit for one of the largest exploitation campaigns ever attempted to Paul Gray, director of publicity and advertising for the Branford.

The theatre has a seating capacity of 3,500 and was packed to the doors two hours before they were opened on the first day of the engagement and business has been record breaking every day after, it is said.

Mr. Beban made a special trip to Newark for the opening of his picture. After being greeted at the depot by a Mayor's Committee of 500 prominent citizens, he was driven through the center of the city at the head of an automobile caravan of fifty automobiles followed by a crowd of five hundred people on foot. A twenty-five piece band furnished music for the march to the steps of the City Hall.

Here, Mayor Charles P. Gillen conferred upon him a huge floral key, emblematic of the freedom of the city. Mr. Beban responded to the various speeches of welcome.

Mayor Gillen was assisted by a committee representing the clergymen of Newark. Dean Arthur Dumper of the Trinity Cathedral was the chairman. Father O'Neill of the Church of the Blessed Sacrament, Dr. Henry R. Rose, Pastor of the Church of the Redeemer, and Rabbi Solomon Foster served with Dean Dumper. Several of these ministers promised to use the Beban film as the theme of their usual Sunday sermons.

Miss Elsie Greenwood, who conducts one of the most prominent dancing and elocution schools in Newark, acted as chairman of the Junior Hostess Committee. A committee of twenty-five of the leading business men of Newark co-operated with Mayor Gillen and greeted Mr. Beban. They assured the actor that they were in accord with his plans for cleaner pictures.

A general committee of newspaper men included Richard Kirschbaum, dramatic editor of the Newark Star Eagle, Gus Falzar, dramatic editor of the Sunday Call, Walter Flanagan, dramatic editor of the Morning Ledger. A delegation of twelve organ grinders also turned out for the Beban reception.

RECEIVING THE KEYS TO THE CITY—MAYOR CHARLES P. GILLEN TO GEORGE BEBAN

This occurred when the star's new picture, "One Man in a Million," and released by Robertson, opened at the Branford in Newark, N. J.

"Peace and Quiet" Chosen for Second Lytell-Karger Picture

The second Lytell-Karger production to be made and released by Metro in its Eastern studios will be "Peace and Quiet," the picturization of a novel by Edwin Milton Royal. Announcement of the purchase for Metro by Arthur Zellner of the screen rights of the Royal story is made almost simultaneously with the completion of "A Message from Mars," Mr. Lytell's first picture produced under the exclusive direction of Maxwell Karger.

The acquisition of "Peace and Quiet" was the result of more than two months' quest by Metro's scenario department for a suitable vehicle for Bert Lytell.

In "Peace and Quiet," Metro officials feel that no better proof of the versatility of Bert Lytell could be offered. The characterization, which is that of a Princeton student who becomes embroiled in a filibustering experition to Mexico, directly follows Mr. Lytell's unique portrayal of Horace Parker, the selfish young English scientist in "A Message from Mars," which in turn succeeded his entirely different characterization in "The Misleading Lady."

In addition to the acquisition of "Peace and Quiet" Metro announces the purchase of "Junk," a story by Kenneth Harris that was published recently in the Saturday Evening Post, as the third Karger-Lytell production to be made and released by Metro. In "Junk" Metro promises a vehicle of unusual appropriateness for Bert Lytell, work upon which will be commenced directly following the completion of "Peace and Quiet."

Admirable Cast in Arbuckle Film

Louis M. Goldstadt, casting director at the Lasky Studio, doesn't often lapse into superlatives over a cast for a given picture, but in the case of the roster of players chosen for Roscoe (Fatty) Arbuckle's new Paramount picture, "Crazy to Marry," he is enthusiastic.

"One of the best balanced casts I have ever assembled for a picture," he declared emphatically. "A cast in which every member fits like the proverbial glove in the role assigned."

Here is the cast: Roscoe Arbuckle, Lila Lee, Lura Anson, Edwin Stevens, Sylvia Ashton, Allen Durnell, "Bull" Montana, Lucien Littlefield, Genevieve Blinn, Hank Johnson, Charles Ogle and Guy Oliver.

Returns to Farm in Metro Picture

Viola Dana has gone back to the farm. For the next month she will spend all her time at the picturesque old Magnolia farm near Whittier, Cal., the Quaker city of the West, working on "Home Stuff," her newest Metro starring picture, written especially for her by Frank Dazey and Agnes Johnston.

A strong supporting cast has been engaged to support Miss Dana for this production. Tom Gallery will play opposite the star while Robert Chandler, Josephine Crowell, Priscilla Banner, Nelson McDowell and Philip Sleeman all have important parts in the supporting cast.

The entire company expects to spend at least a month on the location securing the exteriors for this rural story.

Ray Company Ends First Year

The completion of the first year of the corporate life of Charles Ray Productions, Inc., was celebrated in Los Angeles Friday evening, January 7, when Mr. and Mrs. Ray were guests of the company's officers at a dinner and theatre party. Besides Mr. and Mrs. Charles Ray there were present the star's father, Charles T. Ray, who is president, and Mrs. Ray; Richard Willis, first vice-president and general manager, and Mrs. Willis; Albert A. Kidder, Jr., secretary, treasurer and assistant general manager, and Mrs. Kidder and Gus Inglis, the second vice-president, and Mrs. Inglis.

The dinner was served at the Los Angeles Athletic Club. In the midst of the informal celebration the guests paused to send a telegraphic word of greeting to Arthur S. Kane, who presents Mr. Ray in the productions made by the star.

Buxbaum Heads New Committee

Harry H. Buxbaum, manager of Famous Players-Lasky New York branch exchange, has been appointed by President I. E. Chadwick, of the F. I. L. M. Club, chairman of a special committee to book and supply the programs for the Hoover Day special matinees on Saturday morning, January 29, in co-operation with Chairman Rothapfel's committee of motion picture exhibitors.

Associated with him on this committee will be: Louis Rosenbluh, of Fox Film; Arthur Abeles, Metro Pictures; R. H. Clark, First National; Samuel Eckman, Goldwyn; Samuel Zierler, Commonwealth Film, and I. E. Chadwick, ex-officio member.

ANY MAIL THIS MORNING?
A scene from "Paying the Piper," being released by Paramount

Pathe Says Short Features Are Coming Again Into Public Favor

Indications point to the present as a restoration period for the short dramatic picture according to Pathe. It is some time since producers have devoted the best available star, author or director material to the making of dramas of less than five or four reels, it is said. It is therefore notable that within the past few months Pathe has announced a series of pictures starring Tom Santschi, and more recently another series of short features written for the screen by Holman Day, an author whose works of fiction have long held a high favor.

"The Holman Day" series, the first of which will be released January 30, were written around the existing manners and customs in the Maine woods and along the Canadian border. Their success is already manifest according to the amount of bookings thus far recorded on them at the Pathe branch offices.

The fact that both the Santschi features and the Holman Day series are receiving a hearty response from the exhibitors is taken as proof that the short dramatic subject does not succeed only in isolated cases, but has its fair opportunity of success provided it offers something of feature quality.

The Santschi pictures are to be featured for their star, who is promised wider exploitation than ever before accorded one who has served screen drama faithfully and brilliantly for a number of years. The Holman Day Series presents its most potent advertising feature in the name of an author who is familiar to people all over this country.

"Lochinvar O' the Line" is the first offering in the Holman Day Series.

Edgar Jones, the producer of the series, will appear as the main character in the play, which tells the story of quaint woodsman whose poetic nature and understanding of men enables him to serve Cupid in a manner that seems both gallant and dramatic.

Clergymen and Convicts Praise Faversham's "Sin That Was His"

Three auspicious presentations were recently accorded the Selznick super-special, "The Sin That Was His," a Hobart Henley production in which William Faversham makes his second appearance as a Selznick star. The story was written by Frank L. Packard, of "Miracle Man" fame, and picturized by Edmund Goulding.

The first presentation of the production was made at the Park Theatre in Boston. Mr. Henley made a personal appearance at the theatre and made a very favorable impression with his short talk on the art of making motion pictures. A huge crowd packed the theatre and applauded both Mr. Henley and the picture.

The two other presentations were given at the Boston College High School Hall and the Massachusetts State Prison at Charlestown. At the Boston College showing were present an unusual number of clergymen who were unanimous in the opinion that the Faversham picture was one of the most beautiful pictures they had ever witnessed. Special commendation was made of Mr. Faversham's superb acting in his role of a professional gambler plying his trade.

After presenting "The Sin That Was His" to the inmates of the Massachusetts State Prison, Father Murphy, chaplain, could not find words to adequately express his sincere appreciation of the production and the profound impression it created on the prisoners.

Metro's "Polly With a Past" Has Ina Claire for the Star

"Polly With a Past," the Metro super picturization starring Ina Claire of David Belasco's celebrated stage success by George Middleton and Guy Bolton, began a week's engagement at the Rivoli Theatre the week of January 9.

The picture is regarded by Metro officials as one of the notable screen productions of the year, and its enthusiastic reception by theatregoers augurs well, it is said, for its career throughout the country, where the interest in the play and in the star is almost if not quite as keenly felt as it is in New York.

Much credit for the excellence of "Polly With a Past" as sheer entertainment is due to Maxwell Karger, who directed the picture. His painstaking care is seen reflected now in every phase of the story, through which the star, Miss Claire, trips with such gay insouciance as a French adventuress.

Produced originally as a stage play by David Belasco, it constituted one of the big hits of the dramatic season and elevated Miss Claire to stardom. Aware of the splendid picture possibilities in the production, Metro bid for the screen rights of the stage play in competition against several other large companies.

All the gay brilliance of the stage play was preserved in the adaptation by June Mathis and Arthur Zellner, and constantly amplified by Maxwell Karger. A fine cast supports the star.

Paramount Released Two Much Discussed Films on January 16

"The Inside of the Cup," the Cosmopolitan production which has just opened an indefinite engagement at the Criterion Theatre, New York, and Billie Burke in "The Education of Elizabeth" are the Paramount features scheduled for release January 16.

Winston Churchill's sensational novel, "The Inside of the Cup," has been made into a fine motion picture drama under Albert Capellani's direction, according to New York critics. The World called it "the finest motion picture of its type presented in New York this season." "The most gripping, the most essentially human document that has been seen on the screen in some time," said the American. "This great book makes a great film," said the Telegram. The Mail declared it was "wholly absorbing from the first scene to the last fade-out." And the Sun: "The engagement should be a long one."

Of all the stories by Winston Churchill, probably the most discussed has been "The Inside of the Cup," which appeared serially in a magazine and later was published in book form in this country and in England. The theme, which exposes the hypocrisy of certain churchmen as well as laymen, has been bitterly criticized and consequently widely discussed wherever the book has been read.

The various roles are portrayed by picked screen players. The leading man is William P. Carleton. Edith Hallor is leading woman.

Edward Dillon directed "The Education of Elizabeth," in which Billie Burke has the stellar role of a rough-and-ready chorus girl who is educated by the family of the rich man who proposes to marry her. It happens, however, that they do not wed, for both find love elsewhere.

"BLACK BEAUTY"

(From Exhibitor's Trade Review)

Albert E. Smith, President of Vitagraph, offers exhibitors an exceptionally good commercial picture in "Black Beauty."

With a charming star and a splendid cast, coupled with a story so very human that few people will fail to admire it, "Black Beauty" looms large on the horizon of 1921 with promise of outliving this year and other years on the exhibitor's books. This production has splendid advertising and exploitation details, with several decades of book publication to enhance its value. Mr. and Mrs. Chester have added something of sweetness to the love story of Jessie and the Vicar's son, but the valued things in the book are retained. The horse race at the close of the picture is a thrilling climax and splendidly staged.

Fox Releases in February Will Star Lovely, Percy, Mix, Walsh and Cook

Five features which, it is stated, suggest more than ordinary box-office attractiveness are announced as ready for February release by Fox Film Corporation. All of them are from stories by well-known authors and were directed by capable men.

The releases are: Tom Mix, cowboy star, in "The Road Demon"; George W. Walsh, athletic and strenuous, in "Dynamite Allen"; pretty Louise Lovely in "While the Devil Laughs," and charming Eileen Percy in "The Blushing Bride."

The first release is February 13, when Louise Lovely will be seen in "While the Devil Laughs," directed by George William Hill. Mr. Hill has taken a slice of life from New York's East Side as the basis for his story. It is said to be a swiftly moving drama in which a capable cast gives the star splendid support.

Exhibitors who know the drawing power of Tom Mix will undoubtedly be glad to know that the western star will be seen on February 20 in a lively comedy-drama entitled "The Road Demon," written and directed by Lynn F. Reynolds. The author has provided the star with a number of new stunts and plenty of room to work with his rope and horse.

George Walsh, in "Dynamite Allen," written by Thomas F. Fallon and directed by Dell Henderson, also will be a release of February 20. The picture, it is said, abounds in the unusual and deals with the folk in a mining town of Pennsylvania. The flooding of a mine and scenes under the earth's surface are said to be faithfully and vividly portrayed.

The success of Eileen Percy as a comedienne of high class since she came into the group of Fox stars has been pronounced, it is said. In "The Blushing Bride," which will be released on February 27, Fox believes Miss Percy has a vehicle that will draw the fans and delight them. The story was written and directed by Jules G. Furthman, who has manufactured a clean-cut comedy that moves rapidly and consistently, according to reports.

Clyde Cook, the contortionist comedian who is making a series of special comedies for Fox, has ready a new feature, "The Jockey," which will be released February 20. This is the fourth feature starring Cook.

Equity's "Mid Channel" Runs for Eight Weeks in Chicago

The run of the fourth Clara Kimball Young production, "Mid Channel," written by Sir Arthur Wing Pinero and released by Equity Pictures Corporation, is still on in Chicago.

Beginning with a one-week run at the Ziegfeld Theatre it held out four weeks, and played to capacity business throughout, it is stated. During the fourth week of its run at the Ziegfeld, it was booked simultaneously at the Castle Theatre.

The last two weeks engagement are demonstrating, it is said, that the demand for Miss Young has by no means been satisfied by the long runs just mentioned. "Mid Channel" was obliged to move from the Castle Theatre after a two weeks' run because of previous booking arangements, and entered the Central Park Theatre. Thereafter the Central Park was jammed with Young fans, and Balaban & Katz declared that they enjoyed one of the most profitable periods in their history.

Concluding its week at that house, the picture moved to the Woodlawn Theatre, where it is now completing a week. Andrew Karzas, owner of the Woodlawn, says he may hold the film for an additional week.

It is said that the success of any production at this time is impressive proof of the popularity of the picture and the star, and that it is times like these that are applying the test to a picture's box-office strength.

Loew's Theatre in Washington Will Entertain Poor Children

Lawrence Beatus, manager of Loew's Palace Theatre, of Washington, D. C., so successfully entertained all the orphans, homeless and friendless children of that community last year by giving them free performances of Mary Pickford in "Pollyanna," and so excellently did the idea appeal to the public from an exploitation point of view, that he has decided to repeat it, and in conjunction with the Washington Times, will again entertain the children at the theatre during the week of January 24 at which time the management will give an extended run of Mary Pickford in "The Love Light."

Arrangements have been made to have the children taken from the different institutions to the theatre in motor cars. Each of them will be given a box of candy, an orange and an apple by Walter Brownley, proprietor of Brownley's Nut and Fruit Shop.

The children will attend the theatre in the mornings from 10.30 until 1 o'clock. The tie-up with the Times is reaping the management a great amount of free publicity as arrangements have been made for a special series of stories and during the entertaining of the kiddies photographs will be taken by the Times photographers, featuring all the material on the front page.

"I CAN'T PLAY. I HAVEN'T MY MUSIC"

Dorothy Dickson in a scene from "Paying the Piper," released by Paramount

S. R. Kent Selects Branch Managers

S. R. Kent, general manager, department of distribution, has announced the following appointments in the Famous Players-Lasky sales organization:

J. P. Corbett, formerly branch manager at Dallas, is appointed district manager in charge of the Dallas and Oklahoma City exchanges of Southern Enterprises, Inc. Leslie Wilkes, formerly branch manager at Oklahoma City, succeeds Mr. Corbett as manager at Dallas. Thomas H. Bailey is appointed branch manager at Oklahoma City, succeeding Mr. Wilkes.

Herbert I. Krause, formerly temporarily in charge of the Boston office, is appointed branch manager at Omaha, succeeding Paul J. Swift, who will take up special duties with the company. Charles G. G. Epperson is appointed branch manager at Boston.

Hammons' Personal Touch Policy Keeps Up Salesmen's Efficiency

So far as letters to his salesmen are concerned, E. W. Hammons, president of Educational Film Exchanges, Inc., is undoubtedly as prolific a letter-writer as any motion picture company president. Despite the mass of routine and creative work which requires the constant attention of presidents, Mr. Hammons still finds time to write forceful, interesting appeals to his salesmen. The following circular letter to all branches is an excellent example of how he keeps in personal touch with his salesmen everywhere:

"Stand in front of any motion picture theatre displaying several one and three sheets and note that outside of titles of the photoplays and names of distributors there is no real distinction.

"Distributors have paper made by various lithographing companies. Their artist does the art work for all. He cannot put real distinction into all any more than one man can be in several places at one time. Result: No individuality—a deadly sameness in all.

"We are going to break away from this sort of indifference. We have made arrangements with one poster artist to prepare the art work for our posters. His individuality will appear in all our posters, yet each will be different.

"A large majority of exhibitors book film from the paper. Better paper will sell more film. Better paper gives a finer presentation of our product and our organization. Better paper will make us stand out in front of a man's theatre, and, incidentally, make his theatre look less like a circus wagon.

"We are going to supply better paper."

Bull Montana on Lasky Lot

Bull Montana, wrestling champion, actor and giant in strength, who appeared in numerous Douglas Fairbanks pictures for Artcraft, is back on the Lasky lot to play a role in Roscoe (Fatty) Arbuckle's new comedy, "Crazy to Marry," which was adapted by Walter Woods from Frank Condon's story, "Three Miles Out." James Cruze is the director and he is about ready to start the production.

Trade Showing of "Hush," Equity Film, Given for Chicago Showmen

At a recent gathering of Chicago's first run exhibitors, the fifth Clara Kimball Young production, "Hush," whose author is Sada Cowen, was presented amidst a setting befitting the occasion, at the Ziegfield Theatre.

I. Van Ronkel, master of ceremonies and engineer of the Favorite Players Film Corporation of Chicago, who has the distribution rights of the coming series of Equity's Young productions for Illinois and Indiana, declared that this private showing surpassed any Chicago has yet seen.

Among the prominent exhibitors present were the Ascher Brothers, Balaban & Katz, Lubliner & Trinz, Aaron Jones of Jones, Linick & Schaffer, Marx & Goodman, Abe Gumbiner, Harry Schoenstadt and Andrew Karzas of the Woodlawn. Professor Haase's orchestra rendered the musical accompaniment.

It is said that in "Hush" the showmen of Chicago have discovered a new note in motion picture art and dramatic performance and their whole-hearted reception of this production constituted an unmistakable comment on the popularity of Clara Kimball Young.

Immediately after the showing Mr. Van Runkel was besieged with impatient inquiries for booking dates. He, however, has decided to bide his time for setting a date for a first run. He has engaged special men for his exploitation and advertising staff for the picture and has enlarged his new office on 63 E. Adams street to take care of the unusual number of bookings expected.

He also has opened a branch office in Indianapolis in the Wimmer Building. This expansion was undertaken to give Indiana exhibitors more direct and personal attention.

Educational Reports Signing of Important Film Territory

Though the prevalence of the double feature policy, or the combination of vaudeville and features has caused, it says, the Boston territory to be regarded as a sort of forbidden land for short subjects, Educational Film Exchanges, Inc., reported recently that every important circuit in that territory and a greater portion of the better independent houses has been signed up for its product.

Educational points out that the greatest tribute is paid to its product by the fact that the greater portion of these contracts were made by the manager of the Boston office and without general solicitation on the part of salesmen.

Completion of this new circuit record was announced with the signature of contract by the Goldstein Brothers, who operate leading theatres in Springfield, Northampton, Westfield and Ware, Mass. This contract like all the others cited are for all the comedies released by Educational, and in many cases for the entire single reel and special product.

Such bookings have been made by two big operators in New England, the Olympia theatres operating in key cities like Boston and Worcester, and the Alfred S. Black New England theatres, including a total of more than twenty-five houses in Maine, Massachusetts, Rhode Island, New Hampshire and Vermont. In addition to merely booking these pictures both of these circuits are now featuring the comedies.

Other circuits include: The W. P. Gray houses; George A. Giles Theatres; the L. M. Boas New York and Fall River Amusement Company; the Moe Mark Strand Theatre Company, with fine theatres in Lynn and Worcester; the N. H. Ware Theatres, Inc., in Beverly and Peabody, Mass.; the George A. Hammon Theatres Co., controlling the Bijou in Springfield and the Suffolk in Holyoke; and the Capitol Amusement Company operating the Capitol in Springfield and the Empire in Portland, Me.

Larry Semon's Next Will Be "The Hick"

A lot of new things to laugh at will be discovered when "The Hick," Larry Semon's new special Vitagraph comedy, is released. Larry is finishing up the final scenes at the Los Angeles studios of the company and the picture will be in New York within a fortnight.

Over enthusiasm nearly cost Larry his picture career, and for the past two weeks he has lain on his back unable to work. He wrenched his spine in a scene, and, coupled with that injury, was threatened with pneumonia because of over exposure in a water scene.

However, the Semon brain was active, and he wrote a new comedy while laid up.

Earle Williams Cast Completed

The cast has been completed for "Loot of the Night," Earle Williams' next Vitagraph feature, and includes the strong list of players that has been the rule with this star's pictures. Elinor Fair, one of the most beautiful leading women on the screen, is playing opposite Mr. Williams at the western Vitagraph studios, where production of the feature has begun under the direction of David Smith.

Jack Carlisle, who gave an excellent characterization of the part of the first mate in "Diamonds Adrift," the star's last picture, will be seen in the part of a detective. Others in the cast are Jack Mathies, Mary Huntress, Henry Barrows, Alfred Aldridge, William McCall and Florence Hart.

"Should prove a big box office attraction in any theatre in any locality. There are many exploitation angles suggested in a comprehensive press book furnished by the producers.

"One of the best Vitagraph pictures in many months. Tom Terriss has plunged right into his story in the first reel and never lets up with the suspense until the last few feet of the film. The book has been faithfully followed to a marked degree.

"Catherine Calvert is a very appealing heroine and makes the most of her role. George Von Seyffertitz as Santos gives a remarkable performance. Holmes E. Herbert makes Rattray the best role of his screen career. Percy Marmont, as Cole, gets all that is possible out of a fine part. Roy Applegate handles the role of Captain Harriss to advantage. Walter James is well cast as the Portuguese, and gives a good performance. Bernard Seigel and India Wakara give good performances in two supporting roles. The production is well built. It should prove a winner."

—From "IT," Los Angeles, Review of "Dead Men Tell No Tales."

COUNTRY LOVE
Charles Ray in his new National picture "The Old Swimmin' Hole" and presented by Arthur S. Kane

Fox News Worked Fast Getting Out Films of the Balloonists

Before the rescued American naval balloonists, hurrying back to civilization, has reached Toronto, Fox News motion pictures, showing them on the long trail down the river and arriving at Mattice, were on the screens of twenty first-run theatres in New York, including the Capitol and the Rivoli.

Soon after, two hundred feet of real news, taken on the spot, mostly exclusive and all beautifully tinted, were on their way to all parts of the United States.

New York exhibitors showed their appreciation of the enterprise of Fox News by speedily adjusting their programs to accommodate this big feature. In some of the Broadway theatres the musical programs were recast to give the necessary prominence to what was generally felt to be one of the greatest news pictures that ever "broke."

Not an inch of the Fox News picture was "filler," it is said; not an inch but was actually taken on the spot, at Mattice, where the aviators first reached civilization, or north of Mattice along the trail throught the great Northren wilderness.

All three of the aeronauts posed exclusively, it is stated, for Fox News both on the trail and as soon as they left it. Farrell, looking very fit, posed alone, and Hilton and Kloor together. The picture of the lost balloonists' return, which has been eagerly awaited by exhibitors since the day when the news was flashed that Farrell, Hilton and Kloor had landed in the far north, proved to be much more than a straight news feature. It offered opportunities for wonderful photography, and Fox News took advantage of them—heightening effects by beautiful tinting.

It was speedy work on the part of the Fox cameraman.

Paramount Opens Its School for Salesmen with an Enrollment of Thirty-four Men

WITH thirty-four men at their desks, filling the classroom on the fourth floor at 485 Fifth avenue to its capacity, the second class of the Famous Players-Lasky Corporation's training school for salesmen opened its sessions Monday morning, January 17.

Sidney R. Kent, general manager of distribution, who was chiefly responsible for the establishment of the school, made the address of welcome to the students, who had come from every section of the country from Seattle to Atlanta. Brief addresses were also made by President Adolph Zukor, Vice-President Jesse L. Lasky, H. D. H. Connick, chairman of the Finance Committee; Emil Shauer, assistant treasurer; Walter Wanger, general production manager; Jerome Beatty, director of publicity and advertising; John W. Hicks and M. H. Lewis, of the sales department, and Oscar A. Morgan, editor of Paramount Pep.

Creswell Chief Instructor

The following men are enrolled: F. A. Wasgien, Kansas City; J. T. McBride, St. Louis; A. Mendenhall, Des Moines; H. W. Zink, W. D. Washburn, M. B. Gore, Chicago; D. E. Nease, Portland, Ore.; H. S. Hoke, Seattle; J. M. Bettencourt, J. J. Hess, San Francisco; C. N. Peacock, Los Angeles; W. E. O'Loghlin, Toronto; J. R. Levee, E. L. Wright, Boston; M. S. Cohen, Denver; W. S. Wilson, Salt Lake City; M. Landow, R. Rhedams, Philadelphia; R. A. Schuler, Cincinnati; A. Jacknic, Cleveland; L. T. Engel, W. C. Lippencott, K. G. Robinson, H. Fink, L. F. Britton, A. W. Hill, Jos. Wilber, P. J. Hogan, S. Cohan, New York City; C. E. Peppiatt, E. F. Fleet, T. H. Mitchell, L. Spinks, L. Williams, Atlanta.

While the brunt of the instructing will be borne by F. F. Creswell, who is in direct charge of the school, every department head at the home office will play an important part. Matters of publicity and advertising will receive special attention, that the full benefit of the big campaign of national advertising of Paramount Pictures may be reaped by the sales department and its advantages driven home to every exhibitor with whom the salesmen come in contact.

The training course, as was the case with the first class which was graduated last fall, will be of four weeks' duration.

Matt Moore in Leading Role

Matt Moore has been engaged by Myron Selznick to play the leading male role opposite Elaine Hammerstein in a forthcoming Selznick production. Mr. Moore, who is a brother of Owen Moore, the Selznick star, has played leads in a number of Selznick productions during the past two years.

The forthcoming Hammerstein production was written by Bradley King, and picturized by Edward J. Montagne. George Archainbaud is the director.

Kolker to Direct Tearle

Myron Selznick, production manager of Selznick Pictures Corporation, has assigned Henry Kolker to direct Conway Tearle in his forthcoming Selznick picture, "Bucking the Tiger."

"Bucking the Tiger" was written by May Tully and Achmed Abdullah, and adapted for the screen by Edward J. Montagne. Included in the supporting cast are Winifred Westover in the leading feminine role, Gladdin James, Helen Montrose, Harry Lee, George A. Wright and Templar Saxe.

FEATURED PLAYERS IN IRVIN WILLAT'S "PARTNERS OF THE TIDE," RELEASED BY HODKINSON

Top row, left to right: Joe Miller, Florence Midgley, Gertrude Norman and Bert Hadley. Middle row: Jack Perrin, Daisy Robinson and J. P. Lockney. Bottom row: Fred Kohler, Marion Faducha, Ashley Cooper and Gordon Mullen

Short Subjects of Importance

"Beauty Spots in the United States and Canada"

At Magnolia-on-the-Ashley, South Carolina, are gardens which have been famed for their beauty since 1671. So lovely are these gardens with wisteria swaying in the gentle breeze, azaleas and magnolias in full bloom, with charming vistas of winding canals and forest depths, that they seem like visions of fairyland. Southern boys know that when the dog-wood blooms fish will bite, and these boys take advantage of the fact as their strings of fish attest. Along Little Pigeon Bayou near Plaquimine, Louisiana, all traveling is done by boat, for the simple reason that there are no roads. Spanish moss hangs thick from the trees and makes a cheap and excellent stuffing for all sorts of cushions. Brief glimpses of Niagara Falls are given as the cameraman hurries north. A paradise for fishermen is in Novia Scotia and the Indian guide shows some of the best trout streams. In the land of Evangeline at apple blossom time the trees resemble gigantic bouquets. Long shots of orchards in full bloom give some idea of their loveliness. When the wind stirs the trees the petals fall like a tinted, fragrant snow. A reel of exquisitely tinted photography. Kineto Review, No. 16.

Pathe Review No. 88

A tinted study of the Jack-in-the-Pulpit makes a pleasing start for this number. Its most important topic is a carefully detailed demonstration of American lace-making machines in operation. This is quite wonderful in its way and sure to prove fascinating to women spectators. Fez, Morocco, described as a city of "pitiless heat," furnishes some striking pictorial scenes. Native habits and business are pictured.

"Chicken, Country Style"

A one-reel comic, directed by Vin Moore and Maynard Laswell, and released by Universal. Dorothy Wolbert is featured in the role of an old maid, whose efforts to capture a husband result in four simultaneous efforts to elope with her on the part of as many suitors. The scenes are taken in a small town houses and have a rural character. This is homely humor and none too effective, though it will bring some laughs. An average subject.

"His Unlucky Job"

A two-reel Fox-Sunshine comic, the scenes occurring in a small wind-blown Texas town. A desperado known as Hair-Trigger Harkins shoots up the place and causes general excitement. The wind storm effects are funny and well staged; also some of the school scenes. But there are touches of vulgarity running through this subject which will not please critical spectators. The insurance man, who is elected sheriff against his wishes, makes a good character. The subject as a whole would reach a higher grade of entertainment if certain obviously suggestive flashes were edited out.

"On the Hip"

A Mutt and Jeff animated subject. This has funny moments, but the general idea is too broad to give it any great appeal. Mutt dresses Jeff up as a little boy and pretends he is the long-lost son of a wealthy man, who has offered a reward for the boy. The comedy hinges on the efforts of the alleged boy's family to identify him by discovering a strawberry birthmark on his hip. This is hardly up to the usual standard of these laughable animated comics, though it may pass in certain houses.

"Panama"

Breathing the spirit of mystery and ancient romance, the ruins of the city of Panama, the first white man's city in the new world, form pictures of lonely grandeur. "Two and a half centuries ago the buccaneer, Sir Henry Morgan, killed the people, looted and burned the town, and left it for the jungle to finish." To-day, the arch of the King's bridge, the towers of the Cathedral, with the winding stone stairs, the walls of San Jose Church and the cistern of St. Augustine, where it was said treasure was buried, are overgrown with the luxuriant vegetation of the tropics. The leper colony is visited and the life and care bestowed upon these unfortunate exiles from humanity, is shown. In direct contrast to the preceding conditions are the views of that marvel of the modern engineering world, the Panama Canal. The late Major-General W. C. Gorgas is shown inspecting the country which was made healthful under his supervision. The stately dreadnaughts of the American Fleet are shown nearing Colon to pass through the Panama Canal. President Porras, of Panama, boards the U. S. S. Pennsylvania to visit Admiral Wilson, and the U. S. S. New Mexico to pay his respects to Admiral Rodman. The operation of the gigantic locks is interestingly picturized. The passage through the canal, which takes a period of over nine hours is shown by means of ultra-rapid photography in the short space of one minute and a few seconds. Kineto Review No. 44.

Screen Snapshots

The automobile races at San Diego, California, brought out all the stellar lights of "Moviedom." Enjoying the races were shown Bryant Washburn and small son, Wallace Reid, Tom Mix, H. B. Warner, Mr. and Mrs. Frank Keenan, Earl Williams and his wife and Eileen Percy. The animal stars at Universal City do not have to worry if the H. C. of L. does seem to take a long time in hitting the toboggan slide. Lions, tigers and leopards are plentifully fed and, to all appearances, enjoy their steaks of juicy meat. Some cunning lion cubs are shown asleep after their meal.—C. B. C. Film Sales Corporation.

Urban Movie Chat No. 40

Picturesque ruins in the northern part of New York State, recall the days of the American Revolution. At Fort Ticonderoga, where Ethan Allen marched through the gate and captured the Fort from the British, only the mouldering walls, overgrown with grass remain. At Plattsburg the attractive colonial mansion which served as American Headquarters in the War of 1812 is shown with the dear old lady who has cared for the house for the past fifty years. On the shores of Lake Placid stands the house of John Brown, hero of the ballad, "John Brown's Body Lies A-Moulding in the Grave." All these historical spots have been attractively photographed. A trio of small boys made a cider mill of a tub and old paper press and produce cider that pleases their palates, at all events. Seal hunters of Newfoundland are next shown at their hardy work of catching, skinning and preparing the fat of the valuable animals. The Urban Science Series of this Chat which closes the reel is entitled "Side Lights on Reptiles," and shows a cobra expanding the hood, a rock snake crushing a lizard, preparatory to swallowing it, and an alligator farm in California where the huge reptiles are raised for their valuable hides.

"Frivolous Fiji"

A trip to the Fiji Islands to see the customs of the islanders is amusing. The natives have a way of fishing that is original and while the catch is not apt to be plentiful for all the efforts expended, yet they seem to enjoy the fun. The warriors indulge in a stunt of walking on white hot stones in their bare feet. Then, to the beat of drum and shriek of whistles, they perform the war club dance. To American eyes the dance is robbed of all ferocity, as said warriors wear voluminous skirts very much like ballet ones. They also have a sitting down dance which consists of arm and shoulder wrigglings. Good photograph.—Chester-Outing Educational Film Corporation.

"Hiking the Alps with the Swiss Boy Scouts"

There is no doubt but that the American Boy Scouts will enjoy this picture of their cousins in Switzerland on a hike in the Highland lake region of the Bernese Oberland. This number of the Kineto Review shows the boys before their departure from Berne being reviewed by the President of the Swiss Republic. Of special interest should be the demonstration of the use of the cross-bow, the ancient weapon of the immortal William Tell. From Thoune to Oberhofen and then to Spiez, the two latter being lake resorts, where the Scouts were received by the Swiss Chief Scout. A visit from the Prince Consort, Henry of the Netherlands, was quite a ceremony. But of the greatest interest from the boy point of view were the Saint Bernard dogs, which were seen and played with at the Simplon Hospice, reached by traversing a bridge near Brigue, built by Napoleon. The old stage coach is still used and forms a contrast to the modern motor diligence. A dip in the icy waters of Lake Simplon, 6,888 feet above sea level, closes the reel.

"Out of the Inkwell"

One of the best yet of these very clever cartoons. The little clown makes a journey to Cartoonland to visit his father. All the famous cartoon inhabitants of newspaperdom are shown, Mutt and Jeff, Foxy Grandpa, Katzenjammer Kids, the Captain and all the rest. How the clown beats the train and all land ker-splash in the inkwell has to be seen to be enjoyed and appreciated. We don't know how it's done, but the work is mighty clever.

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Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

There was a gathering of newspaper critics and trade reviewers at the Astor last week, a lunch and an informal talk by George Arliss, the guest of honor. The screen debut of the actor who created the part of the crafty prime minister in "The Darling of the Gods" and also that of "Disraeli" was an important event, and we were all anxious to meet him at short range and find out if he had shared the stage star's usual prejudice against the photoplay—until a little careful study of the matter brushed away the cobwebs.

A reference to Charlie Chaplin and his latest picture, "The Kid," found Mr. Arliss an eager listener and he expressed warm admiration for the leading comic genius of moving pictures.

Called upon to tell something of his experience while acting the title role of "The Devil," which was shown at the Strand Theatre, New York, the week of January 16, Mr. Arliss admitted he had never taken the screen seriously until after he had laughed heartily at the droll antics of Charlie Chaplin. I recognized in this screen comedian an artist of the first rank," he said; "and I saw that the moving picture gave him the widest scope for his unusual ability as an actor. Here was a medium that was limited only by the art of the user. Like all great comedians Mr. Chaplin knows how to portray deep feeling; and I saw that every shade of emotion could be reflected upon the screen, if done with the requisite skill."

"How did you enjoy your introduction to screen acting?" Mr. Arliss was asked. The star of "The Devil" is without any trace of pose. He readjusted the monocle in his right eye, smiled broadly and admitted that he was anything but happy during the experience.

"I had an idea," he explained, "that I must make a series of faces which would be photographed, but I hadn't the correct conception as to how they should be done. I was very nervous over the affair and so I asked for a test. Mr. Young, the director, suggested that I go through a short scene, showing me trying to decide upon what part to select for my screen debut and finally settling upon 'The Devil.' That sounded easy and so I did as I was instructed, but all of the time I felt there was something wrong on my part. I found out what it was when the strip of film was developed and run off for my benefit. Not knowing how the projection machine exaggerates everything, I had over done my face making, gestures and all the rest of it. An object lesson of that kind, however, is better than hours of talk and I was able to tone down to the right extent when we started filming the picture."

Mr. Arliss, who has an exceedingly good speaking voice, is still loyal to the speaking stage, but intends to combine picture making with his original work. He opened the same week "The Devil" was first shown on Broadway in a spoken play, "The Green Goddess," at the Booth Theatre, New York. In this division of labor between the stage and the screen he sees only great technical gain for the actor. As he puts it:

"Working before the camera will make the art of stage acting more natural, by modifying gestures and forcing the actor to put careful thought behind every expression of his face."

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"The Devil"

George Arliss in Screen Version of Franz Molnar Comedy Repeats His Original Success—Released by Pathe

Reviewed by Edward Weitzel.

Associated Exhibitors, Inc., have given George Arliss an opportunity to make his screen debut in a version of Franz Molnar's "The Devil," a comedy with which this finished star of the stage was favorably identified some twelve years ago. The treatment of the theme is satirical. In the original work the biting humor of the lines had much to do with its success. In the guise of a fashionable physician and known as Dr. Muller, the arch enemy of mankind is shown amusing himself by sowing the seeds of suspicion and distrust in the hearts of two lifelong friends and involving the peace and happiness of their sweethearts in his evil scheme. By specious suggestion he poisons the minds of the two men and almost causes a tragedy. The two young women just escape his snare, the steadfast faith of one of them in the power of good being the means by which he is defeated.

While the story is meant to symbolize the eternal struggle between good and evil which humanity is forced to wage, there is scarcely a trace of the supernatural until the very end, when the arch fiend disappears in a flare of red flame, defeated by the unsullied soul of the woman, a shining cross standing between him and his victim. This scene and a series of close-ups just before it are the only indications of the full power and awful malignity of the Satan of Holy Writ.

Here Mr. Arliss commands a facial presentment of a master fiend that measures up to all that the human imagination has conceived of him. For the most part, the Arliss masquerading king of hell is an exceedingly busy but equally petty devil, who seems more bent upon amusing himself than in ensnaring souls for the infernal regions. There is little of clash in the story, the human beings resembling mere puppets and scarcely worth the time and attention of the arch fiend himself. Doctor Muller is a near kinsman to the Mephistopheles of Goethe in his relish for his task and the polish of his manners, but his literary creator has not given him a Brocken scene and a Walpurgis night revel to show him in his full intellectual stature and the depth of his malignant influence.

Taken on its own grounds, the screen version of "The Devil" is a carefully and effectively produced photoplay that will interest all kinds and conditions of film patrons. The most effective sets are those showing the interior of, and the gateway and entrance to, the home of Doctor Muller. There is one long arched passage with the perfectly groomed figure of the Doctor approaching out of the half light at the back that is remarkably impressive. A sensible restraint is visible in the handling of the scenes involving any display of the female form, and the entire picture has been kept upon a commendable artistic level.

The best work of the supporting cast is done by Sylvia Breamer as Mimi. Lucy Cotton is admirably adapted to the part of Marie Matin. Edmund Lowe as the artist and Roland Bottomley as Georges Roben are excellent foils to each other.

Cast.

Dr. Muller.....George Arliss
Mimi.....Sylvia Breamer
Marie Matin.....Lucy Cotton

Stage Play by Franz Molnar.
Directed by James Young.
Length, 5,682 Feet.

The Story

At the opening of "The Devil" Georges Roben is engaged to Marie Matin, and Paul De Veaux, an artist, is loved by his model, Mimi. Paul has painted Mimi as an allegorical figure and called it "Truth Overcome by Evil." The artist and Georges are warm friends. At the exhibition Marie finds fault with the title of the picture, claiming that evil can never overcome truth. Dr. Muller, a fashionable physician, hears her remark and determines to show her that she is wrong. The doctor is intended to typify Satan, and the suggestions of evil which he keeps pouring into the ears of the two pairs of lovers almost succeeds in separating them forever.

The Doctor suggests that Georges have his sweetheart's picture painted by his best friend and then puts the thought into the artist's mind that he wants Marie for himself. When the girl reaches the studio, in place of painting her picture Paul makes love to her, the doctor suggesting to Georges that all has not been right during the sitting. Doctor Muller lays all sorts of traps to snare first one and then the other of his intended victims, but Marie's goodness is proof against his wiles. Time after time he gets the four into compromising positions by his craftily whispered insinuations, until Georges is ready and willing to murder his friend; but the fiend does not triumph. Enraged he attempts a physical assault upon Marie. Luring her to his home under the pretext that her husband is ill and has sent for her, the Doctor locks himself in a room with Marie, but is prevented from accomplishing his purpose. He is powerless over a soul such as hers, this point being symbolized by a shining cross that comes between him and the woman. Flames shoot up at his feet and engulf him as Marie escapes from the house.

Program and Exploitation Catchlines: The First Appearance of George Arliss on the Screen.

An Adaptation of the Franz Molnar Comedy Drama.

A Story of the Struggle Between Good

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and Evil—George Arliss in His First Appearance in the Moving Pictures.

Exploitation Angles: Play up one of the best known actors on the American stage in perhaps his greatest popular success. Arouse curiosity in the story where the drama has not been played. Appeal with its success where this has been shown, and you will probably be found that it has been done in or near your town ,but make George Arliss in "The Devil" your big point and hammer away on that until it means something even to the least intelligent of your patrons. Start early enough to do thorough preparatory work, starting with "The devil is coming" teasers and working rapidly to the full advertising.

"Prisoners of Love"

Goldwyn Presents Betty Compson in a Drama of Self Struggle with an Unusual Crisis

Reviewed by Louis Reeves Harrison.

"Prisoners of Love" is a story leading through elaborate preparation along a line of well-sustained suspense and some difficult situations to a high point of interest new to screen production. It moves slowly at times during the earlier scenes, but it gathers strength during its progress, and there is very little intimation as to the final development until interest has been strongly enlisted in the outcome. That it gathers force toward the conclusion and presents some tense moments, as well as furnishing exceptional opportunity for the star is greatly to the credit of Director Arthur Rosson and all other concerned in the visualization.

Personal point of live interest is the appearance of an actress in the leading role whose performance in "The Miracle Man" was of merit high enough to stand comparison with any similar interpretation ever shown on the screen, very generally conceded to be a revelation of its kind, that of Betty Compscon. In that great play there was a sudden ennoblement of character. In "Prisoners of Love" there is more than one conversion, a gradual and difficult reaction of character to surrounding circumstances. She is consistent in each change, strongest in the final purification of her soul through poignant suffering, when it blossoms out in tenderest compassion for those who have deeply wronged her. Her support is admirably chosen and well-balanced throughout. As shown to a vast audience at the Capitol Theatre, "Prisoners of Love" held absorbed attention when once well under way and received an outburst of applause at the conclusion.

Cast

Blanche Davis.....Betty Compson
Her father.....Ralph Lewis
Her mother.....Claire McDowell
Her sister.....Clara Horton
James Randolph.....Emory Johnson
His mother.....Kate Toncray
Martin Blair.....Roy Stewart

Author, Catherine Henry.
Director, Arthur Rosson.
Length, Five Reels.

The Story

"Prisoners of Love" are others than Blanche Davis, a high born girl whose intense nature exercises a charm over all the men she meets. She is accused by her wealthy father of playing with the fires of passion, but her instincts are pure enough to revolt against his purchase of silence from an adventuress who has entrapped him. In disgust for his views that all men are equally base, in revolt against her conditions of life, she leaves home and wealth behind her and goes across the continent. She obtains work in San Francisco under an assumed name, but the young partners who employ her, Martin Blair and James Randolph, are unable to resist the charm she exerts. She becomes engaged engaged to Randolph, but she consents to an indefinite postponement of their marriage at the behest of his mother, yielding meanwhile to the demands of her nature. That she has misplaced her confidence in him becomes evident to loyal Blair when a client appears in San Francisco, none other than the father of Blanche, though all unknown to her. Randolph falls in love with Blanche's sister Clara and is encouraged by the father. Randolph arranges to return east with them and leaves Blanche on the pretext of bettering his business position. Blair is so deeply touched by the devotion of Blanche to her false lover that he sends her a series of telegrams purporting to be from Randolph.

When this kindly deception can go no further, Blair takes Blanche to New York and arrives on the eve of Randolph's wedding to her sister. Randolph has a check for a large amount given by his prospective father-in-law to clear up any old complications. This check Randolph cruelly leaves with Blanche at their private meeting. In deepest suffering and humiliation Blanche goes directly to her father with the check given her as the price of her silence and brings him to a late realization of his cowardice. She forgives him, however, and permits the wedding to go on for the sake of her innocent sister. In time she turns to loyal Blair, who has been waiting to join her forever as two happy "Prisoners of Love."

Program and Exploitation Catchlines: She Had a Charm That Men Couldn't Resist—Betty Compson in a New Picture.
Betty Compson in a Drama of Self Struggle.
Cupid Chased Her a Long While and Then With a Bang She Became His Prisoner.

Exploitation Angles: Play on the story, but sell it through one of the featured players in "The Miracle Man." Hook Miss Compson to this production to gain interest and then tell the story of the character she plays in this new drama. Playing on the title, offer free admission to engaged couples, who might be called "Prisoners of Love," and if your local paper has an engagement column, run teasers in this. If it has not, seek to tie up with the announcement of any engagement.

"The Greatest Love"

Selznick Enterprises Presents Vera Gordon in Another Story of Mother Love and the Fortunes of an Emigrant Family

Reviewed by Epes W. Sargent

Seldom does it happen that a play patterned after a success wins as much approval as does the original, but "The Greatest Love" will bear comparison with "Humoresque" in which Vera Gordon made her first success, because it was written with screen production in mind and works for sight situations as well as idea punch It does not follow too closely the prototype. In each Vera Gordon is the mother-star and in each she is the real head of the emmigrant family, but apart from this the plays are strongly divergent, and the situations are cunningly contrived to build up the interest and to hold back the climax, though the falling action is too long continued, even at the cost of color.

The star gives a capital performance and the scenarist has afforded her every advantage of situation. Once or twice she makes her repression too marked, but apart from this her characterization is natural and compelling. Yvonne Shelton, as the daughter, steals the situation in her stronger scenes and for a few moments runs away with the play because of her forceful and intelligent work. Hugh Huntley, as Lorenzo, is always in the picture and the others contribute competent support, Jessie Simpson as an Irish mother contributing a breezy character sketch which makes an admirable foil to the star role. The production is carefully made; one of the best things Mr. Kolker has given us.

Mrs. Lantini.....Vera Gordon
Mr. Lantini.....Bertram Marburgh
Francesca Lantini.....Yvonne Shelton
Lorenzo Lantini.....Hugh Huntley
Mr. Manton.....William H. Tooker
Dorothy Manton.....Ray Dean
Richard Sewell.....Donald Hall
Mrs. Sewell.....Sally Crute
Mrs. Murphy.....Jessie Simpson

Scenario by Edward J. Montague.
Directed by Henry Kolker.
Length, Six Reels.

Mother love is "The Greatest Love" and Mrs. Lantini, real head of a little family of Italian emmigrants, has need for the sustaining powers of that love in the scenes of the play. Settling on the lower East Side, Papa Lantini makes plaster casts which little Lorenzo sells after school hours. On one of these peddling trips he saves Dorothy Manton from a runaway and her father brings the injured boy to his home. The deed leads to an interest in the family, and Manton gives Lorenzo an opportunity to study architecture, for which he has a bent.

The boy raises his family to affluence and all save Mrs. Lantini appreciate the removal to Riverside Drive, where she finds the servants very much in the way and yearns for the simpler life she knows best. Lorenzo, now in love with Dorothy, has designed a new theatre for Sewell, a producer of musical plays, and Sewell, struck by the charms of Francesca, the sister, invites them to a dress rehearsal. Francesca asks the loan of some costumes for a theatrical entertainment her club is giving, and Sewell invites her to his office the next afternoon, where he takes advantage of her helplessness.

Lorenzo is told of her trouble and goes to the theatre to denounce Sewell, whom he finds dead upon the floor. He is apprehended, tried and found guilty, but the mother love never falters, and it is through this faith and the big-hearted charity of the mother that the mystery is solved and the boy is returned to his family. Tommy O'Brien, Francesca's childish sweetheart, still desires to make her his wife and Lorenzo is made happy in Dorothy's love.

Exploitation Angles:. A service section on this story appeared in the last issue.

Program and Exploitation Catchlines:
A Story of Mother Love.
Vera Gordon in a Story That Tells the Fortunes of an Immigrant Family.
A Drama Showing That Mother Love Never Falters.

"Paying the Piper"

Paramount Presents a Delightful New Star in a George Fitzmaurice Drama of Social Criticism

Reviewed by Louis Reeves Harrison.

"Paying the Piper" is primarily an entertainment, but it drives with remarkable force against the idea that great wealth brings true happiness. While it holds up to scorn the thin veneer of courtesy covering the imbecility of those who imagine they can purchase hearts, the play has a kindly tendency to show the reverse side of those whom money has seemingly made heartless. In dispensing with the conventional idea that rich people in search of excitement are hopeless as they are lacking in consideration, Ouida Bergere, the author, advances her drama to a plane of tender sympathetic interest. The backgrounds are effective, even contributing a light comedy element in the lavish cabinets of liquors, cigars and perfumes, without distracting attention from the element of big importance, the striking characterizations.

Most delightful of these is the impersonation of a reckless society girl by Dorothy

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Dickson, delightful because it is as flawless as it is devoid of affectation and the appearance of effort. Of fine poise and easy grace, she conducts herself very much as society girls of independent means and inclination do in real life, not as they are often shown on the stage. Besides this native fitness for the role, Miss Dickson has a personality so intense as to hold attention every moment she is in evidence. The supporting cast, notably Alma Tell, is highly effective at every stage of the drama, an admirably chosen and harmonious company. This George Fitzmaurice production excels many of his others in its human appeal and, as shown at the Rivoli Theatre, has such a high sum of merits that it can be counted on as excellent entertainment wherever exhibited.

Cast

Barbara Wyndham.....Dorothy Dickson
Larry Grahame.....Rod La Roque
Marcia Marillo.....Alma Tell
Keith Larne.....Reginald Denny
John Grahame.....George Fawcett
Charles Richard Wyndham...Robert Schable
Mrs. Wyndham.....Katherine Emmett

Author, Ouida Bergere.
Director, George Fitzmaurice.
Length, Five Reels.

The Story

"Paying the Piper" is the last thing thought of by Barbara Wyndham, pampered child of a father who seeks a business combination with the father of Larry Grahame. The two become engaged to the great sorrow of Marcia Marillo, Larry's bright flame of the Midnight Frolic. There is not an atom of sentiment involved in the escapades of Larry. Barbara is in his set; he expects to get a million for marrying her, and that is all there is to it. There is as little sentiment between him and Barbara after marriage. She has already been playing with fire in tempting Keith Larne, a manly young architect, to the limit of his patience. Larne saves Marcia from complete demoralization over the heartless treatment she has received, and the two grow into a communion of interest that results in a marriage of pure love.

Now comes a downfall of the mighty fortunes of Wyndham and Grahame. Larry and Barbara find themselves without resource and almost friendless. Larry obtains employment through Larne and braves his difficulties well enough personally, but Barbara is irreconcilable. She makes an effort to keep house that is tragically amusing, then gives up and attempts to make a splurge as an actress. She is amazed to find that her name and society experience count for so little. She drifts into a supper for two and into a tragedy, for the man she is with is shot by his wife. The murderess then locks Barbara in the room and calls for the police. That Barbara escapes is little short of a miracle, but she is cured. Through the kindly influence of those they have wronged, Barbara and Larry display their finer natures and settle down to a life where they need never dread "Paying the Piper."

Program and Exploitation Catchlines: Dorothy Dickson Comes to the Screen in the Role of a Reckless Society Girl.

A Story of Those Who Thought That They Could Purchase Hearts.

This Picture Marks the Debut of a New Star—Dorothy Dickson.

Exploitation Angles: Play up the story for general interest, telling that it is the tale of a marriage of convenience in which both get stunt. Ring the changes on the title, and dwell on the fact that it is a George Fitzmaurice production, made in his best style. A good street stunt would be to send out a musician to play. When the crowd gathers let him display a sign, "Those who dance must—well, see 'Paying the Piper' at the Blank Theatre, today."

"Why Trust Your Husband?"

Five-Reel Fox Production Presents Eileen Percy In Familiar Farce-Comedy Subject

Reviewed by Robert C. McElravy.

The farce-comedy ingredients employed in "Why Trust Your Husband," a five-reel Fox production, have been used so often that they offer little that is new or laughable. It is based on the central idea of two sporty young husbands who desire to go to a masquerade ball and plead business engagements to escape from their wives. The wives, after discovering the invitation to the ball, determine to go in costume themselves. An uncle and aunt of one of the wives assist in complicating affairs; likewise a genial jag who stumbles about from one private room to another in a restaurant adjoining the ball room. A telephone girl also plays an important role in the story.

The masquerade ball is well staged and there is plenty of action after the two rather slow first reels. Eileen Percy and Jane Miller play the wives acceptably, but the chief interest centers in the two husbands, played by Harry Myers and Hayward Mack. Harry Dunkinson and Milla Davenport are proficient as the uncle and aunt and their work should extra smiles from an audience. The arrest of Aunt Miranda is one of the freshest situations in the entire subject.

The comedy as a whole seems to belong to the rapidly receding jazz era, like so many others of late. It will entertain in a mild way, but seems hardly strong enough for a leading feature.

Cast.

Eunice Day.....Eileen Percy
Elmer Day.....Harry Myers
Joe Perry.....Ray Ripley
Uncle Horace.....Harry Dunkinson
Aunt Miranda.....Milla Davenport
Maud Stone.....Jane Miller
Gilbert Stone.....Hayward Mack
Marie (Phone Girl).....Bess True

Story by George E. Marshall and Paul Cazeneuve.
Scenario by William E. Conselman
Direction by George E. Marshall.
Length, Five Reels.

The Story

Elmer Day, in "Why Trust Your Husband?" is on a visit with his wife at the home of Maud and Gilbert Stone. Elmer and Gilbert both hear of a French Models masquerade ball and desire to go. Elmer gets an invitation to the affair, which he carelessly drops at the house. The suspicious wives find the invitation and determine to attend the masquerade in order to keep tab on the husbands, who have each pleaded business engagements.

The wives have little difficulty in discovering their errant spouses. They have employed a telephone girl to flirt with the husbands, and the situation is complicated by the presence of Joe Perry, whom Elmer had asked to use his costume for a short time. Mrs. Day's sporty Uncle Horace is also there and later her Aunt Miranda appears.

The wives get their husbands into separate rooms and flirt with them. The husbands get suspicious and seek to escape by substituting friends. A police raid occurs and general explanations and reconciliations occur at the police court.

Program and Exploitation Catchlines: A Farce Comedy Drama with Eileen Percy.

A Story of Two Husbands Who Go to a Masquerade Ball and Tell Their Wives That They Are Going Somewhere Else—A Flirtation Sets in at the Ball and It Turns Out to Be Their Wives—A New Comedy Play with Eileen Percy.

A Comedy on Wives Trusting Their Husbands.

Exploitation Angles: Play on the title for most of your appeal. It will work well as a teaser, particularly if played up strong. Then link in with the suggestion that the husbands can probably be found at your theatre watching the gorgous masquerade ball scenes, Jazz up the situations and if you can hook in with some local masquerade, you can have it all your own way.

"Women Men Love"

Bradley Feature Film Corporation Has Fine Cast for Production of Charles T. Dazey's Novel, a Douglas & Scheuer, Inc., State Rights Release

Reviewed by Jessie Robb.

An excellent cast headed by William Desmond, containing such well known names as Martha Mansfield, Marguerite Marsh and Evans Burrows Fontaine and which gives a well balanced performance, has been provided by the Bradley Feature Film Corporation for their production of the screen version of Charles T. Dazey's novel of the same name. The ending is somewhat out of the ordinary, but consistent and thoroughly satisfactory from the spectator's point of view. When Evelyn Hunter's love of gambling for high stakes has grown to such an extent that she is ready to sacrifice home, husband and small daughter to gratify her insane passion, utter disillusionment overtakes her and only the self-sacrifice of her sister and the unswerving care of her husband save her.

The action throughout shows the result of good direction and technically the scenic investiture and lighting are attractive and pleasing.

Cast

David Hunter.....William Desmond
Evelyn Hunter.....Marguerite Marsh
Ruth Gibson.....Martha Mansfield
Baby Dora.....Charlotte Naulting
Moira Lamson.....Evan Burrows Fontaine
Stephen Dabney.....Danton Vane
Mammy Chloe.....Pauline Dempsey

Story from the novel of the same name by Charles T. Dazey.
Scenario by Charles T. and Frank Dazey.
Directed by Sam R. Bradley.
Length, Six Reels.

The Story

In the home of David Butler, a successful architect, live his wife, Evelyn, small daughter, Dora, and sister-in-law, Ruth. Unfortunately, Evelyn's love of gambling and desire for admiration have involved her in unpleasant circumstances. When she tells David that she owes $10,000 for bridge debts, he tells her that these are the last bills that he will pay. She promises him that she will play no more and further that she will not see Stephen Dabney again. However, Stephen is much enamoured with Evelyn. Moira Lamson, his friend, phones Evelyn from the country club. She goes there and yields to the temptation for one more game. David and Ruth become alarmed at her prolonged absence. They go to the club and discover her in Stephen's arms.

Evelyn accuses Ruth of spying on her, and so bitter are her denunciations that Ruth leaves her home and takes up nursing in a hospital. Evelyn demands a divorce. Finally, David yields and arranges the unpleasant details with Moira. He becomes infatuated with Moira and she extorts a promise of marriage from him.

The excitement brings Evelyn to the verge of a nervous breakdown. Her ill health causes Stephen to leave her. Ill and alone, she has no desire to live. David and Ruth come to her and by their care save her. Ruth returns to her hospital and after several months receives the news of their renewed happiness.

Program and Exploitation Catchlines: An Adaptation of Charles T. Dazey Story.

A Story of a Girl's Passion for Gambling.

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Story of a Domestic Tangle in Which a Wife Finally Sees Her Wrong Doing and Is Reunited With Her Faithful Husband.

Exploitation Angles: Play the cast above the story, for you have a number of stellar players. Then play on the title and the story, particularly the latter. A good angle to take would be to appeal to all wives and husbands, thinking of a divorce, to see this picture. Don't tell why. Just implore them not to fail to see it.

"Passion Fruit"

Metro Presents the Dancer Doraldino in a Romantic Melodrama of the Tropics

Reviewed by Louis Reeves Harrison.

"Passion Fruit" is a story located on one of the small Hawaiian islands owned by a wealthy planter, where he exercises over the superstitious natives the offices of a ruler on a small scale and has little other company than his daughter and his white overseer. This permits of some such exhibition of primitive passions as those which characterized small principalities in romantic days long gone by, though the time and main line of action are thoroughly modern. While the action is that of melodrama and the emotions betrayed those usually suppressed in civilized society, there is an element of romance injected to which the picturesque backgrounds lend a consistent atmosphere which is at times little short of enchanting. Commonplace sub-titles alone detract from this charm.

Doraldina interprets the role of a civilized girl who has had injected into her personality a strain of the wild tendencies of her environment. She has caught the freedom of motion in her strong movements, especially when she is compelled to dance the Hawaiian hula at a critical moment of the story. It is in this dance that she excels as a performer. Her support is excellent and includes an actress once famed in star roles, Florence Turner. The sum of values in "Passion Fruit" is high enough to entitle it good entertainment, and such it should prove on the average program.

Cast

Regina Dominant.....Doraldina
Pierce Lamont.....Edward Earle
Anders Rance.....Stuart Holmes
"The Ancient".....Sidney Bracey
Nuanua.....Florence Turner
Peter Dominant.....William H. Bainbridge

Author, Carey Wilson.
Scenario by Edward Lowe, Jr.
Director, John Ince.
Six Reels.

The Story

"Passion Fruit" grows on the little tropical island where Regina Dominant lives with her father, sole owner of the island and arbiter of its destinies. The only other white is overseer Rance, whose passion is to possess Regina and the estate she will inherit. A brute in his treatment of the natives, Rance's passion becomes uncontrollable when he sees Regina dance at a society entertainment in Honolulu. Rage of another kind is excited in the breast of young Lamont who mistakes Regina for a woman who betrayed him in the past. He insults Regina while in a drunken fury, only to deeply regret it afterward when he learns of his mistake. Overseer Rance poisons the father of Regina as a surer means of controlling the girl. She is almost wholly at his mercy when Lamont comes to apologize for his conduct and so wins the girl's confidence that she entrusts him with the clerical management of her father's estate. It is war to the death between Lamont and Rance, the latter at an advantage through domination of the natives. He rouses them at a religious festival to revolt against Regina and her new protector, claiming that she is a half-caste. The natives capture Lamont and Regina. Rance, now in control, holds an orgy, at which he tortures Lamont and compels Regina to dance in native costume for his drunken guests. The maid of Regina has, however, remained faithful, and she reveals the truth about Rance, pointing him out as a murderer and a renegade. He is overcome by the natives and slain by the maid. All the evil that has come to Regina and the choice of her heart now reacts in their favor, and they are brought together the more closely in a union which, like all else that has past, is "Passion's Fruit."

Program and Exploitation Catchlines: A Romantic Melodrama of the Tropics.

Story of the Hawaiian Islands with Doraldina—the Well Known Dancer.

A Romance of the Hawaiian Islands Where the Hula Dance Holds Sway.

Exploitation Angles: Give most of the play to Doraldina, but don't overlook the fact that this cast includes the first real motion picture star, Florence Turner, for so long the favorite Vitagraph player. Give at least one big whoop for her, but hand most o' it on the star. Your selling point is not the dancer, however, but the character she plays, the mixture of white refinement and the influence of the tropics blended beneath the white skin. Play this up picturesquely and then add that it is Doraldina.

"The Killer"

Six-Part Hampton-Pathe Production a Revelation of Strong Western Drama

Reviewed by Robert C. McElravy.

All told, it would be difficult to remember a Western drama that measures up to this six-part Benjamin B. Hampton production, released by Pathe. Based on a story by Stewart Edward White, full of pictorial charm and genuine Western atmosphere, it rounds out into a photoplay of gripping appeal. It is pure drama, so stealthy in its manner of slipping up on the spectator that before he is aware of it, he is carried clear out of himself. It is a tale of the gently shuddering type, but so casual in its deadly implications and horrible incidents that it is fascinating rather than repelling. Even sensitive spectators will be thrilled and delighted by this.

Frank Campeau creates the leading ole and it is pleasant to think that what he once accomplished for the legitimate stage in the character of "Trampas," in "The Virginian," he has done here for the screen. His characterization of Henry Hooper is that of a suave and genteel murderer who royally entertains his guests while he plans their demise and plays the piano as he schemes out ways and means. His ranch home is a walled fortress in which no living thing remains without submitting to his will.

The supporting cast is exceptionally balanced in its work. Claire Adams and Jack Conway manage to convey a sense of romance in the midst of threatening scenes. Tod Sloan, the jockey of former days, has a minor role which he plays with excellent effect, and Edward Peil as Ramon is worthy of special mention.

The technique of this production is almost perfect. It awakens slightly in the final reel, but only in a comparative sense, as the events are fully pictured and satisfactory in winding up the story. The colored man's effort to cut the head off a chicken is an unnecessary detail and certainly without humorous effect. The shooting of the bird and Bobby's dog are grewsome touches, but seem necessary in delineating the character of Hooper. The sanguinary battle at the close is also inevitable and the legitimate outgrowth of the story; it is if anything too brief for a full climax.

"The Killer" is powerful in its general effect and sets a new pace for Western drama.

Cast

Ruth Emory.....Claire Adams
William Sanborn.....Jack Conway
Bobby Emory.....Frankie Lee
Henry Hooper.....Frank Campeau
Artie Brower.....Tod Sloan
Ramon.....Edward Peil
Windy Smith.....Frank Hayes
John Emory.....Will Walling
Buck Johnson.....Milton Ross
Tim Westmore.....Tom Ricketts
Aloysius Jackson.....Zack Williams

Story by Stewart Edward White.
Scenario by E. Richard Schayer.
Directed by Howard Hickman.
Length, Six Reels.

The Story

Ruth Emory, in "The Killer," visits a ranch on the Arizona-Mexican border, in company with her father and little brother, Bobby. The father, John Emory, is a partner of Henry Hooper in the ownership of the ranch, the latter living on the premises in handsome style. Hooper, unknown to Emory, is a man of the blackest heart and has dealt freely in cattle smuggling across the border.

Hooper has a desire to own the entire ranch. He lures Emory out into the bad lands and Ramon, one of his Mexican henchmen, pushes Emory over the cliff with his horse. Hooper then holds Ruth and the boy as practical prisoners at the ranch until the arrival of Artie Brower, a former jockey, who is to bring some papers stolen from Emory's safe. When the latter comes he plans to kill the girl and her brother.

William Sanborn, a neighboring ranchman, visits the Hooper place unexpectedly. He soon suspects the peril in which Ruth is placed. Hooper arranges to have Sanborn killed after he leaves the ranch, but is defeated in this design. Later Sanborn returns and makes a successful assault upon the ranch. Hooper and a number of his men are killed.

Program and Exploitation Catchlines: A Spectacular Western Drama.

Adaptation of a Stewart Edward White Drama of the Plains.

A Play of the West That Has a New Story —a Drama of Thrills.

Exploitation Angles: Play this more strongly than usual, because it is above the average. Dwell upon this fact. Boom the author and tell that Frank Campeau is the star. Hook him up with "Trampas" in "The Virginian" if that play has been seen in your territory, and play up the character as well as the player.

"The Tavern Knight"

Swashbuckling Romance of the Days of Oliver Cromwell and Charles the Second, Produced by Stoll—Pathe Release

Reviewed by Jessie Robb.

The Stoll Company has made a screen adaptation of Rafael Sabatini's colorful romance of the days when swords were drawn at the slightest word, as well as in quarrels of private vengeance and "for King and Country." The time of Charles the Second is a picturesque one, with the glamour of courtly manners and gorgeous dress of the Cavaliers contrasted with the stern uprightness and bleak austerity of the Roundheads. The author's sympathy evidently lies with the Stuart cause, as all the virtues possible live in the Cavalier hero, and the Cromwellian followers have all the villainies. It is a tale of delayed vengeance and although slow in starting, the action carries well when the preliminaries are disposed of and the story gets into its stride.

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Pictorially, the production sets a high standard. The costumes are historically correct and costly, with detail well worked out. Stately manor houses and lovely gardens, taverns and sweeps of open country form a background that gives beauty, where it is demanded, and is at all times interesting. The mysterious "Tavern Knight" is intrusted to Eille Norwood. He has the large manner and sweeping gestures necessary for a correct impersonation, but lacks the handsome, romantic appearance for the middle-aged hero who wins the young Cynthia's affections. The acting of the entire cast, which is a good one, is keyed to the slower tempo set by the leading character, and while it seems to lack the usual swiftness and "pep," yet is in harmony with the period portrayed. As a costume picture the production is above the average.

Cast.

Roland Marleigh, "The Tavern Knight," Eille Norwood
Cynthia.....Madge Stuart
Charles Stuart.....J. E. Wickens
Oliver Cromwell.....Conway Booth
Joseph Ashburn.....Cecil Humphreys
Col. Pride.....Clifford Heatherley
Capt. Hogan.....Teddy Arundel
Master Kenneth.....Laurence Anderson
Gregory Ashburn.....C. H. Croker-King
Lieut. Pride.....Lionel Scott

Story from the novel of the same name by Rafael Sabatini.
Scenario by Sinclair Hill.
Directed by Maurice Elvey.
Length, 5,800 feet.

The Story.

Twenty years before, the babe and young wife of Roland Marleigh were murdered by her kinfolk, the Ashburns, because of her runaway marriage. Marleigh swore to be avenged and became a soldier of fortune. At the Battle of Worcester Marleigh is taken prisoner while holding the passage through which Charles the Second had escaped. He is cast in the same cell with young Kenneth Ashburn, to whom he is strangely drawn. Marleigh discovers Kenneth's identity and swears him to do his bidding as the price of liberty.

They escape and go to Castle Marleigh, of which Roland is the rightful owner and which is now held by the Ashburns. They are followers of Cromwell, but have had Kenneth served the Royalists, so that they might have protection from both sides. Cynthia, their ward and the betrothed of Kenneth, is much attracted to Roland, in whom the Ashburns recognize the man they have so deeply wronged. They realize that he must not leave the castle alive. There is a duel in which Roland is the victor. To save his miserable life, Joseph Ashburn confesses that Roland's son was not killed and tells him where he can receive word of him.

It is a deep laid plot on the part of Ashburn to send Roland to his death. On the way to London Kenneth and Roland are intercepted by Hogan, a former Royalist, now a Roundhead, but a firm friend of Roland. Kenneth refuses to believe that Roland is his father and ask about Cynthia. He is told that Cynthia will meet him in Boulonge, where they are fleeing. But Cynthia confesses that she no longer loves the son, but the father. A few hours later Hogan brings word of Kenneth's death at the hands of an Ashburn. Cynthia turns to Roland for comfort and they are affianced.

Program and Exploitation Catchlines: A Romance of the Days of Oliver Cromwell.
A Picturesque Story in English Country.
A Drama of the Days of Duels When They Fought for King and Country.

Exploitation Angles: Make appeal to the love of romance and announce "a story of the days of Cromwell and the Stuarts played in the very scenes in which the story is set." Dwell on the beauty of the production and the delightful English landscapes with such lines as "a swashbuckling story in settings of rare beauty." Don't shy at this because it is a costume play. Make a virtue of that fact and you can sell it better.

"One Man in a Million"

Robertson-Cole Present George Beban in a Kindly Characterization That Is Hmanizing

Reviewed by Louis Reeves Harrison

ONE Man in a Million" is just the plain, ordinary fellow who is easily touched with pity at all human misfortune. In a country which has so recently given its life blood and fortune to help others, our own United States, where men every day smile against the grain for another's sake, "One Man in a Million" becomes a million in one so far as tender human feeling is concerned. Still it is charming to find that considerate spirit typified and put into action as George Beban has succeeded in doing. The ideal is thoroughly that of our own people, to value a human soul above all moralities, to help rather than to hurt, as our simple and tender-hearted ones at home have been doing since hard necessity first brought them together in this land. "One Man in a Million" is distinctly American in theme and in spirit.

George Beban is supposed to be nearly the whole thing, but he has been wise enough to construct an interesting story, a clean one as well, and type it with consummate skill. This craftsmanship, together with his close attention to realism in his life development of the story makes it acceptable to grownup, while its artistic simplicity places it within the comprehension of little ones. Because of its many good qualities, notably its gracious and optimistic mood, "One Man in a Million" should prove a delightful entertainment on any program.

Cast

Lupine Delchine .....George Beban
Flora Valenzi.....Helen Jerome Eddy
Charlotte Maureveau.....Irene Rich
Clyde Hartley.....Lloyd Whitlock
Gustave Koppel.....George Williams
Mrs. Koppel.....Jennie Lee
Inspector .....Wade Botoler
The Belgian Waif.....George Beban, Jr.

Written and Directed by George Beban
Length, Six Reels

The Story

"One Man in a Million" is Lupino Delchini when working at the lunch counter of a transformed bar. In kindly mood he helps a penniless man who comes to the place, and for this he is discharged. He forces the stranger to accept part of his wages and returns to his home, "one flight down" in humble quarters. All unaware that he helped a secret service man in disguise Lupino is amazed to receive an appointment as master of the dog pound, where he can live comfortably and exercise his kindness to animals. To the pound comes a little stranger who has been adopted by a Fagin and escaped while following a stray dog. Lupino adopts them both. He has learned to dearly love the little boy, and he has become dearly loved by his secretary, when the detective arrives with the Belgian mother of the child. Lupino takes her into his household long enough to fall in love, but his sentiments are not reciprocated. The Belgian widow has given her heart to the detective. She accepts Lupino's offer to marriage to escape being deported and because he loves the child. He is away, buying her trousseau, when he calls on the phone for his secretary and overhears enough to convince him that his love is misplaced. He sadly returns and renounces his love, claiming it was a mistake, thus uniting two loving hearts, those of his friends, but he suffers most at the prospect of losing the little boy he adores. Now it transpires that the little waif changed cards of identification with another child from Belgium. The widow's own curly-headed boy, rescued through the secret service man, comes to her eager arms, and Lupino is almost consoled. Not quite, however, for his heart has been deeply stirred. When it is tactfully pointed out to him that his modest secretary has long and hopelessly loved him, Lupino awakens to a new joy. He has given his best to all he has met—now he accords deep appreciation of the love so modestly offered him, a noble man, in some respects "One Man in a Million."

Program and Exploitation Catchlines: George Beban in Another of His Pleasing Characterizations.
A Story of Human Nature.
He Wanted to Help His Associates—Always Willing to Give Them the Best and Make Them Feel Right—George Beban in His Latest Picture.

Exploitation Angles: Work hard on the Americanization theme of this story, and put it even before the star, who can carry himself. Hook in with any agencies in your town for Americanization, and if there is none, start something yourself. Use paper to the limit and get the newspaper people to help you out as a matter of public good. You can convince them.

"The Porcelain Lamp"

Story of the Modern Motor Vehicle, the Automobile, with Instructive Illustration of Construction and Mechanism, Made by the Harry Levey Service Corporation for the Cole Motor Company

Reviewed by Jessie Robb.

A film which gives the history of the automobile in fictional narrative form, with the actual construction and mechanism of the engine of the modern car illustrated by animated drawings, has been made by the Harry Levey Service Corporation for the Cole Motor Company. The discovery of the practical use of gasoline as a liquid fuel which revolutionized travel and made the modern motor vehicle a practical possibility is made the basis of the fiction narrative through which the history of the evolution of travel from primitive days to the wonders of the twentieth century is traced. The Cole car and Cole engine are used to illustrate the luxurious comfort, smoothness of road travel, minimum air resistance of body and the construction and operation of the engine. All research is authentic and the detailed explanation of the engine and its workings have been illustrated by animated drawings that are not only technically correct, but easily understandable by the layman. This film will be loaned free to organizations for non-theatrical use.

Cast.

Anton Daimler.....Jean Borden
His Wife.....Doris Sheerin
Grayson Whitney.....Harry Bannister
His friend.....Herbert Fields
Mercury.....Walter Brown

Supervised by Herb Hyman.
Scenario and Research by Don Carlos Ellis.
Directed by Ben Blake.
Photography by Flanders and Van Derveer
Length, Five Reels.

The Story

Grayson Whitney, engineer with a hobby for antiques, shows his friends an old porcelain lamp. When asked the history he says that many years ago in a little French town, lived Anton Daimler, an inventor. Daimler had long struggled to find a satisfactory liquid fuel, but without success. Reduced to poverty and worn out, Daimler tells his wife that he will give up and return to the gas engine works. She brings him the porcelain lamp, a family heirloom, to pawn that he may obtain funds to continue his experiments. As he sits wearily

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by the table he falls asleep. In the dream, from the lamp comes Mercury, god of travel, who shows him the evolution of travel from ancient days. When he awakes it is dark. On a little shelf, Daimier finds a bottle and fills the lamp. As he lights it, there is an explosion. He has taken the wrong bottle containing gasoline, then a by-product. Daimier realizes that here is the liquid fuel for which he has been searching and with the financial assistance of his employer invents a gasoline engine, the fore-runner of the modern motor vehicle. The entire history of the motor propelled car then follows:

As Grayson finishes the story, he says that he obtained the lamp from Anton Daimier's grand-daughter in France, who told him its history and gave him the lamp as a token of gratitude for a service rendered.

"Cousin Kate"

Alice Joyce, Under Direction of Mrs. Sidney Drew, Is Her Usual Delightful Self in Vitagraph's New Comedy

Reviewed by Louis J. McCloskey.

Simplicity and naturalness characterize this latest release of the Vitagraph Company, in which the entire cast co-stars with Alice Joyce to produce a really beautiful picture. Although the play is rather lighter material than Miss Joyce ordinarily chooses, her charm is lessened not one whit by the change.

The star has the role of a pseudo-cynical novelist who is none the less a bulwark of common sense and the final advisor of her family of country cousins. "We don't know what to do about this," say they; "we'll have to ask Kate. Kate's always right." In pursuance of this policy Kate is called upon to settle a lovers' quarrel between her cousin, Amy, and the latter's fiance. By accident she meets the fiance without recognizing him and falls in love with him. Later, in a finely emotional scene which displays all her ability, she discovers the true state of affairs and endeavors to turn the situation with a jest so that Amy's happiness will not be sacrificed; but the lovers find that they have both been mistaken, another man is found, and the complications end happily for everyone.

The artistic touches of Mrs. Sidney Drew's direction can be detected throughout. The titles are clever and well-placed, the photography and other technical arrangements excellent.

The Story

Amy Spencer is engaged to Heath Desmond, an artist who believes in an outdoor worship of natural beauty rather than any churchgoing religion. Being influenced by James Bartlett, a minister and a "nice" villain, Amy quarrels with Heath on the score of his unorthodoxy, and the engagement is broken. Cousin Kate Curtis is sent for to try to patch up the breach.

On the train Kate and Heath meet and fall in love at first sight, neither being aware of the other's identity. Kate sees her cousins and goes walking to think things over when a storm comes up and she takes shelter in Heath's house. After an hour or two together, during which they become hopelessly enamored of each other, Amy appears and divulges Heath's position. To save her cousin's happiness, Kate pretends to Heath that she was merely flirting amid clever badinage on either side.

While Heath is still endeavoring to ascertain the real state of Kate's affections, Bartlett, the divine who originally caused the quarrel, discloses himself as a rival claimant to Amy's heart. She accepts him, Heath is free to marry Kate and the wedding bells ring out right merrily.

Program and Exploitation Catchlines:

They Always Asked Kate—They Thought That She Was Always Right—But Then a Love Affair Set in and She Thought That It Was Not Right—But All Ended Happily for Her.

A New Alice Joyce Picture.

A Love Story with Alice Joyce and Directed by Mrs. Sidney Drew.

Exploitation Angles: Co-star the lead and the producer, for Mrs. Drew's clever work is as valuable to you in reputation as Miss Joyce's well-founded popularity as a star. Make it always "Alice Joyce" in Mrs. Sidney Drew's production of and not merely Alice Joyce. Sketch the plot lightly, but sell on personalities.

"The Way Women Love"

Arrow Presents Rubye DeRemer in Baffling Murder Mystery Pictures Distributed on State Right Basis

Reviewed by C. S. Sewell

Arrow Film Corporation is distributing on state right basis two special productions made by Lyric Films, in which Rubye DeRemer, recently designated by Paul Helleu as the world's most beautiful woman, is the star. The first of these is "The Way Women Love," adapted from a magazine story, "Behind the Green Portieres," by Herman Landon.

It is a mystery story in which first one and then a second murder is committed under baffling circumstances, circumstantial evidence pointing overwhelmingly to the guilt of the leading man, portrayed by Walter Miller.

The mystery element is well maintained, but the story is not at all times convincing. It should, however, prove a satisfactory offering in the majority of houses, particularly for audiences liking pictures of this type.

The work of Miss DeRemer is satisfactory and she is ably assisted by Walter Miller. A smaller role that stands out is that of Edward Elkas as the butler, while Henry Pemberton as Trent, one of the murdered men, gives a satisfactory performance. The director, Marcelle Perez, is inclined to overdo some of the scenes for melodramatic effect and to aid in maintaining the mystery.

Cast:

Judith Reynard .....Rubye DeRemer
Ralph Barr.....Walter Miller
Schedd.....Thomas Magrane
Trent.....Henry Pemberton
The Butler.....Edward Elkas
A Detective.....Walter D. Greene

Story by Herman Landon.
Director, Marcelle Perez.
Length, Five Reels.

The Story.

Ralph Barr is engaged to Judith Reynard, who is also loved by Trent, who is in need of money. Failing to obtain a loan from Barr, Trent, urged by a member of a syndicate that Barr is prosecuting, insults Judith publicly and Barr threatens to kill him on sight. Trent later calls on Barr and says if he does not let him have the money he will commit suicide and Barr will be considered his murderer. As he starts to make his threat good, a shot is fired and Trent falls dead.

Judith arrives on the scene and secures Trent's pistol, which has not been discharged. To help Barr she goes upstairs and fires into a closet, wounding a man who is hidden there. A detective arrives and believes Barr, who has apparently fled, is guilty. He investigates and finds the man in the closet, dead apparently from a blow above the heart.

Judith goes on the lawn and finds a trail of blood. Following it she is accosted by a man who offers to take her to her lover. The detective follows and recognizes the man as a party with a shady record. He finally forces him to confess that he was hidden behind the green portieres and fired the shot that killed Trent. He then felled Barr and had his accomplice carry him away. Going upstairs he hides in the closet and was wounded by Judith. Coming out he met the butler whom he had bribed, and to silence him kills him and puts him in the closet. Barr is, of course, freed and all ends happily. It develops that the guilty man is one of the syndicate that Barr is prosecuting.

Program and Exploitation Catchlines A Mystery Drama with Rubye DeRemer.

The Girl who Was Pronounced the Most Beautiful Girl in America by an Artist in a New Production.

An Adaptation of the Herman Landon Story with a Beautiful Blonde Star.

Exploitation Angles: This title should be good for a lot of clever advertising, but the star should be heavily billed as "the most beautiful blonde in the world." It might be interesting to have a photographic beauty contest for the girl who looks most like the star. This can be worked even in the small towns and generally you can persuade some photographer to make the prints free in the hope of getting orders for more pictures from the sitters. Hang most of the publicity on the star, but tell that it is a good murder mystery to win those who may not be interested in stars.

Urban Movie Chat No. 27

This number opens with thrilling pictures of the Swiss Boy Scouts rescuing a herdsman who had disappeared in the high mountains. The rescue party was formed and the boys proceed as a matter of course on their perilous ascent. The man was discovered and the boys administer first aid and then lower him over the precipice in a rescue sack, where he is received at the foot of the cliff and taken to the inn for medical aid. If there is anything finer to teach the younger generation true chivalry and fine manhood than the Boy Scout movement it is yet to be discovered. The methods of capturing the albatross in the North Sea by means of a string-bait on a long line trailing in the wake of the ship results in a capture of a fine specimen with a wing measurement of seven feet from tip to tip. The Tragedy of the Praying Mantis comprises the Science Series of this Chat. This is a most unusual scientific picture of high value. This insect which looks saintly until its prey approaches is shown capturing and devouring dragon flies, caterpillars, frogs and lizards. Its powerful pinchers are of no avail, however, when the wolf spider in turn winds its silk thread around it and eats it at leisure. The tragedy ends when a chameleon sees an opportunity for a lunch, lashes out its long tongue and makes a lunch of captor and captive. These pictures were taken in Smyrna. As a study of insect life it will rank among the best.

WATCH
THE WORLD

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48; P-324; C-R, P-406.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol. 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails. Vol. 48, P-99.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912. C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevison. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

FAMOUS PLAYERS-LASKY

October.

Something to Think About (Cecil B. DeMille Production)—L-7,000 Ft. Vol. 46; P-836; Ex. 1,234; Vol. 47, P-617; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean)—L-4,961 Ft. Vol. 46; P-835; C-R, P-18; Ex. Vol. 48; P-201.
The Round-Up (Roscoe Arbuckle)—L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production)—L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4,613 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All-Star)—L-5,520 Ft. Vol. 46; P-835; C-R, P-918; Ex. Vol. 48; P-303.
Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies)—L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-250; C-R, P-580. Ex. P-1036.

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153; Ex. Vol. 48; P-195.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5,101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennet—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47; P-1084; C-R, Vol. 48; P-282.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft. Vol. 47; P-641; C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft. Vol. 41; P-646; C-R, P-852.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.; Vol. 47; P-913; C-R, Vol. 48; P-164.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,927 Ft. Vol. 47; P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

January.

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R, P-406.
The Jucklins (George Melford Production)—L-6023 Ft.; Vol. 47; P-1080; C-R, Vol. 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke).
The Inside of the Cup (Cosmopolitan Production). Vol. 48; P-465.
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft.; Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production).
The Frontier of the Stars (Thomas Meighan). Vol. 48; P-462.

COMEDIES.

Nov. 21—His Wedding Night.
Jan. 9—Dabbling Art.
Jan. 23—Bungalow Troubles.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 16—A Country Hero.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
(One Reel).

Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

BURTON HOLMES.

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.

PARAMOUNT MAGAZINE.

No. 28—Magazine Items—Cartoon by Frank Moser.
Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hard.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.

POST NATURE PICTURES.

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-918. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-933.
Forty-five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special—Seven Reels). Ex. Vol. 48; P-307.
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norman Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P. 341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714; Ex. Vol. 48, P-67.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640, C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Nineteen and Phyllis (Charles Ray). Vol. 48; P-216. C-R, P-282.

AMERICAN FILM COMPANY

Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690. C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles) Clary and Irene Rich).

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—Vol. 43; P-101. C-R, P-282.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial.

Releases for Week December 12.

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of December 19.

The Empire of Diamonds (Perret Production—Six Parts). Vol. 47; P-1081; Vol. 48, C-R, P-46.
No. 10 of The Phantom Foe (The Foe Unmasked).
No. 3 of Velvet Fingers (The Hand from Behind the Door).
Park Your Car (Harry Pollard—One Reel)

Releases for Week of December 26.

Rogues and Romance (George B. Seitz and June Caprice). Vol. 43; P-97; C-R, P-164.
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 2.

That Girl of Montana (Blanche Sweet). Vol. 43; P-218. C-R, P-282.
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of the Velvet Fingers (The Deserted Pavilion).
Harry Pollard Comedy.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn).
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 16.

When We Were Twenty-One (H. B. Warner). Vol. 48, P-326.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

Releases for Week of January 23.

The Sage Hen (Six Reels). Vol. 48; P-461.
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

Releases for Week of January 30.

The Killer (Six Reels).
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of The Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

Honor Bound (Frank Mayo). Vol. 47; P-386; C-R, P-852.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two-Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47; P-513; Vol. 48, C-R, P-46.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47; P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet.
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog (Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47; P-771; C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47; P-914; C-R, Vol. 48, P-282.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-Star Cast). Vol. 47; P-1084; C-R, Vol. 48; P-406.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson — Western — Two Reels).
Hearts Up! (Harry Carey). Vol. 48; P-217; C-R, P-406.
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).
The Torrent (Eva Novak). Vol. 48; P-218; C-R, P-282.
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
The Driftin' Kid (Hoot Gibson—Western—Two Reels).
Tiger True (Frank Mayo). Vol. 48; P-467.
No. 16 of The Flaming Desk (Running Wild).
No. 9 of King of the Circus (Dynamite).
His Lady Friend (Joe Martin—Star—One Reel).
Outside the Law (Priscilla Dean—Eight Reels). Vol. 48; P-465.
Fire Bugs (Harry Sweet—Century—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-368; Vol. 47; P-615.
Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47; P-249; Vol. 48; C-R, P-46.
Black Beauty (Jean Paige).

CORINNE GRIFFITH.

It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

ALICE JOYCE.

The Prey. Vol. 45; P-639; CR, P-918.
The Vice of Fools. Vol. 47; P-252; C-R, P-714.
Cousin Kate.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

LARRY SEMON COMEDIES.

The Stage Hand.
The Sportsman.
The Suitor.

JIMMY AUBREY COMEDIES.

(Two Reels.)

The Back Yard.
His Jonah Day.
The Decorator.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteenth Episode).
The Purple Cipher (Joe Ryan—Fifteenth Episode).

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 23—Pollyanna (Mary Pickford — Six Reels).
Apr. 5—Down On the Farm (Mack Sennett).
May 30—Romance (Doris Keane — Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; C-R, P-1002; Ex. Vol. 48; P-62.
Jan.—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
I s a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-996.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Offi r 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282.
His Own Law (Hobart Bosworth). Vol. 47; P-385.
The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft.
Just Out of College—L-4,779 Ft.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

GOLDWYN BRAY.

The Island of Mist.
Through the Earth.
What Is Your Body Worth?
A Paradise for Birds.
Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.

GOLDWYN-BRAY COMICS
(One Reel)

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

His Wife's Husband (Flannigan and Edwards).
In and Out (Flannigan and Edward).
Knocking 'Em Cold (Flannigan and Edwards).
Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).

GOLDWYN—INTERNATIONAL COMICS.

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

L-J-SELZNICK ENTERPRISES

SELZNICK PICTURES.

The Sin That Was His (William Faversham). Vol. 47; P-641; C-R, P-1002.
The Daughter Pays (Elaine Hammerstein). Vol. 47; P-642; C-R, P-852.
December 10—Broadway and Home (Eugene O'Brien).
December 30—Pleasure Seekers (Elaine Hammerstein). Vol. 48; P-461.

SELECT PICTURES.

The One-Way Trail (Edythe Sterling). Vol. 4; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

NATIONAL PICTURES.

The Invisible Divorce (Beatrice Joy—Walter McGrail). Vol. 45; P-252.
The Palace of Darkened Windows (Claire Anderson). Vol. 47; P-514; C-R, P-1002.
December 20—The Roar of Ambition (Conway Tearle).

SHORT SUBJECTS.
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47; P-251; C-R, P-314.
Nov. 15—Someone in the House (All-Star Cast—Six Reels). Vol. 48; P-464.
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels). Vol. 48; P-98; C-R, P-164.
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels). Vol. 47; P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Diana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 48; P-463.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). Vol. 48; P-
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels).
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison —Six Reels).
Mar. 21—A Message from Mars (Bert Lytell —Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January — Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS

Sept 27—The Great Redeemer (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

S-L PRODUCTIONS.
Sawyer and Lublin.)

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47; P-511.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

Li Tang Lang (Sessue Hayakawa.) Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
Place of Honeymoon (Emily Stevens with Montague Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mersereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
29 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). Vol 48; P-216.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-588; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.

CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47; P-509; C-R, P-714.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin).
Love, Honor and Behave. Vol. 48; P-463.

STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R. Vol. 48; P-164.
The Hundredth Chance. Vol. 48; P-325; C-R, P-406.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48; P-462.

EDUCATIONAL FILMS CORP.

Chester Comedies
(Two Reels.)

The Big Show.
A Tray Full of Trouble.
The One Best Pet.

Christie Comedies.
(Two Reels.)

Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

Torchy Comedies.

Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

Mermaid Comedies.

Dynamite.
Nonsense.
The Simp.

Specials.

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

Robert C. Bruce Series.

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

Ford Educational
(One Reel.)

Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

KINETO COMPANY OF AMERICA, INC.

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels.)

The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.
The Ranger and the Law. Vol. 48; P-464.

Tusun Comedies.

Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46; P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.

Sweet Dynamite.
Hay Fever.
Open the Bars.

Sunset Burrud Scenics.

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.

Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Maranti Comedies.

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.

Oct. 7—Home Rule.
Nov. 14—Who Am I?

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)

There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business with Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Go.
Get to Work.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

Hall Room Boys' Comedies

Jan. 7—This Is the Life.
Jan. 20—A Dog-gone Mixup.

GEORGE H. DAVIS.

Isobel Or the Trail's End. Vol. 47; P-645.

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell—One a Week).

FOX-FISCHER MASTERPLAYS.

In The Shadow of the Dome.

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series.

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Every Marry (Two Reels).

JANS PICTURES, INC.

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

FILM SALES COMPANY.

Powder Puff Pirates.
Lolly Pop's Daughter.
Bone-Dry Blues.
His Watch Hound.
The Painter.

GRAPHIC FILM CORPORATION.

The Wrong Woman.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

BERT LUBIN.

Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KREMER FILM FEATURES, INC.

Voices (Diana Allen). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

Re-Issues.

A Burlesque on Carmen (Chaplin—Four Reels).
Champion (Chaplin—Two Reels).
Jitney Elopement (Chaplin—Two Reels).
Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.

KELWIN FILM COMPANY.

In the Days of St. Patrick. Vol. 48; P-467.

J. P. McCARTHY PRODUCTIONS.

Out of the Dust.

PLYMOUTH PRODUCING CORPORATION, Cleveland, Ohio.

Top-Notch Comedies.

MESCO PICTURES.

Jesse James Under the Black Flag.

REELCRAFT PICTURES CORPORATION.

Royal Comedies.

Nov. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

Romances of Youth.

A Bold Pirate.
Summer Days.
Sunshine.

Billy Franey Comedies.

The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

RENCO FILM COMPANY.

Lavender and Old Lace.

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

Two-Reel Comedies.

Beach Birds and Bombs.
Hashers and Mashers.
Waffles and Wallops.

GUY CROSWELL SMITH.

The County Fair. Vol. 48; P-466.

SUNRISE PICTURE CORPORATION

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47; P-642.

UNION FILM COMPANY.

Alt and Howell Comedies.

C. B. PRICE CO., INC.

Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

WESTERN PICTURES EXPLOITATION COMPANY.

A Dangerous Pastime.

WILK & WILK
(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Do you, Mr. Projectionist, know the characteristics of various surfaces used for projection surfaces?

Yes?

All right, tell us, offhand, how you would know at a glance whether or not any given surface will produce fadeaway or not?

It Can't Be Done

Nicholas A. DeRenz, projectionist Strand Theatre, Bangor, Pa., writes thusly:

Received lens charts. And now I would like the following questions answered:

First: What causes the picture to be clear on one side of the screen and out of focus on the other?

Second: How would you connect fifteen incandescent lamps, which are now connected to the 110-volt system, to a transverter. My idea is to connect the incandescents to the d. c. side of our transverter. Can it be done?

First

First: There are several possible causes for out of focus on one side of the picture. In asking a question such as this the distance of projection and width of picture is very important. If you have a large picture at a short projection distance, and your projectors are spaced pretty well apart, that is probably the answer.

The remedy would be to bring the projectors closer together, or stop down the diameter of the projection lens to secure greater depth of focus, or maybe a combination of both—see "Improving Definition," p. 102, of handbook.

It is also possible that such a condition might be caused by the optical train being out of line. See "Lining the Optical System, p. 112 of handbook. I am referring you to the handbook for these things on the assumption that you have one.

If you have not, then would advise you to get one, pronto. Its price is $4. It has 700 pages, almost every one of which treats directly on projection matters.

It is also possible that the out of focus is the result of oil or a faint finger-mark on the lens, though if that is it the out of focus effect will change sides on the screen when you revolve the projection lens half way around.

It is also possible that when you cleaned your lenses you did not re-assemble them properly, though it is scarcely likely that you would make a mistake in both lenses which would give exactly the same effect.

You see you have not given me any chance to help you, because you have told me almost nothing. For instance: Is the effect the same with both projectors? If you want intelligent replies you must give us intelligent information, which means every thing bearing, or which may bear in any way on the matter.

Second

Second: It cannot be done. Your transverter ordinarily, with one arc burning, delivers d. c. at arc voltage, which is somewhere between 50 and 60 volts, but when both arcs are burning it delivers d. c. at about 100 to 110 volts. Your incandescent lamps must have a constant pressure of approximately 110 volts. If it be much above that the lamps will burn out quickly. If it be much below they will burn far below candlepower. Nope, friend DeRenz, it can't be done.

Incidentally I note you have adopted the title "Projectionist." That is good, as far as it goes. But, having adopted that title it is very much up to you to make every possible effort to be exactly what the title implies—a projectionist, not the mere "operator" of a mechanism, whose ideas begin and end with the mechanism and pay day. I don't imagine you intend following the latter course, but "I'm telling you."

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

Just This Once

From Providence, Rhode Island, comes the following:

"I would like some information, if I am welcome, but do not care to give my name. Have studied the handbook and am a reader of the projection department. Am using a Simplex, with motor drive.

Have the lens charts. Use 60 amperes through a Fort Wayne a. c. to a. c. compensarc. Optical train is lined up as per lens chart, so far as focal length of condensers and their distance from aperture is concerned.

Working distance of projection lens is 3.5625 (3 9/16) inches and diameter of opening 1.375 (1⅜) inches, which is too small.

Use a push-through slide carrier. Get a good, clear picture, but if improvement can be had would appreciate advice as to how to get it. Use white a. c. upper and lower, with jack-knife set. Tried five eights, but the arc is harder to control and there is no difference in the light.

The adjustment which raises and lowers the lamp does not hold and I do not seem able to find any screw or nut to make it right. Do you know how it can be fixed?

As to small-hub reels, the exchanges certainly should be able to see the damage done to the beginning and ending of films. What is the best size reel hub?

If the answer to any of these queries appears in the projection department I will be very thankful. Sorry that I do not care to give my name.

Pure Piffle

Pure piffle, friend, and a stunt which usually promptly consigns a letter to the yawning waste paper receptacle.

Am answering you merely to show you how unnecessary it is to withhold name. You must wait for your answer in the department, which may be delayed for weeks, whereas if you inclose two two-cent stamps you will get a carbon of the department reply just as soon as your letter is reached in the stack. Then if you write, at the beginning of the letter "name not for publication," or "please withhold name and location from publication," your request will be respected.

But we must have name of writer as an evidence of good faith.

One Possible Improvement

One possible improvement would be to reduce the diameter of your condenser until the light beam all enters the projection lens, but this seems impractical because of the slide carriers. Slides require practically the full working aperture of the condenser.

Another would be to use a smaller carbon and a straight d. c. set. Sure it requires close attention, but that is what you are there for. We grant, however, that unless there is improvement in the screen illumination there is nothing to be gained by working harder.

We question your statement that there is no improvement, however, and would question it still more if in addition to reduction of carbon diameter you used a straight d. c. set. This is, however, qualified by the fact that if your compensarc is working on high voltage your amperage may be higher than we suppose.

It is freely granted that the jack-knife set will give a higher light value at times, but it is very difficult, not to say impossible, to so control the crater of a full jack-knife set that the collector lens will receive steady light flux.

As to the lamp adjustment matter, why do you not write the Precision Machine Company, 317 East 34th street, New York City, asking them to send you the part required to remedy matters.

The best size of reel hub is a matter for some legitimate difference of opinion, but most authorities agree on either four or five inches as best.

Sure You Can

A. F. Hammel, Motion Picture Projectionist, Leighton, Pennsylvania, writes:

Is it practicable to connect two A C compensarcs in series or in multiple?

Multiple is the one I would like to use, and if it can be done would like to know the best way.

Am at the Arcadia in Lansford (that seems to be the name.—Ed.), and there are two. The light is poor so I would like you to help me fix them up.

Please tell me what to do to put them in first class condition. Will you also tell me does it injure the picture when the lenses are as far apart as they will go?

I think it does, but the manager does not.

As to the Lens Matter

As to the lens matter, presumably you mean the condensers. Evidently neither you nor the manager base your views on accurate knowledge.

The spacing of the condenser lenses apart operates to waste light, and to make accurate work impossible to any except one well versed in optics.

You should have your condenser lenses spaced not to exceed 1/16 of an inch apart—from apex to apex. You need every bit of light you can get with A C, so why waste it?

You are complaining of poor light, yet you tell me you have your condensers spaced as far apart as you can get them. Well, right there is where a part of your light is being wasted.

I don't know what your amperage may be, but presumably it is sixty with your compensarc on high notch, though low line voltage might cut it a lot.

If it is sixty, then before you do anything else, proceed as follows:

Put in two 6.5 condensers, and get them so the apexes of the lenses are not to exceed 1/16 of an inch apart. Place your lamphouse so that it is 18.5 inches from center of condenser to aperture. By center of condenser I mean a point midway between the two lenses thereof.

What You Will Get

Sure you can connect the two compensarcs in multiple, but if the line voltage is standard you will get an amperage you, being inexperienced in handling such a proposition, will most likely be unable to successfully control.

All that is necessary is to connect the secondary wires, thus: Connect the secondary wires of one compensarc to one side of a two-pole single throw knife switch, and the secondary wires of the other compensarc to the other side of the switch. Be sure your wires are all in good condition and able to handle the resultant current.

Install ¾-inch carbons. Start the lamp on one compensarc and when the arc is burning nicely close the aforesaid switch, first having placed both compensarcs on low.

If your lamp is in good condition, and you have three-quarter carbons, you cannot injure anything, but may be it will scare the living liver out of you, for if I rightly remember the "low" of a compensarc is 40, and you will thus get 80 amperes at the arc, which may be rather noisy.

But you will sure get the light, though your optical system will require careful attention, and you may bust condensers galore.

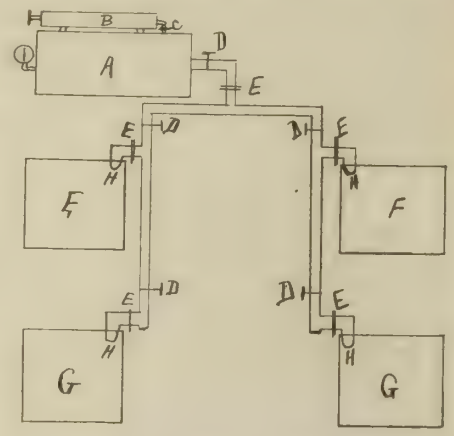
Better try what I told you first. The multiple stunt is entirely practical, but should be handled by a projectionist who pretty well understands what he is doing, as to the optical end, I mean.

I could not possibly tell you what to do to put your compensarcs in good condition, because I don't know what, if anything, is wrong with them. If you find you can handle the multiple stunt we will advise you as to the optical train.

Proud of His Equipment

Robert T. Soderstrom, Projectionist, Glendale Theatre, Glendale, Cal., has the following to say:

Dear Brother Richardson: It has been several years since I last communicated with our department, but I have nevertheless followed it ever since, and even before the World absorbed the old Film Index, which was, as you will agree, quite some while ago.



A, tank; B, air pump; C, check valve; D, shut-off valves; E, unions; F, upper magazines; G, lower magazines; H, solder caps

In reading current issue I notice your request for photographs of projection rooms. As I have one I am mighty proud of, am sending photo for publication.

The room is thirteen by twenty-three feet, with a ten-foot ceiling. Vent measures about thirty inches. Generator room is right off the projection room. Equipment consists of two Power 6 B projectors, spot light, dissolver, Lang motor driven rewinder and a hand rewind for inspection purposes.

There is a ten K W Martin Rotary, which easily carries all my arcs at once, without necessity for throwing in ballast of any sort. It is giving excellent results.

The entire floor is covered with battleship linoleum. The arc control shown in photo is one gotten up by Frank McBride, a brother member of local 150.

Am also equipped with the "Weaver" automatic douser, information concerning which I notice Boston requests. Might say that they are very good. Mr. Weaver is also a brother member of 150 and is in charge of Argus installations in Los Angeles. Any communication addressed there will reach him. Don't know how I could get along without my set.

A Bit Off the Track

But I am a bit off the track, so will back up to the main line and start again. I am projecting a 19-foot picture at 145 feet, using a 6:47 half-size Gundlach projection lens, 6.5 and 9.5 condenser and a .75 upper and .3125 (5/16) lower carbon. Am getting a real picture.

I could say a great deal as to the benefit I have received from the department and the handbook, but what's the use. Will say, however, as a matter of somewhat ancient history, that when I started in the "game" I had no other instructor than the first issue of the handbook—had no other assistance of any kind whatsoever.

And I shall now impose on good nature by submitting rough sketch of a fire extiffguisher system I am installing, for which I have applied for patent.

I think you will see at a glance what it is. Pump on tank is mounted externally, with a cut-off to close when desired air pressure is reached, which seals the tank and retains the pressure. A gauge is mounted on the tank, so that the exact pressure is always known. It is piped down through each magazine, with the outlets closed by a solder cap. This cap melts at a pre-determined temperature, which I figure should be about 150 degrees F.

The cut-offs to each magazine are to shut off the flow when the fire is extinguished, or if it should at any time be necessary to remove the magazines, for which latter purpose you will note a union at each magazine, with which to break the line. Would appreciate your opinion on this device.

Your Plan Is Better

The device is an adaptation of an idea I published (my own idea, and I'll not interfere with your patent) some years ago.

I suggested the installation of a tank of pyro over the upper magazine, piped into the magazine, with the valve held normally open by a spring, but closed under pressure of spring, and held closed by a film link entering magazine through a slit in wall near fire trap valve.

Your plan is very much better; also it is quite sufficiently different from my own idea that publication of the latter cannot interfere with your patent rights.

My opinion is that the thing is entirely practical and good. It has one big advantage over mine. The fault with my idea was that the film link might burn or break outside the magazine, whereupon one perfectly good reel of film was departed hence to the place where junk reels all go. Seems to me your plan is the most simple and effective thing I have seen, always provided the tank be large enough to hold plenty of liquid, further and provided the liquid be some good fire extinguisher.

Costs Nothing

As to Mr. Weaver, why the matter of having his device described in and

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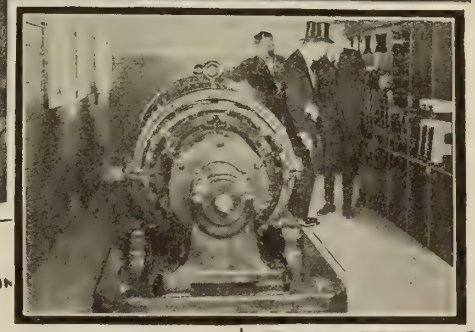


CHARLES RAY PRODUCTIONS IN
1423 FLEMING STREET
LOS ANGELES, CALIFORNIA

October 7th, 1920.

Mr. Harold F. O'Brien,
c/o Westinghouse Electric & Mfg. Co..
Van Nuys Bldg..
Los Angeles, California.

Dear Mr. O'Brien:

It gives me great pleasure in writing to thank you for your unvarying courtesy in connection with the installation of a generator at our studio.

Mr. Charles Ray, Mr. G. E. MacCormac and myself are much pleased with the efficiency of the generator and the manner in which it was delivered to us and installed.

Mr. MacCormac, who is our electrical chief, was much surprised, when you delivered the machine on Tuesday and he was able to have it working on Wednesday and that at full capacity. He has also remarked more than once his pleasure at the excellent voltage regulation and the generator's ability to carry an overload when necessary.

You may rest assured that this is not the last order we will place with you.

With kind regards in which Mr. Ray and Mr. MacCormac join, I remain

Yours sincerely,

W/MS CHARLES RAY PRODUCTIONS INCORPORATED

By Richard Willis
General Manager.

Westinghouse

approved by this department is entirely up to him. It costs him nothing but the trouble of sending the description, with adequate proof that it is worthy, if he wants an approval.

But the inventor or manufacturer who waits for us to chase around after him to get that which it is entirely to his interest (if he really has a worthy device) to supply us, will have quite some considerable wait.

Frank McBride. Wonder if by any chance that chap ever lived in Moberly, Missouri? Used to know a feller by that name in that city—about thirty-five or forty years ago.

The photograph was sent just rolled up and wrapped. It arrived in five sections, each two inches wide, having been smashed flat.

Send another, brother, and either place it in a mailing tube or wrap it around the section of an old shade roller or broom handle.

Your equipment is just fine, except that motor generators which operate the arcs in series are now considered as representing up-to-date practice. The room is fine, too, and I note from the photo fragments that you have your lens ports stopped down correctly. Send on another print of the photo and we'll publish it later.

Paving Brick Wanted

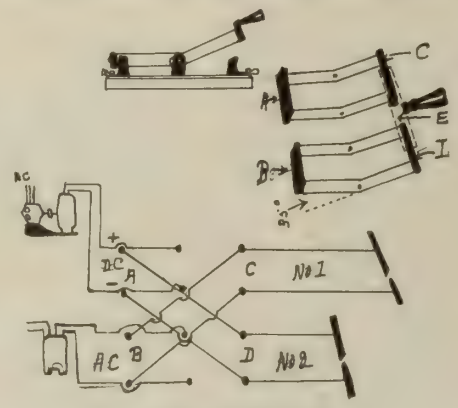
H. B. Smith, Projectionist Cresco Theatre, Cresco, Iowa, sends several photographs of the Cresco Theatre and says:

Dear Friend Richardson: I noticed, November 27 issue, the Walker scheme for change-over signal by placing a penny near the hub of each reel when rewinding. As film nears its end the penny is released, falls out, hits the bottom of the magazine with a bump and the bump is the signal.

Well, I tried it out and it is the best I have found thus far, and I have tried quite a few, too. We have a new Power's 6-B and the signal works fine on it. On the other projector it does not work so well. I believe the only effective signal for it—signal which could be heard—would be to wind a goodly size paving brick into the reel. Maybe one could hear it fall, though I doubt it.

But we will soon have another Power's, 6-B, and then my troubles will fade away. The old projector is noisy—I'll say it is—but she puts on a derned good picture just the same. This theatre books nothing else. How is that? Optimistic or ignorance? Maybe a bit of both!

Noticed a drawing of a four-pole, double throw switch in the department recently. The inventor of the scheme uses a lever under the blades to open one side of the switch



SMITH'S SWITCH

when the other is closed. His scheme is fine, but I think the one I illustrate herewith is better, in case the motor generator or compensarc goes dead.

Screen Is Boxed In

Inclosed find some pictures of the theatre. They will give you an idea of what we have here. The screen is now boxed in to keep the heat from the stage, and instead of wood wings and borders, the screen is surrounded by the darkest shade of black you ever saw.

Does it hurt the looks of the house? Not so you could notice it, as some people think we boxed in the stage to improve the looks of things.

The projection room is now painted black, and soon I will have the ammeter and voltmeter on the front wall, with the switch beside them. The black border laps over the picture one inch all around, and both pictures are as nearly the same size as any one could wish them to be.

Recently I received a film from the exchange which had been carefully, oh very, very carefully inspected. Sure it had! Yes, sir. For was not there the nice, neat little sticker on the band which declared the fact to all and sundry. Yes indeed.

Yet the aforesaid had been neatly, and presumably expeditiously, spliced together WITH A PIN. Which reminds me to ask you how those ingrowing ivory-top square-heads who splice films out of frame ever got into a projection room anyhow?

The department sure is helpful, so keep up the good work.

What We Have In Mind

Precisely what we have it in mind to do, at least for quite some time to come, though the day is not so far in the distance when we will have to quit and give place to some better man, for the editor is no longer a spring chicken. He is not so old, but still is on the western slope of life, with the sun sinking into the West, which fact does not bother him even the very least little bit.

The switch you speak of was not a four-pole switch, but two two-pole switches, electrically coupled. The same appeared in the November 20 issue. Your own plan is unique and I pass it along for the consideration of our friends.

Under the drawing friend Smith has written: "By pushing switch handle down, Arc No. 1 is using d. c. from m. g. set and Arc No. 2 a. c. from the compensarc. By pulling handle up this is reversed," which is quite correct, as far as it goes, but he continues: "By removing wooden bar E, which same fastens the handle-bars of the two switches together, and pushing a. and d. into the contacts, both arcs are in parallel on the m. g. set. By placing B and C in the contacts both arcs are in parallel on the compensarc. In this way it is easy to steal an arc from either the M G set or the compensarc in case either should fail to work."

As we understand the matter, Switch A must be open when C is closed, and vice versa; the same holding true for switches B and D. If this is true we fail to see how you can have both arcs in parallel on the motor generator.

If you close switches A, B and D, yes, but you would certainly also have some mixup, since Arc No. 1 would not only be burning on d. c., but on the a. c. as well, unless you opened a switch between the centre contacts of the lower switch and the compensarc.

The pictures show that Cresco, Iowa, has a very nice theatre and we do not doubt but that the theatre gives its patrons a most excellent show for their money.

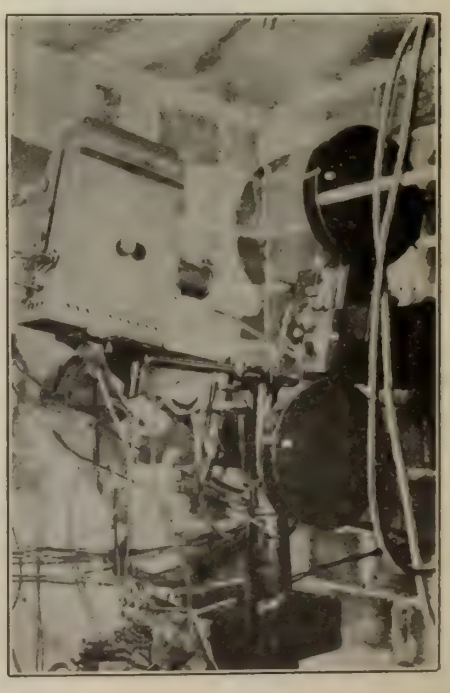
Changes Location

Chester Kitzman, one of the Duluth, Minnesota, live wires, has taken a position with the Doric Theatre over in West Duluth.

The Doric has a seating capacity of 1,200 so Brother Kitzman will put on shows to large, and let us hope appreciative audiences.

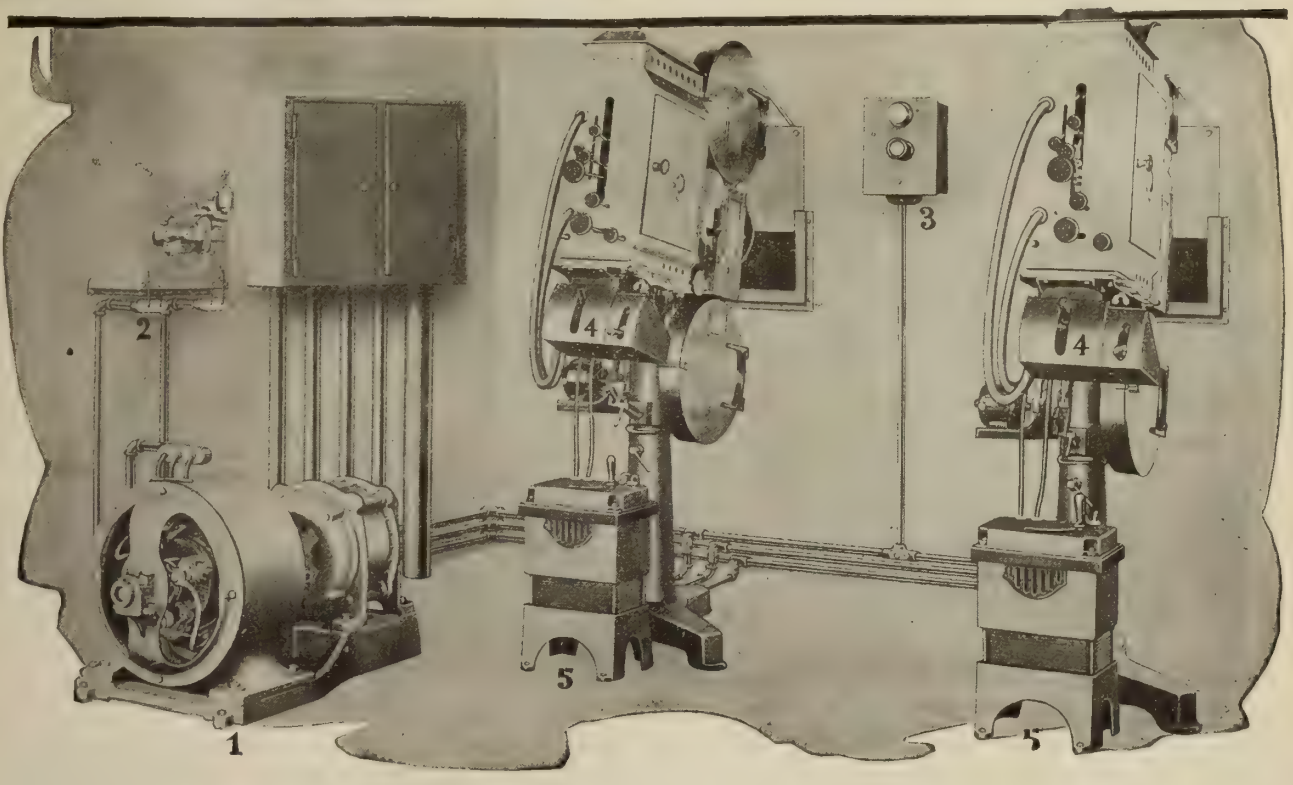
His projection room is nine by thirty-one by nine feet. He promises us photo and detailed description later.

Alright! Hurry it along. Our best to all the Duluth and West Duluth men.



VIEWS OF H. B. SMITH'S PORTION OF THE CRESCO THEATRE
Showing generating and projection equipment; also the screen

A moving picture theatre is a store with just one kind of merchandise to sell the public—good pictures.



Better Pictures Mean Larger Audiences

Screen, projection machine, film and lamp all contribute to the quality of the pictures but the light source is of prime importance.

Arc lamps operate more efficiently on direct current and produce a steadier, whiter light. To secure direct current from an alternating current supply, reduce it to the proper voltage, and eliminate interruptions between reels, the General Electric Company recommends the motor-generator compensarc shown above:

1. A motor generator connected to any supply voltage, either alternating or direct current and delivering direct current to the projection lamps at the proper current and voltage.

2. Motor starting device which starts the motor generator and automatically shuts it off when lamps are extinguished.

3. Control panel with ammeter for reading current and field rheostat by which the current at the arc can be increased or decreased.

4. Two short circuiting switches mounted on the projector pedestals to enable the operator conveniently to shift from one lamp to the other, without interruption between reels.

Emergency equipment: It is also advisable to use A.C. Compensarcs (5) connected to the lighting circuit for use in case of failure of the power circuit to which the motor generator is connected.

With such equipment an exhibitor is assured of the best possible quality of light for his pictures. Compensarcs are safe, easy to operate, efficient, economical and reliable.

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Better Equipment

Conducted by E. T. KEYSER

The Realart West Coast Studios Institute a Precision Laboratory

A WOOD working plant is a wood working plant, an automobile factory is an automobile factory, a machine shop is a machine shop and they generally stay put at their various branches of endeavor.

But the Lord only knows into just what particular branch of science or mechanics a moving studio will jump at the slightest provocation.

First, the electrical experts got busy with the result that Old Sol was handed the blue envelope and advised that his services were no longer necessary. Then some mechanical genius discovered that local contracting concerns were having entirely too much fun at erecting village sets and afterward reducing them to second hand lumber and the studio wood working plant arose on the wreck of the contractor's hopes of early affluence.

Cutting Down the Wait

And now, out in Hollywood, the Realart people have discovered how to have accurate machine work done on the premises while one waits, thereby materially reducing the period of waiting.

What the Realart has done, other studios are bound to do in the near future as the great utility of the idea becomes manifest and it will not be long before American studios will rank high as desirable prospects for precision tool exploitation.

That the Realart equipment is the real thing is clearly shown by the illustrations appearing upon this and the opposite page.

This fully equipped precision laboratory for the repair and manufacture of delicate photographic instruments has recently been installed and is now in use at Realart's West Coast studio. It is an important addition to the Hollywood plant and renders it independent of eastern factories in case of breakdown.

Special Test for New Equipment

Among the instruments selected for the laboratory are Hendey milling machines and Hendey lathes, both capable of accuracy to within 1/10,000 of an inch. These make possible the finest optical repair work as well as emergency repairs on watches, clocks, musical instruments and other delicate apparatus.

To make certain that the new equipment was at the highest point of precision a special test was made on one of the fine lathes, 65/100,000 of an inch accuracy was secured with the lathe extended at its full length of six feet. Brought down to its closest point the accuracy reached 1/100,000 of an inch.

The first work attempted in the new laboratory proved the great value of the plant. A new lens mount body was needed. This work requires the ultimate of accuracy because the slightest deviation will deflect the light meant to go through the exact center of the lens. An ordinary watch is machined to about 1/200 of an inch, but much greater accuracy is required for a lens mount, otherwise the result might throw out a whole picture.

In this case two bushing holes were bored in the bronze, within 1/10,000 of an inch accuracy, 180 degrees apart. Had this work been sent east it is estimated it would have taken six weeks. It was completed in the new precision laboratory in two days.

Personnel of Laboratory

The personnel of the laboratory consists of men who have had long and careful training in fine mechanical work. S. J. Twinning is precision engineer. He was engineer in charge of construction of the SE5 combat planes during the war and assistant engineer for the De Haviland Fours. He is considered an authority on all topics concerning fine mechanical work.

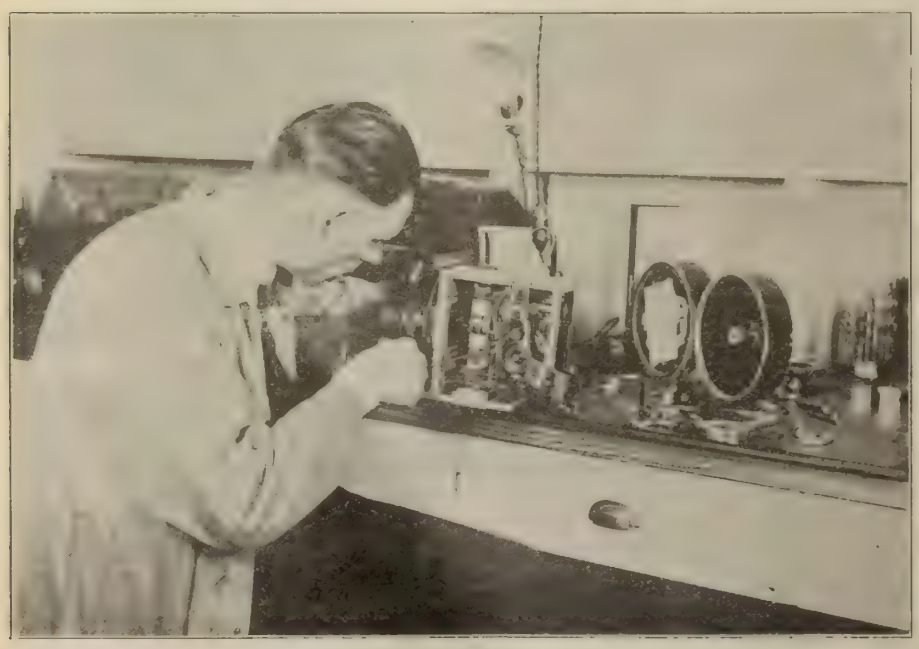
W. F. Rudolph, superintendent of the laboratory, has been a precision mechanic twenty years and has also been associated in printing press, fine motor and patent work. W. G. Groete has had twenty years' experience in camera work, before that being connected with the Harris Typewriter and Victor Talking Machine companies. Carl Farmer served his apprenticeship with the Burroughs Adding Machine Company and did experimental work on voting machines.

Selection of Mechanics

Selection of mechanics for the precision laboratory was considered of particular importance. According to Mr. Rudolph men who can do ordinary mechanical work often fail when required to perform finer work. Very accurate work brings new problems concerning texture of the metal, vibration of tools and metals, the changing speed of the cut and the method of holding the work. Special tests were required for mechanics employed in the precision laboratory.

Finest on West Coast

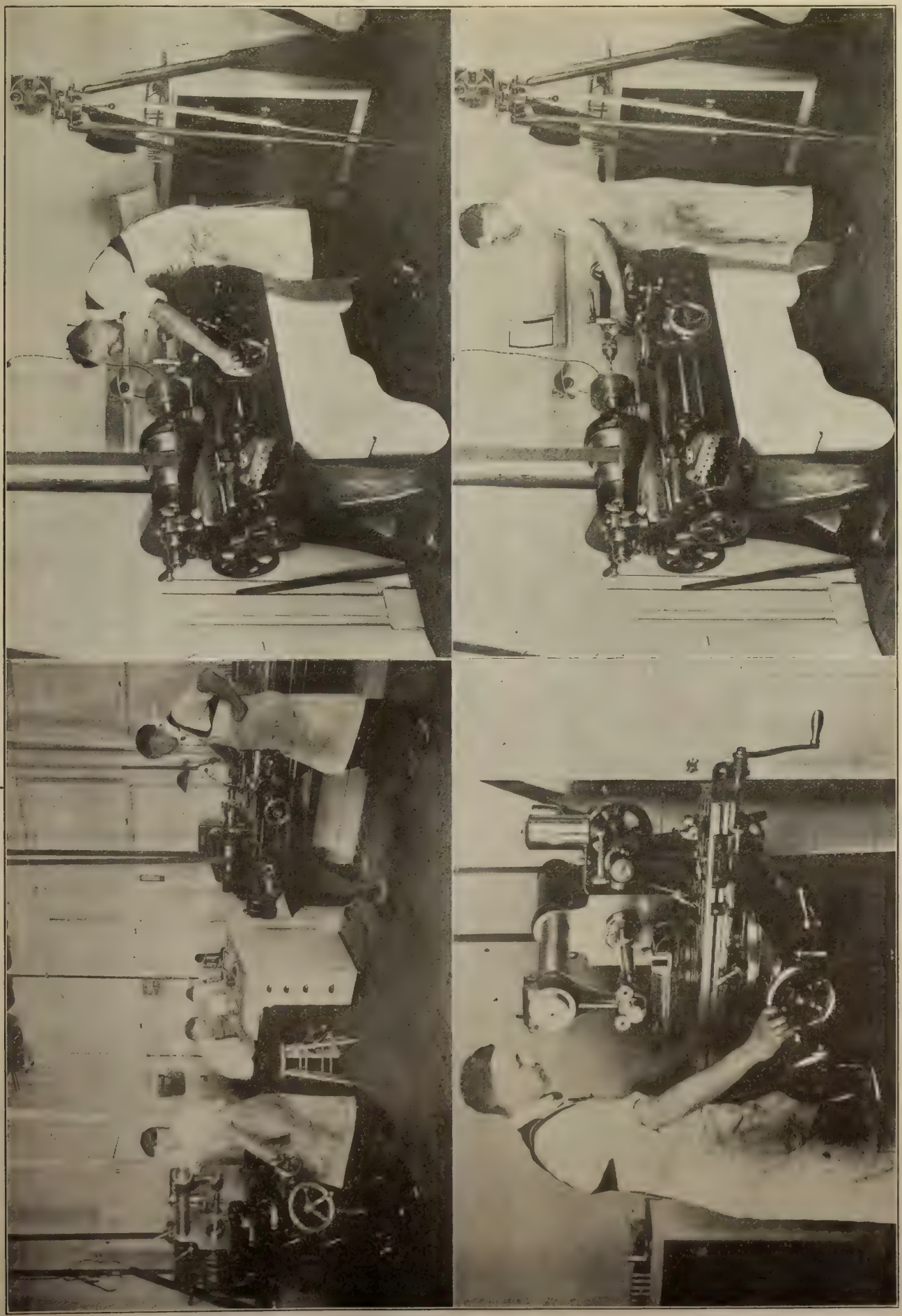
Realart's new laboratory will be directly concerned with the forthcoming productions of Mary Miles Minter, Wanda Hawley, and Bebe Daniels. Prompt and accurate camera work and printing of positive film is assured by the new equipment which is declared to be the finest on the West Coast.



ASSEMBLING BELL-HOWELL CAMERA AFTER MAKING INTRICATE REPAIRS
Scene in Realart's precision laboratory, established at the West Coast studios, and now in use

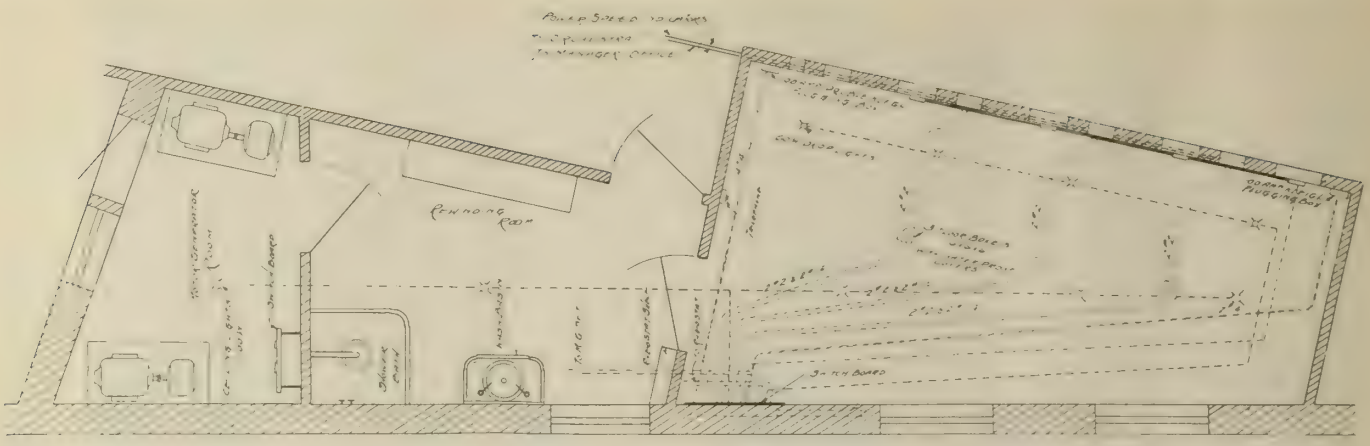
White Equipment Co. Opens

The White Equipment Company has opened a new theatre supply business on the third floor of the Chamber of Commerce Building, Fifth street, Bristol, Tenn., where it will carry a line of new and rebuild projector machines, and all lines of theatre equipment will be installed.



EQUIPMENT OF REALART'S PRECISION LABORATORY AT HOLLYWOOD AND ITS ACTIVITIES

Above, left: Hendey universal milling machine and specially tested lathe, both accurate to one ten-thousandth of an inch. Right: Turning camera repair parts on the precision lathe. Below, left: Machining lens mount focus ring on universal milling machine. Right: Using the precision lathe for preliminary work in repair of camera parts



FLOOR PLANS OF BRANFORD PROJECTION SUITE

Showing arrangement of motor generator and rewinding room and also the projection room conduit plan

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Power's Equipment Is a Feature of Branford's Splendid Projection Suite

THE Branford Theatre, recently opened in Newark, N. J., and owned by Jacob Fabian, vice-president of the First National, is the largest theatre in New Jersey.

Mr. Fabian has gone far in his efforts to add to the comfort and efficiency of those who work with him in the operation of this house.

The plans and details which follow clearly demonstrate just how thorough and generous Mr. Fabian has been in thought and expenditure in order that his projectionists might operate under the best possible working conditions.

The Projection Suite

The projection suite consists of three rooms. The projection room proper has a width of twenty feet and seven feet deep at one end and eleven feet deep at the other. Next to this comes the rewinding room, thirteen feet in width and with an average depth of ten feet. In this room are placed a shower and a wash basin.

To the left of the rewinding room and opening therefrom, is the motor generator room containing two motor generators, and the switchboard. This compartment is seven feet wide and ten feet deep. The ceilings of all three rooms are ten feet high.

The projection equipment consists of three 6B type "E" Power's projectors, equipped with Power's film postage, one dissolving stereopticon and one spot light.

All projectors are connected with Power's speed indicating units in operating room, two in the orchestra pit (one at the organ console, one at the musical director's stand), and one in the manager's office.

Ammeter and Power's speed indicating units are mounted on slate covered panel boxes between each machine so that the amount of current passing through the lamp and the speed of operation may be ascertained at a glance.

All Conduits Concealed

All conduits are concealed and the operating room panel board conveniently located so as to be easily accessible at all times.

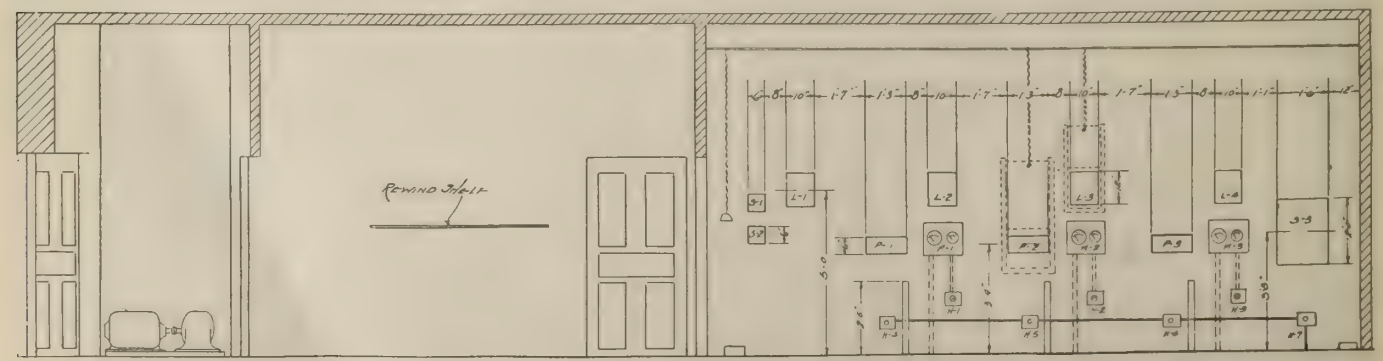
To the left of the operating room is located a large well-lighted and ventilated room in which to rewind films, and in this room also there is located a shower bath, wash basin, etc. Continuing on through this room one reaches the motor generator room in which are mounted two Burke motor generator sets which may be operated as separate units, in series or in parallel, and these different connections are obtained through an extremely well designed controlling panel board mounted as shown in the plans.

This room also contains the emergency exit lighting storage batteries.

The reviewing room, which is situated on the mezzanine floor, measures twelve by eighteen feet and contains a Power's 6B with Excellite equipment, Power's speed indicator and a film footage counter.

Explaining the Diagrams

The following explanation will make clear the arrangement of the front wall and ports, also the conduit lay-out.



LONGITUDINAL SECTION OF THE SUITE

Showing wall plan of projection room. The layout was planned by the Nicholas Power Company

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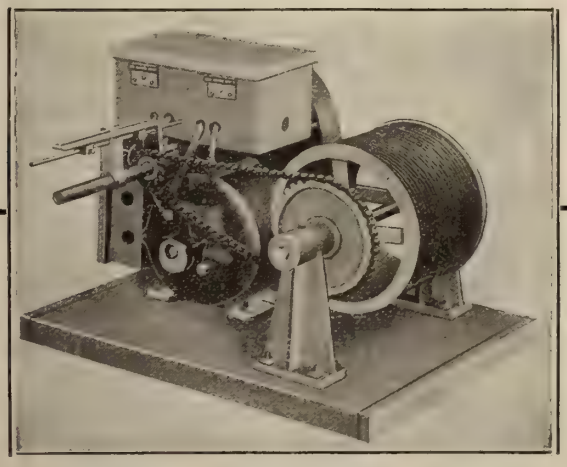

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Empress Theatre
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PADUCAH
Arcade Theatre

LOUISIANA

ALEXANDRIA
Pastime Theatre
Saenger Theatre

ALGIERS
Folly Theatre

BATON ROUGE
Columbia Theatre
Louisiana Theatre

CROWLEY
New Theatre

DONALDSONVILLE
Grand Theatre

EUNICE
Electric Theatre
Liberty Theatre

JENNINGS
Strand Theatre

LAFAYETTE
Jefferson Theatre

LAKE CHARLES
Arcade Theatre
Paramount Theatre

MONROE
Lyceum Theatre
Opera House

OPELOUSAS
Princess Theatre

PLAQUENINE
Liberty Theatre

NEW ORLEANS
Bijou Dreams Theatre
Crescent Theatre
Globe Theatre
Empire Theatre
Famous Theatre
Happy Hour Theatre
Isis Theatre
Lyceum Theatre
Lyric Theatre
Liberty Theatre
Newcomb Theatre
New Ivy Theatre
Palace Theatre
Potroller Theatre
Strand Theatre
Triangle Theatre
Trianon Theatre
Tudor Theatre
Variety Theatre
Wonderland Theatre

SHREVEPORT
Grand Opera House
Majestic Theatre
Opera House
Saenger Theatre
Star Theatre
Queen Theatre

MARYLAND

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L-1, L-2, L-3, L-4 are lookout openings.
P-1, P-2, P-3 are projection ports.
S-1, S-2 are stereopticon projection ports. S-3 is the spot light opening.

M-1, M-2, M-3 are meter panel boards on which are mounted ammeter and Power's Speed Indicating Units. These three panel boxes are connected by 1-inch conduit, and from M-1 a line of conduit is carried to the orchestra pit and to the manager's office.

H-1, H-2, H-3 are Hubbell plugging receptacles into which are plugged the two leads from each of the Power's Speed Indicator generating units.

H-4, H-5, H-6 and H-7 are Hubbell plugging receptacles and caps which may be used by the projectionist to connect a pilot light or any other 110-volt electrical appliance and within the current-carrying capacity of the wire and receptacle.

A line of conduit is run from each of the floor boxes shown in the floor conduit plan to its respective front wall panel box, and two No. 2 wires are pulled through this to connect to the ammeter mounted thereon.

Rock Springs Rialto Is a Well Equipped House

We are in receipt of a communication from W. H. J. Edbrooke, giving additional details of the equipment of the Rock Springs, Wyoming, Rialto planned by him and described in our January 15 issue.

Mr. Edbrooke says:

The projection equipment was installed by the Argus Enterprises of Salt Lake City and consists of a G. E. motor generator and Bell & Howell transformer for emergency, two Type S. Simplex machines, Speedco arc controllers and a Crystal Baed screen.

The house was so designed that the machines will sit perfectly level with a 92-foot throw, the motor generator, transformers, etc., will be in a separate room, and a spotlight room with Crescent spotlights will be entirely separate from the projection room or in the balcony, there being room for a spotlight in the projection room as well, to be used when running vaudeville or soloists in connection with pictures.

The stage equipment was installed by The Van Wie Co., of Portland, with a full set of scenery and Clancy Hardware with a steel grid-iron.

The loft is constructed to allow sixty feet in the clear. All house lights are controlled from the stage or projection room by remote control switches, on dimmers.

The theatre will operate as a combination house running road-shows, vaudeville, and Paramount and First National Pictures.

New Corporation and Theatre in Northwest

Announcement of plans for a new picture house to be constructed soon, and the formation of a corporation to further motion pictures in the Northwest, was made this week.

A new picture house to cost $100,000 is to be built at Antigo, Wis., by Harvey E. Hansen of that city. Mr. Hansen, according to his announcement, will erect the proposed new theatre on property he recently purchased at Fifth avenue and Edison street.

Mr. Hansen will make a trip soon throughout the East to obtain suggestions for installing innovations in his proposed new theatre. Plans are now being drawn by Eastern architects. The building will contain an inclined floor, a balcony and a stage sufficiently large to accommodate all types of productions coming to Antigo. Mr. Hansen is the owner of the Palace Theatre, recently constructed in that city.

Formation of the Interstate Theatre, Inc., with a capital of $50,000, is taken by theatre

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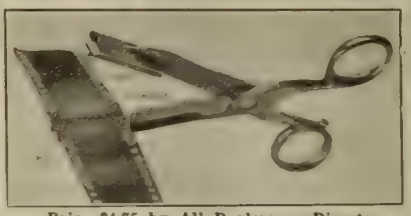

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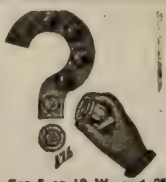

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men to indicate some large motion picture activities in the vicinity of Faribault, Minn. The incorporators are R. R. Thomas, S. P. Cornish and G. Boosalis, all of Faribault.

Queen Feature Service Does a Good Business

The Queen Feature Service, 30 Potter Building, Birmingham, Alabama, has been incorporated with a capital stock of $100,000 with A. M. Graham, president and general manager, Eugene M. Smith, vice-president, and W. S. Bell, secretary and treasurer.

Among recent installations made by the company are the following:

Boyles High School, Boyles, Ala., one Power's 6-B; New Liberty Theatre, East Chattanooga, Tenn., two improved Power's 6-B projectors, a Wooten Rexolux and chairs. For J. L. Harrington, Chattanooga, Tenn., a Wooten Rexolux and chairs. For Dr. J. W. Grambling, Centre, Ala., one Power's cameragraph and complete equipment, Princess Theatre, Fayetteville, Tenn., one Power's Cameragraph and a transverter.

The Queen Service has also installed portable projectors in the following schools: Barrett School, Birmingham, Ala., Gibson school, Birmingham, Ala., and the Wylam school, Wylam, Ala.

Peerless Arc Controls Popular

The Lubliner & Trintz Enterprises operating a circuit of sixteen high grade theatres in Chicago, has just completed the installation of Peerless Automatic Arc Controls in the projecting rooms of its entire circuit.

These devices, which are manufactured by the J. E. McAuley Mfg. Co., of Chicago, are in use in many of Chicago's better grade theatres, the four largest circuits in that city now being 100 per cent. Peerless equipped.

Picture Theatres Projected

DE WITT, IA.—G. L. De Nue has acquired De Witt Opera House. Will remodel front and make other improvements.

DECATUR, ILL.—Morrow and Milligan have purchased Crescent Theatre at 1460 East William street. New owners will make extensive improvements. C. E. Morrow will be manager.

SHELBYVILLE, ILL.—Playhouse is name new moving picture theatre, costing $40,000, which will open soon.

EVANSVILLE, IND.—Victory Theatre is being remodeled and will reopen April 7, 1921.

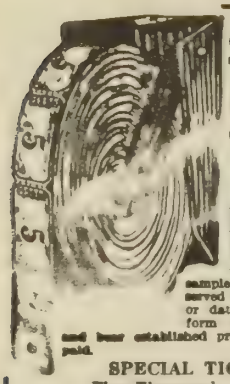
*EVANSVILLE, IND.—Muir & Brooks, 30 North La Salle street, Chicago, has contract for six-story brick theatre and store building for Standard Theatre, to cost $400,000.

WHITING, IND.—A. J. Obreshk Theatre Company has been organized with $100,000 capital by Andrew J. Obreshk, Alto O. Obreshk and others.

*BALTIMORE, MD.—Palmore & Homand, 420-22 East Lexington street, have plans by Oliver B. Wight, 1101-2 Munsey Building, for Guilford Theatre to be erected at 33d street and Greenmount avenue, with seating capacity of 2,000, to cost $250,000.

*ASHEVILLE, N. C.—S. A. Lynch Enterprises will erect moving picture theatre on Church street, with seating capacity of 2,100. Arcade entrance will be 25 by 150 feet, theatre proper to extend 150 feet, to cost $150,000.

RYE, N. Y.—W. L. Crow Construction Company, 103 Park avenue, New York, has contract to erect one-story moving picture theatre and store building, 64 by 128 feet, for Rye Theatre Corporation, to cost $100,000.



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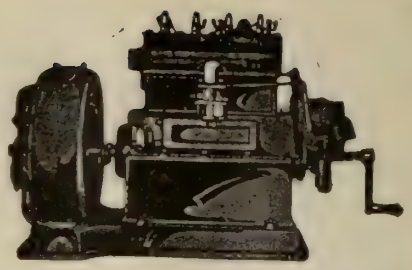

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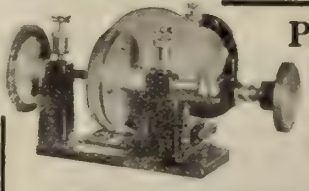

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COMPLETE THEATRE LIBRARY covering every point of exhibitor information is contained in "Motion Picture Electricity," by Hallberg, $2.50; "Operator's Handbook," by Richardson, $4; "Modern Theatre Construction," by Kinsila, $3; "Picture Theatre Advertising," by Sargent, $2. Complete library, $11.50. Chalmers Publishing Company, 516 Fifth Ave., New York.

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WANTED—350 opera chairs; second-hand, but must be in good condition. State full particulars and best price when writing. Oakland Theatre, Warwick, N. Y.

FILMS, ETC., FOR SALE

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BISMARCK, N. D.—Rex Theatre Company has been organized with $25,000 capital by Edward S. Allen, F. J. Oeltgen and others.

AKRON, O.—Caarmichael Construction Company, 526 Central Savings & Trust Building, has contract to erect three and six-story moving picture theatre office and arcade building, 130 by 130 feet, on South Main street, next to Metropolitan Building, for Waldorf Theatre, to cost $450,000.

CINCINNATI, O.—C. W. Seitle, 6005 Madison road, will make alterations and build an addition, 30 by 140 feet, to Colonial (moving picture) Theatre at same address, to cost $10,000.

CLEVELAND, O.—Bass Construction Company, Citizens Building, has contract to erect 20-story theatre and office building at Seventeenth street and Euclid avenue, to cost $3,500,000.

CUYAHOGA FALLS, O.—Louis Miller, Herberick Building, Akron, O., will erect three-story brick and terra cotta trim theatre, store and office building, 54 by 165 feet, at Cuyahoga and Main streets, to cost $145,000.

ELYRIA, O.—Petrus & Sedoius have plans by A. F. Hanouitz, 322 Permanent Building, Cleveland, O., to cost $100,000.

YOUNGSTOWN, O.—Arch Realty Company, 579 Euclid avenue, will erect five-story brick and terra cotta trim theatre and commercial building, 85 by 165 feet, at Buchtel and Main streets, to cost $500,000.

ABINGDON, ILL.—Ross Palmer has purchased Lyric Theatre from L. McDavitt.

ALBUQUERQUE, NEW MEXICO—Fred Cameron has sold Lyric Theatre on West Central avenue to Joseph Barnett.

LEXINGTON, N. C.—New Era Amusement Company has been organized with $25,000 capital by J. H. Penry, A. R. Payne and S. R. Roan.

GADSDEN, ALA.—O'Bryant Park & Amusement Company has been organized with $5,000 capital by B. G. O'Bryant, Rufus Wood and W. M. Young.

ANAHEIM, CAL.—Molino Film Corporation has been organized with $50,000 capital by Richard Melrose, Max Koyer, Leon I. Mook, Walter F. Rippe, Wilbur Miller, Marie Feraud and John W. Wilcox.

WILMINGTON, DEL.—Bardy Moving Picture Machine Company has been organized with $250,000 capital to manufacture moving picture machines.

MIAMI, FLA.—Charles Gramlich, Feature Plays Corporation, has been organized with $500,000 capital by Charles Gramlich, Paul R. G. Sjostrom and Blanche W. Gramlich.

PEORIA, ILL.—Tatra Film Corporation, 139 North Clark street, Chicago, has been organized with $50,000 capital by Daniel Salkel, Samuel Tvarosek, U. J. Salkel to engage in theatrical, moving picture and photographic business.

TOWN OF UNION, N. J.—Photo-Craft Films, Inc., Union Building, has been organized with $250,000 capital.

BROOKLYN, N. Y.—Amusement Company, Inc., has ben organized with $25,000 capital by F. Lightstone, J. Rosenberg and M. Usdansky, 675 East 170th street.

DURHAM, N. C.—Durham Amusement Company has been organized with $100,000 capital by G. W. and R. I. Pryor and T. G. Leitch.

TULSA, Okla.—Mid-Continent Amusement Company has been organized with $50,000 capital by R. J. Allison, O. P. Smith, and J. L. Shaughnessy.

SEATTLE, WASH.—Olympian Film Company has been organized with $100,000 capital.

*Additional information since previous report.

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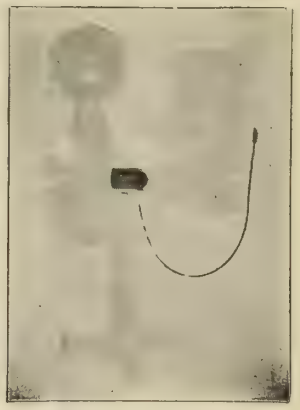

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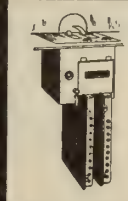

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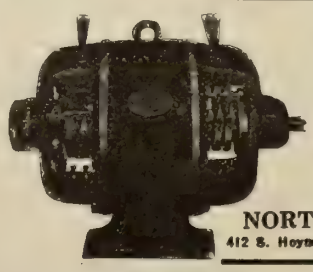

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ALEXANDER CITY, ALA.—J. E. Shealey and J. T. Potts have contract to remodel Pastime Theatre. New stage will be constructed and opera chairs installed.

HOPE, ARK.—C H. Crutchfield is erecting theatre and hotel building to cost $150,000.

DELAND, FLA.—Deland Moving Picture Theatre Company will erect theatre here.

WEST PALM BEACH, FLA.—J. H. Hennessey has purchased site for new pavilion, 60 by 115 feet. Will have dance floor, with restaurant in rear. Large stage will also be constructed so as to accommodate vaudeville, road attractions or moving pictures, to cost $25,000.

FREEPORT, ILL.—J. T. Freeman will erect theatre, with seating capacity of 1,200, to cost $125,000.

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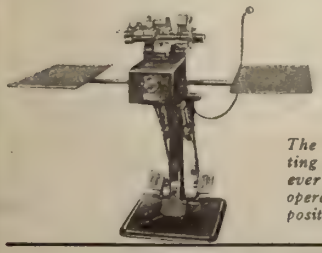

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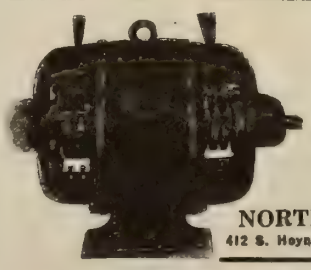

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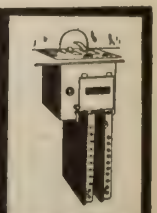

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MOVING PICTURE WORLD

VOLUME XLVIII. JANUARY, FEBRUARY, 1921

Index to Reviews, Comments, and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending February 28, 1921, and upon the majority of which have been published comments or reviews and Consensusof Published Reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review, comment or consensus can be found. "R" stands for reviews, which also include Advertising Aids; "C" for comment; "Cons." for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information may probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Ain't Love Grand (1 part) (Gayety Comedy-Educational)—C-852.
All aboard for Brendisi (Paramount-Holmes) (1 part)—C-1088.
All Soul's Eve (5 parts) (Mary Miles Minter—Star) (Chester Franklin—Director) (Realart)—R-731.
All Stuck Up (Fox-Mutt & Jeff)—C-90.
All Wrong (2 parts) (Clyde Cook—Star) (Jack Blystone—Director) (Fox)—C-90.
Andy's Holiday (1 part) (Celebrated Players-Gump Cartoon).
April Fool (1 part) (Mermaid Comedy-Educational).
Astray From the Steerage (Louise Fazenda & Billie Bevan—Stars) (Mack Sennett Comedy).

B

The Baby (2 parts) (Fox-Sunshine Comedy)—C-468.
Back From the Front (2 parts) (Christie-Educational)—C-852.
The Bait (5 parts) (Hope Hampton—Star) (Maurice Tourneur—Director) (Paramount)—R-326. Con.-406.
Banana Special, The (Bruce Scenics Beautiful-Educational) (1 part).
Beat It (2 parts) (Chester Comedy-Educational).
Bedroom Scandal, A (2 parts) (Montebanks Comedy).
Behold the Man (6 parts) (From the Pathe Production "The Life of Our Saviour") (Spencer G. Bennett—Director) (Pathe)—R-464.
Best of Luck (1 part) (Celebrated Players-Gump Cartoon).
Beyond the Trail (2 parts) (Tom Santschi—Star) (Pathe)—R-464.
Big Punch, The (5 parts) (Buck Jones—Star) (Jack Ford—Director) (Fox)—R-963.
Black Beauty (From the story by Anna Sewell) (7 parts) (Jean Paige—Star) (David Smith—Director) (Vitagraph)—R-555. Con.-668.
Black Panther's Cub (Ziegfeld) (Florence Reed)—R-1092.
Blind Love (6 parts) (Lucy Cotton—Star) (Aywon Release).
Blind Wives (9 parts) (Estelle Taylor & Marc MacDermott—Stars) (Charles J. Brabin—Director) (Fox)—R-324. Con.-406.
The Blizzard (Jimmy Aubrey—Star) (Jess Robbins—Director) (Vitagraph).
The Blue Moon (6 parts) (American Film Co.)—R-99.
Border Raiders (5 parts) (Ben Hill & Walter Lynch—Stars) (Aywon Release).
Branded Soul (Stoll)—R-1091.
Breaking Point, The (6 parts) (From the novel "The Living Child" by Mary Lerner) (Bessie Barriscale—Star) (Paul Scardon—Director) Hodkinson-J. L. Frothingham Production)—R-729.
Brewster's Millions (5 parts) (From George Barr McCutcheon's novel of the same name) (Roscoe Arbuckle—Star) (Joseph Henabery—Director) (Paramount)—R-725. Con. 794.
Bride and Gloom (Monty Banks—Star) (Warner Bros.)—C-962.
Bring On the Groom (1 part) (Universal)—C-1088.
Broadway and Home (5 parts) (Eugene O'Brien—Star) (Alan Crosland—Director) (Selznick)—R-726.
Broken Gate, The (6 parts) (Bessie Barriscale—Star) (Hodkinson-J. L. Frothingham Production)—R-101. Con. 282.
Bunty Pulls the Strings (Reginald Barker—Director) (Goldwyn)—R-99. Con. 406.
Burglars Bold (2 parts) (Eddie Boland & Vanity Fair Girls) (Pathe)—C-962.
Buried Treasure (Paramount) (Marion Davies)—R-1089.
Business of Camping, The (Bruce Scenics Beautiful-Educational).
By Schooner to Skagway (1 part) (Bruce Scenics Beautiful-Educational).

C

Catching Up in Canton (Burton Holmes).
Castaway, The (1 part) (Bruce Scenics Beautiful-Educational).
Charm School, The (5 parts) (Wallace Reid—Star) (James Cruze—Director) (Paramount)—R-215. Con. 282.
Chester's Cat (Celebrated Players-Gump Cartoon).
Chicken, Country Style (Dorothy Wolbert—Star) (Universal)—C-592.
Chicken in the Case The (5 parts) (Owen Moore—Star) (Victor Heerman—Director) (Selznick)—R-728. Cons. 1033.
Chicken Thief, The (Goldwyn-International Comics).
Close Shave, A (C. B. C. Film Sales)—C-323.
Cold Tea (Mutt & Jeff-Fox)—C-962.
Collectors of Craniums (1 part) (Chester Outing Series-Educational).
Colorado (5 parts) (Adapted from the lay by Augustus Thomas) (Frank Mayo—Star) (Reaves Eason—Director) (Universal)—R-966.
Come Across (1 part) (Universal)—C-1088.
Connecticut Yankee in King Arthur's Court, A (From Mark Twain's story) (8,291 feet) (Emmett J. Flynn—Director) (Fox)—R-792-805.
Country Cousin, The (1 part) (Dorothy Wolbert—Star) (Universal).
County Fair, The (Based on the well-known stage play) (5 parts) (Maurice Tourneur—Director) (Guy Croswell Smith)—R-466.
Cousin Kate (Alice Joyce—Star) (Mrs. Sidney Drew—Director) (Vitagraph)—R-598.
Cowboy's Conquest, The (2 reels) (Hoot Gibson—Star) (Universal-Western).
Crook's Romance, A (5 parts) (J. P. McGowan & Helen Holmes—Stars) (Aywon Release).
Crowning King Blizzard (1 part) (Chester Outing-Educational).

D

Dangerous Pastime (Western Pictures Exploitation).
Dangerous Love (5 parts) (Adapted from the novel by Ben Warman) (Charles Bartlett—Director) (C. B. C. Film Sales Corp.)—R-966.
Death Trap, The (2 parts) (Tom Santschi—Star (Pathe).
Deep Waters (Paramount-Tourneur)—R-1090.
Democracy in Education (1 part) (Ford Educational).
Denver Dixon Comedies (Series of Twelve—One Reel Each) (Plymouth Pictures).
Devil, The (5682 feet) (Screen version of Franz Molnar Comedy) (George Arliss—Star) (James Young — Director) (Associated Exhibitors-Pathe)—R-593. Cons. 668.
Diamonds Adrift (Earle Williams—Star) (Chester Bennett—Director) (Vitagraph).
Diamond Queen, The (No. 1—The Vow of Vengeance) (Universal Serial).
Diamond Queen, The (No. 2—The Plunge of Doom) (Universal Serial).
Dining Room, Kitchen and Sink (2 parts) (Christie Comedy-Educational).
Dog Doctor, The (2 parts) (Universal)—C-818.
Dog-Gone Mix-Up, A (Hallroom Boys) (C. B. C. Film Sales)—C-724.
Double Adventure (15 Episodes) (Charles Hutchison—Star) (W. S. Van Dyke—Director) (No. 1—On the Trail of Fate) (Pathe)—R-462.
Double Adventure (No. 2—The Harbor Bandits) (Pathe).
Double Adventure (No. 3—Hearts of Stone) (Pathe).
Double Adventure (No. 4—The Gun Runners) (Pathe).
Double Adventure (No. 5—The Rebels' Nest) (Pathe).
Driftin' Kid, The (2 parts) (Ed-Hoot-Gibson & Gertrude Olmstead—Stars) (Universal-Western)—C-724.
Duke of Chimney Butte, The (5 parts) (Fred Stone—Star) (Frank Borzage—Director) (Federated Films)—R-728.

E

Easy Road (Paramount) (Thomas Meighan)—R-1090.
Edgar Camps Out (Goldwyn Comedy)—C-852.
Edgar's Little Saw (Goldwyn Comedy)—C-219.
Education of Elizabeth, The (Billie Burke—Star) (Paramount)—R-1091.
Eternal Penalty (5 parts) (Henry Kolker & Christine Mayo—Stars) (Aywon Release).
Evolution of Man (6 parts) (Jack-the-man-ape) (Aywon Release).
Explorers, The (1 part) (Bruce Scenics Beautiful-Educational).

F

Fantomas (20 Episodes) (Edward Sedgwick—Director) (Fox Serial)—R-218-092.
Fighting Fate (A Chapter Play) (William Duncan & Edith Johnson—Stars) (Vitagraph).
Fire Cat, The (4785 feet) (Edith Roberts—Star (Norman Dawn—Director) (Universal)—R-818.
Fireside Brewer, A (Mack Sennett Comedy)—C-219.
First Born, The (5 reels) (Sessue Hayakawa—Star) (Colin Campbell—Director) (Robertson-Cole)—R-818. Cons. 1033.
Fighting Fury (2 parts) (Universal)—C-1088.
Flame, The (5 reels) (From the novel of the same name by Olive Wadsley) (F. Martin Thornton—Director) (Stoll)—R-732.
Flaming Disk, The (No. 13—Caged In) (Universal Serial).
Flaming Disk, The (No. 14—The Purple Rays) (Universal Serial).
Flaming Disk, The (No. 15—Poisoned Waters) (Universal Serial).
Flaming Disk, The (No. 17—Rails of Destiny) (Universal Serial).
Flaming Disk, The (No. 18—The End of the Trail) (Universal Serial).
Flying Pat (5 reels) (Dorothy Gish—Star) (F. Richard Jones—Director) (Paramount)—R-1084. Cons. 282.
Forbidden Fruit (7804 feet) (Cecil De Mille—Director) (Paramount)—R-681. Cons. 794.
Four Horsemen of the Apocalypse (11 parts) (Metro Special)—R-1079.
Fresh From the Country (1 part) (Dorothy Wolbert—Star) (Universal)—C-219.
Fresh From the Farm (2 parts) (Universal Comics)—C-724.
Frisky Mrs. Johnson (5 parts) (Billie Burke)—R-1094.
Frivolous Fiji (Chester Outing-Educational)—C-592.
Frontier of the Stars, The (5 parts) (Adapted from the story by Albert Payson Terhune) (Thomas Meighan—Star) (Charles Maigne—Director) (Paramount)—R-462. Cons. 668.

G

Ged Ap Napoleon (George Bunny—Star) (Goldwyn-Capitol Comedy).
Getting a Toe Hold (Chilean Horsemen) (Educational)—C-468.

Getting a Polish (1 part) (Chester Outing-Educational).
Gods Good Man (Stoll)—R-1092.
Godless Men (6 parts) (Reginald Barker—Director) (Goldwyn)—R-730. Cons. 1033.
Golf (Educational)—C-962.
Great Adventure, The (5 parts) (Lionel Barrymore—Star) (Kenneth Webb—Director) (First National)—R-423. Cons.-794.
Greater Claim, The (6 parts) (Alice Lake—Star) (Wesley Ruggles—Director) (Metro)—R-965.
Greatest Love, The (6 parts) (Vera Gordon—Star) (Henry Kolker—Director) (Selznick)—R-594. Cons.-794.
Grip of the Law, The (2 parts) (Jack Perrin & Dorothy Wood—Stars) (Universal-Western)—C-852.
Going Thru the Rye (2 parts) (Bobby Vernon—Star) (Christie Comedy-Educational)—C-468.
Guile of Women (Goldwyn).

H

Happy Hooligan in "Cupid's Advice" (1 part) (Goldwyn-Bray Comics).
Happy Hooligan in "Happy Hooldini" (1 part) (Goldwyn-Bray Comics).
Hard Luck Santa Claus, A (Fox-Mutt & Jeff)—C-96.
Hard Luck (2 parts) (Buster Keaton—Star) (Metro)—R-967.
Hearts and Flour (1 part) (Universal).
Hearts Up (5 parts) (Harry Carey—Star) (Val Paul—Director) (Universal)—R-217. Cons.-406.
Heidi (Madge Kennedy—Star) (Prizma Screen Drama)—R-327.
Her Circus Man (2 parts) (Universal-Century)—C-962.
Hey Rube (Christie-Educational).
Hides and Go Seek (Trappers in the Frozen North) (Hudson Bay Travel-Educational)—C-538.
High and Dry (2 parts) (Mermaid Comedy-Educational)—C-323.
Highest Bidder, The (4960 feet) (Goldwyn).
Highest Law, The (6 parts) (Ralph Ince—Star) (Ralph Ince—Director) (Selznick)—R-402-727.
His Better Half (1 part) (Vanity Comedy-Educational)—C-967.
His Day of Rest (1 part) (Joe Martin-Chimpanzee—Star) (Universal)—C-323.
His Dizzy Day (2 parts) (Monte Banks Comedy).
His Four Fathers (Vanity Comedy-Educational)—C-323.
His Unlucky Job (2 parts) (Fox-Sunshine Comedy)—C-592.
Hold Your Horses (5 parts) (From Rupert Hughes' story "Canavan") (Tom Moore—Star) (E. Mason Hopper—Director) (Goldwyn)—R-666-730. Cons. 1033.
House Without Children (6 parts) (Richard Travers—Star) (Aywon Release).
Human Voice, The (Goldwyn-Bray).
Hundredth Chance, The (6 parts) (Maurice Elvey—Director) (Stoll)—R-323. Cons.-406.
Hush (6 parts) (Clara Kimball Young) (Equity)—R-536.
Hypnotist, The (1 part) (Mutt & Jeff-Fox)—C-852.

I

Iguazu the Exquisite (1 part) (Chester Outing-Educational).
Il Cuspidoree (1 part) (Celebrated Players-Gump Cartoon).
In Dutch (World Wandering Series-Educational)—C-538.
In the Days of St. Patrick (Kelwin Film Co.)—R-467.
Inside of the Cup, The (6 parts) (Adapted from the novel by Winston Churchill) (Albert Capellani—Director) (Cosmopolitan-Paramount)—R-465. Cons.-538.
In the Shadow of the Dome (Fox-Fischer Masterplays).
Ireland Today (Kelwin Film Co.)—C-467.
Island of Mist, The (Goldwyn-Bray).
Isle of Desire (1 part) (Bruce Scenics Beautiful-Educational).
It Isn't Being Done This Season (Corinne Griffith—Star) (George L. Sargent—Director) (Vitagraph).
It's a Great Life If (1 part) (Educational)—C-1088.

J

Jesse James Under the Black Flag (Mesco Pictures).
Judge Rummy in "The Prize Dance" (1 part) (Goldwyn-Bray).
Judge Rummy in "The Sponge Man" (1 part) (Goldwyn-Bray).
Just Out of College (4779 feet) (Goldwyn) (Jack Pickford—Star) (A. P. Green—Director)—R-964. Cons. 1033.

K

Kentuckians, The (6 parts) (Monte Blue—Star) (Charles Maigne—Director) (Paramount)—R-816.
Kickaroo (2 parts) (Ed. Hoot Gibson—Star) (Universal)—C-724.
Kid, The (6 parts) (Charles Chaplin—Star) (First National)—R-390. Cons.-668.
Kidnapper's Revenge (2 parts) (Monte Banks Comedy).
Killer, The (From the story by Stewart Edward White) (6 parts) (Howard Hickman—Director) (Benj. B. Hampton-Pathe)—R-596. Cons.-794.
Kineto Review No. 16 (Beauty Spots in the United States and Canada) (Charles Urban)—C-592.
Kineto Review (Babyhood) (Charles Urban)—C-962.
Kineto Review (Boy Scouts of America) (Charles Urban)—C-219.
Kineto Review (Hiking the Alps with the Swiss Boy Scouts) (Charles Urban)—C-592.
Kineto Review (Liquid Gold of Texas) (Charles Urban)—C-724.
Kineto Review (How the Swiss Boy Scout Spends His Vacation) (Charles Urban)—C-468.
Kineto Review (Morocco, the Mysterious) (Charles Urban)—C-724.
Kineto Review (Nature's Handiwork-Biological Film of the Lepidoptera)—C-852.
Kineto Review (The Naturalist's Paradise) (Charles Urban)—C-219.
Kineto Review No. 44 (Panama) (Charles Urban)—C-592.
Kineto Review (Spiders and Their Victims)—C-962.
Kineto Review (Test of Building Material) (Charles Urban)—C-323.
Kineto Review (Vegetarians) (Charles Urban)—C-724.
Kineto Review (Visit to a Birdshop) (Charles Urban)—C-962.
Kineto Review No. 15 (Victory Parades in London, Paris and New York) (Charles Urban)—C-96.
Kineto Review No. 23 (Urban) (1 part)—C-1088.
King of the Circus (No. 6—Lion's Claws) (Universal Serial).
King of the Circus (No. 7—Over the City) (Universal Serial).
King of the Circus (No. 8—Treachery) (Universal Serial).
King of the Circus (No. 9—Dynamite) (Universal Serial).
King of the Circus (No. 10—The Mystic Power) (Universal Serial).
King of the Circus (No. 11—Man and Beast) (Universal Serial).
King of the Circus (No. 12—Deep Waters) (Universal Serial).

L

Ladies' Pets (2 parts) (Chester Comedy-Educational).
Leaping Lions and Jailbirds (2 parts) (Universal Comic)—C-724.
Lessons in Love (Constance Talmadge—Star) (First National).
Lion Hunters (1 part) (Fox-Mutt & Jeff)—C-1088.
Lochinvar O' the Line (2 parts) (Holman Day Series) (Edgar James—Director) (Pathe)—R-965.
Loggers of Hell Roarin' Mountain, The (5 parts) (J. P. McGowan & Helen Holmes—Stars) (Aywon Release).
Lost—A Yodel (Scenic of the Alps) (Chester Outing-Educational)—C-327.
Love, Honor and Behave (5 parts) (Mack Sennett—Director) (Associated Producers)—R-463.
Love Light, The (8 parts) (Mary Pickford—Star) (Frances Marion—Director) (United Artists)—R-466. Cons.-538.
Lovely Maoriland (1 part) (Chester Outing-Educational).
Love Slave, The (6 parts) (Adapted from the novel "Stars of Damascus" by George Ohnet) (Lucy Doraine—Star) (Michael Kertes—Director) Herz Film Corp.)—R-817.
Lure of Crooning Water, The (5725 feet) (From the novel of the same name by Marion Hill) (Arthur H. Rooke—Director) (Stoll)—R-462. Cons.-538.
Lure of Youth (6 parts) (Bayard Veiller—Director) (Metro)—R-463.
Lying Lips (7 parts) (House Peters & Florence Vidor—Stars) (Thomas H. Ince—Director) (Associated Producers)—R-1075.

M

Mad Marriage, The (5 parts) (Carmel Myers—Star) (Rollin Sturgeon—Director) (Universal)—R-732. Cons. 1033.
Man From Medicine Hat, The (5 reels) (J. P. McGowan & Helen Holmes—Stars) (Aywon Releases).
Man O' War (1 part) (Federated).
Man Versus Woman (Christie-Educational).
Man-Woman-Marriage (9 parts) (Dorothy Phillips—Star) (First National)—R-391. Cons.-668.
Mamma's Affair (5 reels) (From the stage play by Rachel Barton Butler), (Constance Talmadge—Star) (Victor Fleming—Director) (First National)—R-726.
Marriage of William Ashe, The (6 parts) (Adaptation of Mrs. Humphry Ward's novel) (May Allison—Star) (Edward Sloman—Director) (Metro)—R-466. Cons. 1033.
Marriage Bargain, The (5 parts) (Mary Miles Minter—Star) (Aywon Releases).
Masked Ball, The (1 part) (Celebrated Players-Gump Cartoon).
Midlanders, The (Bessie Love—Star) (Federated).
Milk and Yeggs (1 part) (Chuck Riesner—Director) (Universal)—C-852.
Mind Your Business (1 part) (Vanity Comedy-Educational).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle) (2 parts) (Plymouth Pictures, Inc.)
Misleading Lady, The (6 parts) (Bert Lytell—Star) (George Irving — Director) (Metro) — R-98. Cons.-164.
Mister Wu (4600 feet) (Matheson Lang—Star) (Maurice Elvey — Director) (Stoll) — R-98. Cons.-164.
Mistress of Shenstone, The (From the novel of the same name by Florence Barclay) (Pauline Frederick—Star) (Harry King—Director) (Robertson-Cole).
Moonshine (1 part) (Mermaid Comedy-Educational).
Moonshine Menace, The (5 parts) (J. P. McGowan & Helen Holmes—Stars) (Aywon Releases).
Morning After, The (1 part) (Snub Pollard—Star) (Alf Goulding—Director) (Rolin-Pathe Comic)—C-468.
Mother Love and the Law (5 parts) (Dolly Matters—Star) (Aywon Release).
Mountain Sailing (1 part) (Bruce American Scenic-Educational)—C-219.
Mountain Woman, The (6 parts) (From the novel "A Pagan of the Hills" by Charles Neville Buck) (Pearl White—Star) (Charles Giblyn—Director) (Fox)—R-725. Cons. 1033.
Movie Bug, A (2 parts) (Universal)—C-1088.
Movie Mad (2 parts) (Christie Comedy-Educational).
My Lady's Latch Key (5500 feet) (From the novel "The Second Latch Key" by C. N. & A. M. Williamson) (Katherine MacDonald—Star) (Edwin Carewe—Director) (First National)—R-817.
Mysterious Stranger, The (Jimmy Aubrey—Star) (Jess Robbins—Director) (Vitagraph).

N

Naughty Mary Brown (1 part) (Educational)C-1088.
Nineteen and Phyllis (5 parts) (Charles Ray—Star) (Joseph De Grasse—Director) (First National)—R-216. Cons.-282.
Nobody's Wife (2 parts) (Christie Comedy-Educational).
No Monkey Business (1 part) (Joe Martin—Chimpanzee—Star) (Universal)—C-962.
North Woods, The (Mutt & Jeff-Fox)—C-468.
Number, Please (2 parts) (Harold Lloyd—Star) (Pathe)—C-96.

O

Oath, The (R. A. Walsh Prod.-First Nat'l).
Oh, Lady! Lady! (5 parts) (Bebe Daniels—Star) (Maurice Campbell—Director) (Realart)—R-100. Cons.-282.
Officer Cupid (Mack Sennett Comedy)—C-724.
Offshore Pirate, The (From the Saturday Evening Post Story) (Viola Dana—Star) (Dallas M. Fitzgerald—Director) (Metro).
Old Malacca (Burton Holmes).
Old Swimming Hole, The (Chas. Ray—Star) (San De Grasse—Director) (First National).
O'Malley of the Mounted (6 reels) (William S. Hart — Star) (Lambert Hillyer — Director) (Paramount)—R-965.
One Best Bet (2 parts) (Chester-Educational)—C-219.
One Man in a Million (6 parts) (George Beban—Star) (George Beban—Director) (Robertson-Cole)—R-597. Cons.-668.
On the Hip (Mutt & Jeff-Fox)—C-592.
Open Another Bottle (1 part) (Pathe-Rolin)—C-1088.
Ouija Did It (1 part) (Vanity Comedy-Educational).
Out of the Dust (J. P. McCarthy Productions).
Out of the Inkwell (Cartoon)—C-592.
Outside the Law (8 parts) (Priscilla Dean—Star) (Tod Browning—Director) (Universal-Jewel)—R-465. Cons.-538.

P

Pahs and Papas (Chester Outing-Educational)—C-323.
Pals and Petticoats (2 parts) (Fox-Sunshine)—C-96.
Paramount Magazine (Determination) (Paramount)—C-468. C-1088.
Paramount Magazine 20th Century Dictionary
Paramount Magazine 20th Century Pictionary 'Worm") (Paramount)—C-724. C-1088.

Parish Priest, The (5500 feet) (Based on the play by Daniel Hart) (Joseph Franz—Director) (Herman J. Garfield)—R-727.
Park Your Car (1 part) (Harry Pollard & Marie Mosquini—Stars) (Alf Goulding—Director) (Rolin-Pathe Comic)—C-96.
Passion Fruit (6 parts) (Doraldina—Star (John Ince—Director) (Metro)—R-596. Cons. 1033.
Passionate Pilgrim, The (5 parts) (Matt Moore—Star) (Robert G. Vignola—Director) (Paramount-Cosmopolitan)—R-324. Cons.-406.
Pathe Review No. 83 (Pathe)—C-96.
Pathe Review No. 84 (Pathe)—C-96.
Pathe Review No. 86 (Pathe)—C-323.
Pathe Review No. 87 (Pathe)—C-327.
Pathe Review No. 88 (Pathe)—C-592.
Pathe Review No. 89 (Pathe)—C-724.
Pathe Review No. 90 (Pathe)—C-967.
Pathe Review No. 91 (Pathe)—C-962.
Paths of Glory (1 part) (Unusual Chinese Places) (Chester Outing-Educational)—C-962.
Paying the Piper (5 parts) (George Fitzmaurice—Director) (Paramount)—R-594.
Phantom Foe, The (No. 13—The Attack at the Inn) (Pathe Serial).
Phantom Foe, The (No. 14—Confession) (Pathe Serial).
Phantom Foe, The (No. 15—Retribution) (Pathe Serial).
Pinning It On (1 part) (Eddie Boland & Vanity Fair Girls) (Nick Barrows—Director) (Pathe)—C-852.
Pleasure Seekers (6 parts) (Elaine Hammerstein—Star) (George Archainbaud—Director) (Selznick)—R-461.
Porcelain Lamp, The (5 parts) (The story of the Automobile) (Ben Blake—Director) (Harry Levey Service Corp.)—R-597.
Prairie Trails (5 parts) (Tom Mix—Star) (George Marshall—Director) (Fox)—R-99. Cons.-794.
Price of Possession (Paramount) (Ethel Clayton)—R-1093.
Price of Silence, The (6 parts) (From the novel "At the Mercy of Tiberius" by Augusta Evans Wilson) (Peggy Hyland—Star) (Freddie Leroy Granville—Director)—R-100. Cons.-282.
Princess Jones (Alice Calhoun—Star) (G. V. Seyffertits—Director) (Vitagraph).
Prince Pistachio (1 part) (Vanity Fair Girls) (Pathe).
Prisoners of Love (5 parts) (Betty Compson—Star) (Arthur Rosson—Director) (Goldwyn)—R-594. Cons.-668.
Promoters, The (1 part) (Celebrated Players-Gump Cartoon).
Purple Riders, The (Joe Ryan—Star) (Vitagraph).

Q

Quaint Kuala Lumpur (Burton Holmes Travelogue-Paramount)—C-468.
Quick Action (5 parts) (William Russell—Star) (Aywon Release).

R

Ranger and the Law, The (5 parts) (Lester Cuneo—Star) (Robert Kelly—Director) (Capitol)—R-464. Cons.-538.
Reckless Wives (Independent Films Assoc.)—R-729.
Rest In Peace (Gayety Comedy-Educational)—C-468.
Rich Girl, Poor Girl (5 parts) (Gladys Walton—Star) (Harry B. Harris—Director) (Universal)—R-727.
Riveter, The (Goldwyn-Bray).
Road Demon (Fox) (Tom Mix)—R-1090.
Roads of Destiny (Goldwyn).
Roaring Lions on Parade (2 parts) (Fox-Sunshine)—C-852.
Rogues and Romance (parts) (George B. Seitz—Director) (Pathe)—R-97. Cons.-164.
Rolling Around (1 part) (Celebrated Players—Gump Cartoon).
Romantic Adventuress (Paramount) (Dorothy Dalton)—R-1093.
Rookie's Return, The (5 parts) (Douglas MacLean & Doris May—Stars) (Jack Nelson—Director) (Paramount)—R-217. Cons.-406.
Rookeries & Squawkeries (1 part) (Chester Outing-Educational).
Rough Shod Fighter, A (5 parts) (William Russell—Star) (Aywon Release).
Royal Family of Swaziland (Royalty in Africa) (Prizma Color Scenic)—C-96.

S

Saddle King, The (2 parts) (Hoot Gibson & Dorothy Woods—Stars) (Universal-Western)—C-219.
Sage Hen, The (6 parts) (Gladys Brockwell—Star) (Edgar Lewis—Director) (Pathe)—R-461. Cons.-528.
Sally with a Past (5 parts) (Mary Miles Minter—Star) (Aywon Releases).
Saphead, The (Metro) (W. H. Crane—Buster Keaton)—R-1091.
Scrambled Wives (Marguerite Clark—Star) (First National).
Scrappily Married (Christie-Educational).
Scrap Iron (Charles Ray—Star) (First National).
Screen Snapshots (Auto Races at San Diego, Cal.) (C. B. C. Film Sales Corp.)—C-592.
Screen Snapshots (Views of Florence Lawrence—the first "Queen of the Movies") (C. B. C. Film Sales Corp.)—C-962.
Screen Snapshots No. 15 (C. B. C. Film Sales Corp.)—C-323.
Seeing Greenwich Village (Ollendorff Sketchograph)—C-852.
Seeing Greenwich Village (Ollendorff Sketchograph)—C-852.
Shenanogan Kids in "Hunting Big Game" (1 part) (Goldwyn-Bray Comics).
Shocking Night, A (5 reels) (Lyons & Moran—Stars) (Universal)—R-326. Cons.-794.
Shuffle the Queens (Christie-Educational)—C-96.
Silk Hosiery (5 parts) (Screen version of Frank M. Dazey's "I Wonder If") (Enid Bennett—Star) (Fred Niblo—Director) (Paramount-Ince)—R-963.
Silver Lining, The (6 parts) (Roland West—Director) (Metro)—R-299.
Simple and Sweet (1 part) (Universal Comic)—C-724.
Sleepyhead, The (1 part) (Eddie Boland & Vanity Fair Girls) (Nick Burrows—Director) (Pathe)—C-96.
Slicker, The (Fox-Sunshine Comedy)—C-323.
Small Town Idol, A (7 parts) (Erle Kenton—Director) (Mack Sennett-Associated Producers)—R-967.
Snob, The (5 parts) (From the story in the Saturday Evening Post of the same name by William J. Neidig) (Wanda Hawley—Star) (Sam Wood—Director) (Realart)—R-731.
Society Secrets (Universal) (Eva Novak)—R-1092
Society Snobs (Conway Tearle—Star) (Selznick).
Someone in the House (6 parts) (Adapted from the stage play) (John E. Ince—Director) (Metro)—R-464. Cons.-538.
Something Different (Constance Binney—Star) (R. William Neill—Director) (Realart)—R-216. Cons.-668.
Song of the Paddle (Robert C. Series-Educational).
Sowing the Wind (6 parts) (Anita Stewart—Star) (First National)—R-392. Cons.-668.
Sportsman, The (Larry Semon—Star) (Vitagraph) C-1038.
Stuffed Lions (2 parts) (Universal)—C-1088.
Swat the Landlord (Chester-Educational)—C-323.
Sultans of the Sea (Magellan Straits) (Chester Screenic-Educational)—C-468.
Sunshine Harbor (Margaret Beecher—Star) (Edward Hemmer—Director) (Edward Hemmer Production).
Sweetheart Days (Mack Sennett Comedy)—C-468.
Sweet Revenge (2 parts) (Ed. Hoot Gibson—Star) (Universal Western)—C-724.

T

Tamer the Wilder, The (1 part) (Chester Outing Series-Educational).
Tavern Knight, The (5800 feet) (From Rafael Sabatini's Romance) (Maurice Elvey—Director) (Stoll-Pathe)—R-596. Cons.-794.
That Girl Montana (5 parts) (Blanche Sweet—Star) (Robert Thornby—Director) (Hampton-Pathe)—R-218. Cons.-282.
Their First Tintype (2 parts) (Merta Sterling & Bud Jamison—Stars) (Universal-Century)—C-219.
There Is No Santa Claus (Alpine Passes) (Chester Outing-Educational)—C-96.
Thoughtless Women (6 parts) (Alma Rubens—Star) (Daniel Carson Goodman—Director) (Pioneer)—R-97. Cons-164.
Three Sevens (Antonio Moreno—Star) (Chester Bennett—Director) (Vitagraph).
Tropical Nights (Bruce Scenics Beautiful-Educational) (1 part).
Tiger True (4689 feet) (Frank Mayo—Star) (J. P. McGowan—Director) (Universal)—R-467.
Too Much Overhead (1 part) (Chester Outing Series-Educational).
Too Much Pep (Goldwyn-International Comics).
Torchy Mixes In (1 part) (Torchy Comedy-Educational).
Torchy's Night Hood (1 part) (Torchy Comedy-Educational).
Torchy's Triumph (1 part) (Torchy Comedy-Educational).
Torrent, The (5 parts) (Eva Novak—Star) (Stuart Paton—Director) (Universal)—R-218. Cons.-282.
Trail to Wedontcare (1 part) (Chester Outing-Educational).
Trouble Bubbles (2 parts) Wm. Armstrong—Director) (Universal-Century)—C-96.
Trust Your Wife (5 parts) (Katherine MacDonald—Star) (First National)—R-392.
Two-Fisted Judge (2 parts) (Edgar Jones—Star) (Pathe)—R-1094.
Two Moons (5 parts) (Buck Jones—Star) (Edward J. LeSaint—Director) (Fox)—R-215. Cons.-406.

U

Under Cuban Skies (Burton Holmes).
Unknown Ranger (5 parts) (Rex Ray—Star) (Aywon Release).
Up In Mary's Attic (6 parts) (Eva Novak—Star) (Aywon Release).
Urban Movie Chat No. 7 (Charles Urban)—C-962.
Urban Movie Chat No. 27 (Swiss Boy Scouts) (Charles Urban)—C-598.
Urban Movie Chat No. 37 (Charles Urban)—C-219.
Urban Movie Chat No. 38 (Charles Urban)—C-323.
Urban Movie Chat No. 39 (Charles Urban)—C-219.
Urban Movie Chat No. 40 (Fort Ticonderoga, Ruins in Northern N. Y.) (Charles Urban)—C-592.
Urban Movie Chat No. 41 (Charles Urban)—C-852.

V

Vanity Fair Girls Comedy (1 part) (Pathe).
Velvet Fingers (No. 6—Unmasked) (Pathe Serial).
Velvet Fingers (No. 7—The House of a Thousand Veils) (Pathe Serial).
Velvet Fingers (No. 8—Aiming Straight) (Pathe Serial).
Voice in the Dark A (Goldwyn).
Voices of the Sea (Bruce Scenic-Educational)—C-468.
Velvet Fingers (No. 9—The Broken Necklace) (Pathe Serial).
Velvet Fingers (No. 10—Shots in the Dark) (Pathe Serial).
Velvet Fingers (No. 11—The Other Woman) (Pathe Serial).
Velvet Fingers (No. 12—Into Ambush) (Pathe Serial).
Venice of the Orient (Goldwyn-Bray).
Virtuous Outcast, The (5 parts) (J. P. McGowan & Helen Holmes—Stars) (Aywon Release).

W

Wanderlust (Robert C. Bruce Series-Educational).
Waiting Maid, A (1 part) (Universal)—C-1088.
Way Down North (1 part) (Dorothy Wolbert—Star) (Vin Moore—Director) (Universal-Star)—C-96.
Way Women Love, The (5 parts) (Adapted from the story "Behind the Green Portieres" by Herman Landon) (Rubye DeRemer—Star) (Marcelle Perez—Director) (Arrow)—R-598.
Wedding Bells Out of Tune (Louisa Fazdenda—Star) (Mack Sennett Comedy)—C-468.
Wedding Blues (2 parts) (Christie Comedy-Educational).
Wild Men of Africa (10 parts) (Films of East African Tribes) (Photographed by George Shattuck) (Made by Dr. Leonard J. Vandenbergh) (Famous Players-Lasky)—R-731.
Will of the Wisp (Robert C. Bruce Scenic-Educational)—C-852.
Wing Toy (5 parts) (Shirley Mason—Star) (Howard M. Mitchell—Director) (Fox)—R-816.
Without a Wife (1 part) (Vanity Comedy-Educational).
Without Limit (Metro)—R-1094.
What Is Your Body Worth (Goldwyn-Bray).
What Women Will Do (6 parts) (Anna Q. Nilsson—Star) (Edward Jose—Director) (Pathe)—R-966. Cons. 1033.
What's a Wife Worth (Wm. Christy Cabanne—Director) (Robertson-Cole).
When Dawn Came (7 parts) (Colin Campbell)—Director) (Hugh E. Dierker—Prod.)—R-101.
When Dr. Quackel Did Hide (5 parts) (Charlie Joy—Star) (Burlesque on Dr. Jekyll and Mr. Hyde) (Aywon Release).
When We Were Twenty-one (5 parts) (H. B. Warner—Star) (Henry King—Director) (Hampton-Pathe)—R-326. Cons.-794.
Whirl o' the West (1 part) (Snub Pollard & Marie Mosquini—Stars) (Alf Goulding—Director) (Pathe)—C-818.
Why Trust Your Husband? (5 parts) (Eileen Percy—Star) (George E. Marshall—Director) (Fox)—R-595.
Woman Above Reproach (6 parts) (Florence Chase—Star) (Aywon Release).
Woman of Mystery (5 parts) (Grace Cunard & Francis Ford—Stars) (Aywon Release).
Women Men Love (From the novel of the same name by Charles T. Dazey) (6 parts) (Sam R. Bradley—Director) (Douglas & Scheuer, Inc.)—R-595.
Won One Flivver (1 part) (Chuck Riesner—Director) (Universal)—C-852.
World's Apart (Selznick-Eugene O'Brien)—R-1093.

Y

You'd Better Get It (Goldwyn-Capitol Comedies).
You'll Be S'prised (2 parts) (Chester Comedy-Educational).
Your Daughter and Mine (Adapted from the play "Hindle Wakes" by Stanley Houghton) (Price Films) (5351 feet)—R-964.

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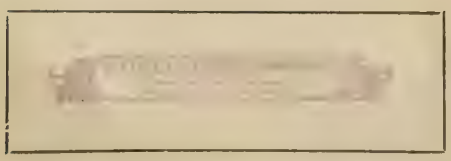

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